THE UNIVERSITY SYMPHONY
AND
COMBINED CHORUSES
Abraham Kaplan, conductor

In a concert given in memory
of Dr. John Bonica, M.D.,
and Emma Louise Baldetti Bonica

THE LORD’S PRAYER
Abraham Kaplan

REQUIEM
Giuseppe Verdi

with
Dorothy Bauer, soprano
Julie Reynolds, mezzo-soprano
Kenneth Gayle, tenor
Norman Smith, bass

8:00 PM, March 8, 1996
Meany Theater
THE LORD'S PRAYER (1976) ........................................... Abraham Kaplan
for chorus and orchestra

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REQUIEM (1874) ....................................................... Giuseppe Verdi
for four solo voices, chorus and orchestra (1813-1901)

1. Requiem aeternam (Rest eternal): solo quartet and chorus (40')

2. Dies irae
Dies irae (Day of wrath): chorus
Tuba mirum (Awesome trumpet): bass and chorus
Liber scriptus proferetur (Book written will be revealed): mezzo-soprano and chorus
Quid sum miser (What am I a poor wretch): soprano, mezzo-soprano and tenor
Rex tremendae majestatis (King of fearful majesty): solo quartet and chorus
Recordare Jesu pie (Remember, merciful Jesus): soprano and mezzo-soprano
Ingemisco tanquam reus (I groan like one who is guilty): tenor
Confutatis maledictis (When the accursed are confounded): bass and chorus
Lacrymosa dies illa (How tearful that day): solo quartet and chorus

INTERMISSION

3. Offertorio (Offertory): solo quartet

4. Sanctus (Holy, Holy, Holy): chorus I and II

5. Agnus Dei...dona nobis pacem (Lamb of God...grant us peace): soprano, mezzo-soprano and chorus

6. Lux eterna (Light eternal): mezzo-soprano, tenor and bass

7. Libera me, Domine (Deliver me, Lord): soprano and chorus

During this concert, all portable communication devices need to be set in silent mode. Thank you.
John and Emma Bonica: A Tribute
C. Richard Chapman, Ph.D., Department of Anesthesiology, University of Washington

With the passing of Dr. John Bonica on August 15, 1994, the field of pain management lost its founding father and greatest champion. His death followed that of his wife of 52 years, Emma Louise Bonica, by scarcely more than a month. John Bonica was a man of great vision and accomplishment. For more than 50 years he maintained an unflagging dedication to achieving recognition for the importance of pain and its control, to the establishment of a multidisciplinary scientific effort directed at pain, and to the creative integration of basic neuroscientists and clinicians in the advancement of the field. If John Bonica had not been, the field of pain management as we know it would not exist.

John Bonica was born on Filicudi, a small island off the coast of Sicily on February 16, 1917. In 1928 the family emigrated to New York City. Following his father's death in 1932, he assumed responsibility for the household, shining shoes, hawking newspapers, and selling fruits and vegetables in pursuit of his dream to become a physician. He became the youngest Eagle Scout in the history of Brooklyn. In high school he took up amateur wrestling and won both city and state championships. He worked his way through college at Long Island University, and then medical school in Milwaukee, Wisconsin, as a professional wrestler, traveling with the carnival during the summers through small towns in the northeastern U.S., taking on all comers.

Ultimately, Bonica won not only the title of light heavyweight wrestling champion of the world, but also after six years of determined courtship, the hand of Emma Louise Baldetti. They were married following his graduation from Marquette University School of Medicine in 1942.

After internship and residency in anesthesiology at St. Vincent's Hospital in New York City, Dr. Bonica joined the U.S. Army which sent him to Fort Lewis, Washington, where, at the age of 27, he became Chief of Anesthesiology at Madigan Hospital. Over the next three years he taught himself the techniques of regional blocks, developing this form of anesthesia for surgery and pioneering pain-relieving techniques that helped the more than 10,000 soldiers under his care who had been wounded in action. Their suffering was the initial stimulus for his lifelong dedication to relieving pain in others.

After Emma nearly died from primitive open drop ether anesthesia during the birth of their first child, John committed himself to his second pioneering effort, regional anesthesia for obstetric pain. For the birth of their second daughter, Emma Bonica was the first woman in the Pacific Northwest to receive the now routinely administered continuous epidural analgesia.

In 1947, Bonica became Director of the Department of Anesthesiology at Tacoma General Hospital. There he established the first residency training program in anesthesiology in the state of Washington, pursued a productive clinical research program investigating the effects of regional pain relief, and established a record for obstetric techniques of zero mortalities among mothers and newborns.

In 1953, John Bonica produced the first edition of his classic 1500 page book, The Management of Pain. This book later appeared in several languages and earned a reputation as the Bible of pain diagnosis and therapy. In it he drew upon extensive experience with hundreds of patients to characterize acute, chronic, and cancer pain problems, review issues, and provide key information on therapeutic options. In addition, he lectured extensively on these topics, produced numerous articles, and carried out extensive consciousness raising efforts.

