

presents

THE UNIVERSITY CHAMBER SINGERS
THE UNIVERSITY CHORALE
THE UNIVERSITY SYMPHONY

April 22, 2014

7:30 PM

Meany Theater

PROGRAM

THE UNIVERSITY CHAMBER SINGERS
THE UNIVERSITY SYMPHONY

INTENDE VOCI, OFFERTORIUM, D 963 FRANZ SCHUBERT (1797-1828)

William Brooke, *tenor*
David Alexander Rahbee, *conductor*

TEN MINUTE BREAK

THE UNIVERSITY CHAMBER SINGERS / THE UNIVERSITY CHORALE
THE UNIVERSITY SYMPHONY

REQUIEM POUR SOLI, CHŒUR, ORCHESTRE ET ORGUE – OP. 9.....MAURICE DURUFLÉ (1902-1986)

- I. Introït (chœur)*
- II. Kyrie (chœur)*
- III. Domine Jesu Christe (chœur et baritone solo)*
- IV. Sanctus (chœur)*
- V. Pie Jesu (mezzo-soprano solo)*
- VI. Agnus Dei (chœur)*
- VII. Lux æterna (chœur)*
- VIII. Libera me (chœur et baritone solo)*
- IX. In Paradisum (chœur)*

Margaret Boeckman, *mezzo-soprano*
Giselle Wyers, *conductor*

REQUIEM, OP. 9, MAURICE DURUFLÉ

I. Introit

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

II. Kyrie

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

III. Domine Jesu Christe

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.

But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them
for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

IV. Sanctus

Holy, Lord God of hosts.
The heavens and the earth
are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

V. Pie Jesu

Gentle Lord Jesus,
grant them eternal rest.

VI. Agnus Dei

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

VII. Lux Aeterna

May light eternal shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.

VIII. Libera Me

Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day,
and most bitter.
Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord,
from eternal death
on that dreadful day
when the heavens
and the earth shall be moved,
and Thou shalt come
to judge the world by fire.

IX. In Paradisum

May the angels
receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.
There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

Hearken to my voice of prayer, O my King and my God. For to Thee will I pray, O Lord.

The final year of Franz Schubert's (1797-1828) ill-fated and short life was perhaps one of the more prolific composition periods for the young composer. Exceeded only by Mozart in the sheer number of final-year compositions, Schubert sealed his place in history as one of the greatest composers with works composed in every form and medium he had used throughout his life, with the exception of opera. Highlighted works during this time include: The Grand Symphony in C (Jan./Feb.), *Miriam's Siegesgesang* (Mar.), Mass in E^b (June/July), *Schwanengesang* (Aug.), Piano Sonatas in c minor, A Major and B^b Major (Sept.) and the String Quintet in C (Oct.). Composed in Schubert's final moments, *Intende voci* was penned just a month prior to his death.

Perhaps sensing within himself the final moments of his life, Schubert's chosen text was the Psalmist's cry, "Intende voci orationis meae, rex meus et Deus meus. Quoniam ad te orabo, Domine." From the King James Version of the Holy Bible it reads, "Hearken unto the voice of my cry, my King, and my God: for unto thee will I pray." (Psalm 5:2) Written as an Offertory — the first part of the Liturgy of the Eucharist — this prayer would have been presented as offerings were brought forth and laid upon the altar in preparation for the Sacrament. Offerings would include bread, wine and gifts for the poor and needy. Was Schubert presenting to God his gift — life works and musical contributions — as he approached Heaven's holy altar? This is of course, unknown; likewise, the exact impetus for composing this work is also concealed. However, it is believed to have been written for the Franciscans at the Church of the Holy Trinity in Alsergrund, Vienna — a church Schubert would have revered as there he attended Beethoven's funeral and bore his coffin.