In 1960, John Bonica founded and chaired the Department of Anesthesiology at the University of Washington School of Medicine in Seattle. During his eighteen years as its leader, the department became one of the most prominent in the world with strong, balanced programs in training, research, and patient care. Under his leadership, the department advanced regional anesthesia techniques for surgery and obstetrics. At the same time, Dr. Bonica established the world's first Multidisciplinary Pain Clinic, a model now emulated worldwide.

In 1978, Dr. Bonica retired from the anesthesia chair at the University of Washington to devote his energy to promote worldwide, the research of acute and chronic pain and approaches to improving treatment of pain. His concern, vision, and untiring commitment to sound the alarm, catalyzed current advances in pain research and the heightened international awareness of this fundamental element of human suffering.

John Bonica authored scores of books and several hundred research papers on regional anesthesia and pain. His magnum opus, The Management of Pain, Second Edition, a completely rewritten tome in two volumes, appeared in 1990. An update of a similarly comprehensive work, Principles and Practice of Obstetric Analgesia and Anesthesia, first published in 1967, reached completion only a few weeks before his death. The first international symposium on pain and its management, organized by John Bonica, took place in Seattle in 1973 and led directly to the creation of the International Association for the Study of Pain. The IASP has grown to over 5600 members representing 83 countries and with 45 chapters worldwide.

Through his tireless efforts, John Bonica ignited public and political interest in the immense societal costs of acute and chronic pain. The results encompassed increased U.S. government support of pain research and pain management, including the recent cancer pain emphasis by the National Cancer Institutes.

Among Bonica's many worldwide honors are the Distinguished Service Award of the American Society of Anesthesiologists, of which he served as President in 1966; Honorary Fellow of the Faculty, of Anesthesiologists; Royal College of Surgeons of England; Honorary Doctorate of Science Degrees from the Medical Colleges of Wisconsin and Northwestern Universities; Honorary Doctorate from Siena University, Italy; Commander and Highest Officer of the Knights of the Order of Merit of the Republic of Italy; and Hereditary Knight, Noble Order of Cingolo Militare with rank of Baronet. Eight lectureships and fellowships around the world bear his name, including the John J. and Emma Bonica Endowed Chair for Anesthesiology and Pain Research at the University of Washington School of Medicine, and the John J. Bonica Trainee Fellowship of the International Association for the Study of Pain.

Throughout his career, and especially near the end of their lives, John Bonica gratefully acknowledged Emma's sacrifices and contributions, without which his achievements would not have come about. Emma was well known to everyone who worked in the field of pain since John Bonica rarely traveled without her, and their dedication to one another became legendary. The memory of the two as a couple is a bright part of the Bonica legacy.

One can describe John Bonica's life as a series of outstanding clinical, scientific and organizational achievements. And yet, for those of us who knew him well in his last decades of life, his most impressive victories were those he won in his day-to-day struggles with his own pain. His wrestling career had left him with extensive musculoskeletal problems and a complex, ever-evolving pattern of chronic pain punctuated by periodic severe exacerbations. For a man gifted neither with great patience nor the grace to accept what others said he could not change, this pain was a constant vexation as well as source of fatigue, discomfort and distraction. We watched him grapple with his pain every day, wrestling it to the mat whenever he had a lecture commitment or a deadline. He never let it interfere with his goals or responsibilities, nor did he restrict his outreach and productivity to minimize personal suffering.

Clearly, John and Emma Bonica's deaths leave a void that cannot be filled. His gift to us is a rich legacy encompassing both clinical care and neuroscience. We can best honor their memory by continuing the mission that he initiated and so fervently pursued.
ABOUT THE PERFORMERS...

“An evening of choral splendor”—[headline] The New York Times...
“Thank you deeply and sincerely for your splendid work”—Igor Stravinsky...
“A heaven-sent maestro”—Leonard Bernstein.

ABRAHAM KAPLAN (conductor) received his early training in Israel, followed by intensive graduate work at The Juilliard School of Music in New York. He has been Director of Choral Studies at the University of Washington since 1977, and Associate Conductor for Choral Activities of the Seattle Symphony since 1995. He is Music Director and Conductor of the Camerata Singers which he founded in New York City in 1960, and Director of Choral Activities at New York City’s Park Avenue Synagogue since 1968.

Kaplan has appeared as guest conductor with such orchestras as Toscanini’s NBC Symphony, the Israeli Philharmonic, the Saint Louis Symphony, the Calgary Philharmonic, the Seattle Symphony, and many others. His past posts include Conductor of the Radio Chorus in Jerusalem, Israel from 1953-54 and 1958-59, and Director of Choral Studies at The Juilliard School, 1961-1977.

Highlights in Kaplan’s career include a 1977 Command Performance in the White House in honour of President Urho Kekkonen of Finland, a Command Performance in honour of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh on their 1983 visit to the USA, preparation of the 1954 world premiere of Darius Milhaud’s opera David in Jerusalem, preparation of the 1963 world premiere of Leonard Bernstein’s Third Symphony Kaddish in Tel-Aviv, Israel, preparation of The Camerata Singers for performances of most of the Igor Stravinsky Festival, and preparation of the 1965 world premiere and subsequent recording of Leonard Bernstein’s Chichester Psalms.