What is known is that *Intende voci* was conceived during the same time Schubert was composing the Mass in E^b. Representing significant musical maturity, the Mass in E^b solidifies "Schubert had reached his full stride as a composer of large-scale sacred works." (Groves) Of this mass Mishkin writes, "Schubert is writing a lyrical mass that manages to transcend the usual time limitations of "moment musical"...and is now projecting lyricism on a monumental scale. The union of lyricism and monumentality, a union rarely attempted, is at the root of the originality." Mishkin continues, "...the spontaneity of a lyrical statement, of a direct expression of inner feelings, is more easily communicated in such miniatures as the lied or the impromptu. To succeed in expressing this kind of intimacy in music that covers a vast canvas...is an achievement that merits praise..." This uniting of lyricism and monumentality is also observed in *Intende voci* with Schubert composing solo passages which imbue "the easygoing naturalness of his lieder." (Strimple)

Also bearing similarity to the Mass in E^b is Schubert's choice of orchestration. The mass boasts a large orchestra of oboes, clarinets, bassoons, trumpets and horns in pairs, three trombones, timpani, strings, full chorus and five soloists. *Intende voci* scales back utilizing only tenor and oboe as soloists, no trumpets and no timpani. However, for both compositions, the vast size of the orchestration often prohibited performances due to their financial requirements. This offers one suggestion as to why *Intende voci* has remained rather unknown and seldom performed since its inception. Presented this evening, the listener is able to experience a work, which is rarely performed, as a gift is offered to experience the sincerity, lyricism and moving beauty masterfully composed in one of Schubert's finest sacred works — a prayer he presented himself to his God.

[William Brooke]

DURUFLÉ: A DIFFERENT KIND OF PERFECTIONIST

Being labeled a perfectionist today is often an epithet, calling to mind the likes of Martha Stewart or Anna Wintour, the famous (infamous) Vogue editor who inspired Meryl Streep's character in the 2006 movie "The Devil Wears Prada." Maurice Duruflé (1902–1986) a perfectionist of an entirely different sort. Described by contemporaries and friends as a quiet and kind man, the virtuoso French organist was quite up front about investing considerable effort reworking his compositions until they achieved what he thought to be an appropriate level of perfection. As a result, there are only 14 published opus numbers to his name, four of which are choral works.

His *Requiem*, Op. 9 (1947) is universally accepted as a masterwork. Originally commissioned as an organ mass, Duruflé chose to compose the work as a Requiem upon the death of his architect father, Henry. In a 1980 program note, Duruflé himself wrote, "This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects...the agony of man faced with the mystery of his ultimate end. It is often dramatic, or filled with resignation, or hope, or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny. It represents the ideas of peace, of faith, and of hope."

While the work shows the influences of Fauré, Debussy and Messiaen, its most notable feature is its reliance upon melodies from the Gregorian Mass of the Dead. The shifting rhythms and liquid lines of chant permeate the work, albeit in different ways at different times. As each movement progresses, the chant melodies evolve in a number of ways; sometimes through simple means such as transposition or augmentation, at others through more complex means. In the *Kyrie* for example, the chant is sung by the basses and then answered by the tenors in a fugal exposition. Later, the organ augments the line as a *cantus firmus* under a new melody sung by the singers. At all times it is hauntingly beautiful, poignant and lush, illustrating why it has earned such a cherished position in the choral canon.

As he stated himself, Duruflé's *Requiem* is primarily about peace, faith and hope. This stands in direct contrast to the themes of terror and damnation so prevalent in the Requiems of Mozart, Berlioz and Verdi. Duruflé even follows Fauré's lead, leaving out much of the Sequence (or *Dies Irae*). Instead, he adds two movements to the traditional Requiem text that focus our attention on the imagery of hope: *Libera me*, traditionally sung as a responsory during the Burial Rite, and *In Paradisum*, which would typically be sung while the coffin is being carried to the grave. These additions, along with variations in texture, lush sonorities and subtle semiotics, communicate the intent of the text in ways that are sometimes dramatic, sometimes hushed, yet always haunting. Perhaps nowhere is this more beautifully illustrated than in the final chord of the work: an unresolved seventh suggesting that death is not an end, but a new beginning.

Duruflé's superb craftsmanship gives the work a unity and consistent forward momentum that could only be achieved through the loving attention of a perfectionist. Not perhaps a 21st century sense of authoritarian perfectionism, but something more akin to Da Vinci carving away anything extraneous to intent. The result is nothing short of magical.

[Matthew Blegen]

MARGARET BOECKMAN is a first year Master's student in the Vocal Performance program at The University of Washington and studies under Dr. Kari Ragan. She hails originally from Saint Louis, MO and completed her Bachelor's Degree in Music at Drury University in Springfield, MO. She has appeared as a chorus member in Springfield Lyric Opera Theatre productions of Bizet's "Carmen" and Gilbert & Sullivan's "Trial By Jury," and performed the role of Third Spirit in The Amalfi Coast Summer Opera Program's production of Mozart's The Magic Flute. She will appear in the Portland Summer Opera Workshop's production as the Third Spirit and Third Lady.

WILLIAM BROOKE, tenor, is in his second year of Doctor of Musical Arts studies at the University of Washington. His current doctoral research forges new intellectual territory with examination of verismo in the art song compositions of Puccini, Mascagni, Leoncavallo, Giordano, Catalani and Cilea. In addition to doctoral studies, Mr. Brooke is scheduled for the following upcoming performances: Featured Soloist with the Ensign Symphony & Chorus on 9 May in Benaroya Hall performing Crawford Gate's oratorio Visions of Orbelyan, Strauss, Giordano and Puccini on 3 June in Brechemin Auditorium; Presentation of a solo vocal work, Sing Redeeming Love: A Musical Depiction of Christ in The Book of Mormon on 28 June and a Solo Vocal Recital as a Visiting Guest Artist with the Temple Square Performance Series in Salt Lake City, Utah on 2 August. Complimenting his musical studies and performance opportunities, Mr. Brooke has enjoyed a background of success in business. He worked as a financial analyst for an investment bank on the east coast as part of a four-member team managing more than \$5 billion in securitized real estate. Later, he would establish Derrick Horne Company, a private real estate development group focused upon land development in the Park City, Utah resort area. A great accomplishment for Mr. Brooke was acceptance with a full-tuition scholarship to study International Humanitarian law at Tulane Law School. You may learn more about Mr. Brooke, his upcoming performances and download audio files at

[facebook.com/WilliamBrooke](https://www.facebook.com/WilliamBrooke)<<http://facebook.com/WilliamBrooke>> or
www.WilliamBrooke.com<<http://www.WilliamBrooke.com>>.

Conductor *DAVID ALEXANDER RAHBEE* is a native of Boston. He studied conducting at the New England Conservatory, Université de Montréal, Universität für Musik und Darstellende Kunst in Vienna and at the Pierre Monteux School. He also studied violin and composition at Indiana University. He further refined his artistic training by participating in master-classes with Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, Helmut Rilling and Otto-Werner Mueller.

In September 2013, he became conductor of the orchestra at the University of Washington in Seattle, where he works closely with Seattle Symphony Music Director Ludovic Morlot to build a new program for talented young conductors.

He was awarded the American-Austrian Foundation "Herbert von Karajan Fellowship" for young conductors in Salzburg (2003), as well as fellowships from International "Richard-Wagner-Verband-Stipend" in Bayreuth, Germany (2005), the Acanthes Centre in Paris (2007) and the Atlantic Music Festival in the USA (2010).

At the Salzburg Festival in 2003 he was assistant conductor of the International Attergau Institute Orchestra, where he also worked artistically with members of the Vienna Philharmonic Orchestra and guest conductors including Bobby McFerrin.

He has appeared in concert with the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, l'Orchestre de la Francophonie, the Dresden Hochschule Orchestra, Orquesta Sinfonica de Loja (Ecuador), the Armenian Philharmonic Orchestra, "Cool Opera" of Norway (members of the Stavanger Symphony), the Savaria Symphony Orchestra, Schönbrunner Schloss Orchestra (Vienna), the Gächinger Kantorei, the Bach-Kollegium Stuttgart, the Kammerphilharmonie Berlin-Brandenburg and the Divertimento Ensemble of Milan.

In the genre of contemporary musical theatre, Rahbee led a fully-staged production of Bruno Maderna's chamber opera *Satyricon* with the Divertimento Ensemble. He also led this ensemble in the Italian premiere of Helmut Lachenmann's *Mouvement – vor der Erstarrung*.

The first of his several ground-breaking articles on Gustav Mahler, "Gustave Charpentier's Louise and Mahler's Sixth Symphony" appears in the spring 2013 edition of the music journal *Sonus*.

His arrangement of the Overture to Rossini's *Barber of Seville* for trombone quartet has been recorded and released on CD by Summit Music, played by the quartet known as Four of a Kind, four of the world's greatest trombonists. This arrangement, along with many others, is published by Warwick Music, England.

GISELLE WYERS is Associate Professor of Choral Studies and Voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and voice. University Chorale's debut CD, *Climb*, was nominated as a finalist for the American Prize for Choral Performance in 2012. University Chorale's 2008 performance of the Genesis Suite with Seattle Symphony was termed "brilliant" by the Seattle Times. Under her direction, University Chorale has enjoyed high profile performances for the President of Latvia as well as the Crown Princess Victoria of Sweden. The chorus tours regularly. Recent trips have taken them to San Francisco as well as Estonia, Finland and Latvia.

As a guest conductor, Wyers has led high school honor choirs in New York (Alice Tully Hall, Lincoln Center), Georgia, Connecticut, Washington, Alaska, and Vancouver, Canada. She has been asked to guest conduct semi-professional ensembles across the United States and in Europe, including the Chamber Choir of Europe in 2011. She conducted the ACDA NW Women's Honor Choir in 2012.

Wyers is a leading national figure in the application of Laban movement theory for conductors. Each summer she team-teaches choral conducting with James Jordan at Westminster Choir College. She has published two substantive articles on the subject, both published through GIA Publications in the textbooks *Music for Conducting Study* (Jordan/Wyers) and *The Conductor's Gesture: The Language of Movement* (Jordan/Wyers).

As a composer, Wyers is currently preparing numerous choral works for premieres. Her works are published by Santa Barbara Music Publishing Company as part of the "Giselle Wyers Choral Series." This series will feature works by Wyers and champions the works of other emerging composers. Her work "The Waking" was recorded by Choral Arts Ensemble on the Gothic Records label.

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. "Waging Peace through Intercultural Art in Kyr's Ah Nagasaki," appears as the cover article of the May 2008 Choral Journal, and discusses how the act of creating and premiering a musical work can serve as a gesture of reconciliation between cultures.

Wyers holds a Doctor of Musical Arts in conducting from the University of Arizona, where she studied with Maurice Skones, and minored in historical musicology with John Brobeck. She earned a master's degree from Westminster Choir College, where she founded the Greater Princeton Youth Chamber Orchestra, and a bachelor's degree from UC Santa Cruz, where she founded the San Lorenzo Valley Community Chorus and Orchestra.

THE UNIVERSITY SYMPHONY
David Alexander Rahbee, *conductor*
Anna Edwards & Tigran Arakelyan, *assistant conductors*

VIOLIN I	CELO	BASSOON
Emily Choi \$	Hye Jung Yang *	Jamael Smith *
Corentin Pokorny	Yang Lu	Gabrielle Hsu
Anastasia Nicolov	Thomas Zadrozny	FRENCH HORN
Heather Borrer	Melissa Kersh	Matthew Anderson *
Kayang Lee	Hajung Yuk Sean Halbert	Trevor Cosby
Jonathan Kuehn	Jens Luebeck	Jacob Parkin
Alex Mangubat	Allyson McGaughey	Evan Goldman
Esther Yang	Minjing Zhu	TRUMPET
Kelsie Haakenson	BASS	David Sloan*
Anthony Fok	Kelsey Mines *	Tyler Stevens
Jiao Wu	Patrick Aubyrn	Nicole Herreld #
Xuanlin Li	Brad Gaylor	TROMBONE
Jason Lum	Julia Viherlahti	Caroline Harbitz **
VIOLIN II	Charles Welty	Sara Mayo #
Erin Kelly *	Ramon Salumbides	Steve Gellersen #
Yunjung Kim	Tyler Cigich	TUBA
Christopher Lee	Darian Woller	Andy Abel *
Kuikui Liu	Dune Butler	TIMPANI
Daniel White	FLUTE	Evan Berge
Kara Wages	Joyce Lee *(Duruflé)	PERCUSSION
Madeline Down	Mona Sangesland	Sam Schwabacher
Matt Cancio	Kathleen Shin	David Solomon
Kelsey Brewster	PICCOLO	Declan Sullivan
Natalie Meek	Mona Sangesland (Duruflé)	HARP
Weston Hambleton	OBOE	Tiffany Chen # (Duruflé)
Samantha Wiegenstein	Bhavani Kotha * (Schubert)	CELESTA
Byeongwoon Park	James Phillips * (Duruflé)	Geoffrey Liu (Duruflé)
Jason Fu	Nick Hendryx (Duruflé)	ORGAN
VIOLA	ENGLISH HORN	Chris Howerter (Duruflé)
Romaric Pokorny *	Bhavani Kotha (Duruflé)	
Robert Babs	Nick Hendryx (Duruflé)	
Emmeran Pokorny	CLARINET	
Edwin Li	Alex Thompson * (Schubert)	
Amylia Glaskova	David Bissell	
Karl Vyhmeister	Alexander Tu * (Duruflé)	
Emily Barker	David Zeng	
Emily Hull		

\$ - Concert master

* - Principal

- Guest musician

CHAMBER SINGERS
Dr. Geoffrey Boers, *conductor*
Serena Chin, *accompanist*

SOPRANO

Yelena Bagdasarova, Twin Falls, ID
Claire Biringier, Appleton, WI
Jiannan Cheng, Beijing, China
Deyanira Gualdrón Ordóñez, Bucaramanga,
Colombia
Rebecca Herivel, Lynnwood, WA
Lucy Horton, Bellevue, WA
Debi Johanson, La Canada, CA
Victoria Jane Solenberger, Santa Cruz, CA
Brianna Valencia, Woodland, CA

ALTO

Margaret Boeckman, Saint Louis, MO
Jenni Campbell, Seattle, WA
Alice Carli, Los Altos California
Jessica Guseman, Marysville, WA
Amanda G. Huntleigh, Normal, IL
Emily Leopold, Anacortes, WA
Makaela Joy Mautz, Eatonville, WA
Brenda J Mohr, Glendale, CA
Christine Elise, Oshiki Olympia, WA
Becca Sherman, Yakima, WA

TENOR

Daniel Berndt, Shelton, WA
Mason Cole, Anacortes, WA
Ryan Ellis, Seattle, WA
Anthony James, Malo, WA
Jamey Kelley, Hoover, AL
Pablo Piantino, Mendoza, Argentina
Brad Pierson, Champaign, IL
Stephen Bent, Bellevue, WA
Brian Winnie, New Milford, PA

BASS

Philip C. Arbaugh, Olympia, WA
Matthew Blegen, Union, WA
Kassey Castro, Seattle, WA
Jacob Finkle, Albany, NY
Michael Kibbe, Houston, TX
Daehan Kim, Seoul/ South Korea
Eric Mullen, Iowa City, IA
Johann J. Van Niekerk, Heidelberg, South Africa
James Wilcox, Brentwood, TN

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UNIVERSITY CHORALE

Dr. Giselle Wyers, *conductor*

Matthew Blegen, *assistant conductor* / Debi Johanson, *assistant conductor*

Serena Chin, *rehearsal accompanist*

SOPRANO

Yoojeong Cho, Seoul, South Korea
Leah Bowd, Ferndale, WA
Addie Francis, Seattle, WA
Danielle Goldenberg, Bothell, WA
Denna Good Mojab, Seattle, WA
Jessica Haagen, Pullman, WA
Hallie Hominda, Auburn, WA
Lucy Horton, Bellevue, WA – Section Leader
Claire Koerner, Seattle, WA - President
Ivana Lin, Bellevue, WA
Sydney Manning, Anchorage, AK
Tami McTaggart, Port Orchard, WA
Anna Mikkelborg, Fox Island, WA –
Section Leader
Jill Robinson, Clarkston, WA
Kristina Terwilliger, Suffern, NY
Erika van Horne, Mill Creek, WA – Vice President
Erica Weisman*, Austin, TX

ALTO

Shannon Abbott, Duvall, WA – Publicity Chair
Ada Beale, Camas, WA
Jocelyn Beausire*, Niwot, CO
Morgan Black, Olympia, WA
Victoria Bravo, East Wenatchee, WA
Alice Carli, Los Altos, CA – Section Leader
Grace (Qin) Hui, Melaka, Malaysia
Debi Johanson, La Canada, CA – Section Leader
Alison Johnson, Las Vegas, NV
Alex Kronz-Kaethler, Kirkland, WA
Meng-Yu Lee, Taipei, Taiwan
Amber Moore, Boise, ID
Christine Oshiki, Olympia, WA – Publicity Chair
Micaela Prince, Kirkland, WA
Esther Ranjbar, Eugene, OR
Alta Steward, Portland, OR - Secretary
Mariah Whiteman, Hardin, MT
Amanda Williams, Gig Harbor, WA –
Social Media Chair

TENOR

Matthew Blegen, Union, WA
David Boeckh, Seattle, WA
Mason Cole, Anacortes, WA – Social Chair,
Section Leader
Anthony James, Malo, WA
Jason Kinsfather, Woodinville, WA
Joe Koch, Vancouver, WA
Alex Melnik, Marysville, WA
Brian Ramaley, Bellevue, WA
Nicholas Reynolds, Mukilteo, WA –
Section Leader
Bryan Routon, Redmond, WA
Jordan Schuelzke, Vancouver, WA
Cameron Simons, Longview, WA
Ben Small, Gig Harbor, WA
Nick Tagab, Redmond, WA
Yenchih (Andrew) Tang, Palo Alto, CA
Luxun Xu, Chongqing, China
Jeff (Jiajun) Yuan, Camas, WA

BASS

Adam Brown, Kenmore, WA
Marijn Anton Burger, Lake Oswego, OR
Kassey Castro, Seattle, WA – Historian/Blog,
Section Leader
Loc Hua*, Olympia, WA
Paul Johns, Free Soil, MI
Benjamin Johnson, Tacoma, WA
Daehan Kim, Seoul, South Korea –
Section Leader
Jonah Melchert, Puyallup, WA
Josh Petty, Boise, ID
Kevin Rawls, Seattle, WA
Zack Sanders, Chester, CT - Treasurer
Evan Shelton, Puyallup, WA – Concert Chair
Christopher Steckler, Mill Creek, WA
Shawn Swanson, Poulsbo, WA
Nic Varela*, Tucson, AZ – Section Leader
Byron Walker, Mangilao, Guam

* - Also performing with Chamber Singers
for this concert.