Kaplan’s college textbook Choral Conducting, published by W. W. Norton in 1983, is now in its third printing.

DOROTHY BAUER (soprano) is a student of Julian Patrick and is currently enrolled in the Master of Music program at the University of Washington. She received her Bachelor's degree from the University of Colorado. She was most recently seen last December in a concert at Meany Hall featuring up and coming Seattle vocal talent. Roles include “Hansel” in Humperdinck’s Hansel and Gretel at the University of Colorado, and Riordiligi in Mozart’s Così fan tutte.

JULIE REYNOLDS (mezzo soprano) is a native of Oregon. She received a Bachelor of Music degree from Willamette University and a Master of Arts in Voice Performance and Pedagogy from the University of Iowa. While in Iowa she was a teaching assistant in voice and opera production and an instructor in voice at Grinnell College. She continued her studies as a participant in the prestigious Summer Vocal Institute at the American Institute of Musical Studies in Graz, Austria, and the International Summer Vocal School in Salt Lake City. Awards are many, and include state first place winner and regional second place winner in the Metropolitan Opera Auditions, national semi-finalist in the National Federation of Music Clubs Young Artist Awards, and national finalist in the International Mozart Competition. She has performed as soloist in Handel’s Messiah and Mozart’s Grand Mass in C Minor with the Utah Symphony. In addition, her performances include Vivaldi’s Gloria, Pergolesi’s Stabat Mater, Haydn’s “Lord Nelson” Mass and Mass in Time of War, Copland’s In the Beginning, and Mozart’s Marriage of Figaro. She is currently a private voice instructor in Seattle, and a student of Julian Patrick.

KENNETH GAYLE (tenor) is a Seattle native whose continuing musical education began at age seven. A cum laude graduate of West Virginia University in Applied Voice, the tenor is the current recipient of the Seattle Opera Guild scholarship for voice study. A private student of Julian Patrick, he is currently performing as a preview artist for the Seattle Opera Education and Outreach Program.

Recent professional performances include a guest appearance with the Everett Symphony last February, a guest appearance with the Seattle Philharmonic under the direction of Hans Wolf, Seattle Opera’s performance of Opera for the Fun of It under the direction of Lori Larsen, and a guest appearance with the Northwest Chamber Orchestra under the direction of Adam Stern.

Upcoming engagements include Beethoven’s Ninth Symphony with the Bremerton Symphony in April, a concert performance of Act III of Puccini’s La Boheme with the Seattle Youth Symphony in May, and a concert performance of Debussy’s L’enfant Prodigue with the Cascade Symphony Orchestra in January 1997.

Gayle’s awards and scholarships include the 1995 Metropolitan Opera District Auditions, the 1995-96 Seattle Opera Guild Vocal Tuition Scholarship, 1989-92 West Virginia University Performance Grants, and the 1988-92 National Association of Teachers of Singing Awards. In 1994 he was a finalist in both the Merola Opera Program National Auditions and the Metropolitan Opera Regional Auditions.

NORMAN SMITH (bass) is a graduate of both Washington State University and the University of Washington and did additional graduate work at Indiana University. For six years he sang leading bass roles in the opera theaters of Krefeld and Essen, Germany. He was particularly noted for roles in Lohengrin, Tannhaeuser, and Tristan and Isolde. Since returning to the Northwest, he has appeared on stage with Seattle Opera, Northwest Opera in Schools, Etc., and Civic Light Opera, where his Emile DeBecque received enthusiastic critical acclaim. He has made numerous concert and oratorio appearances with Seattle Bach Choir, Seattle Chamber Singers, Seattle Pro Musica, and the Eugene Concert Orchestra’s popular “Royal Holidays at the Court of Versailles” inspired The Seattle Times’ Melinda Bargreen to write: “He is an 18 karat bass in a world of pale imitations,” and “rich tonal quality, enhanced by a fine sense of comic acting...one of Seattle’s real natural resources.”

Smith joined Gerard Schwarz and the Seattle Symphony Orchestra for performances of Mozart’s Requiem, Bach’s Cantata 140, and Beethoven’s Ninth Symphony. He is also a frequent performer with the Yakima Symphony, Walla Walla Symphony, Mid-Columbia Symphony and the Washington-Idaho Symphony.

In addition to his many guest appearances, Mr. Smith is the bass soloist at Seattle’s Temple Beth Am and the archdiocesan Cathedral of St. James, where the musical highlights of the past year included Mozart’s Requiem, Great Music for a Great Cathedral, and the rededication of the splendidly renovated Cathedral.

In Europe he recorded Beethoven’s Mass in C for the Kirchenmusik label.
Verdi was not a man of great religious faith in the traditional sense. However, what faith he did have was rather unorthodox. He would make his wife go to Mass, but would never enter the church himself. His fervent beliefs, particularly speaking, could never help to place him within the category of being a 'good churchman'. However, he never made any public statements about his agnosticism, even though his views were very clear at times. Arrigo Boito, in a letter spoke of Verdi in the following terms: "...his belief, alas, he had lost, like all of us, early on. But he retained more than we did perhaps, a poignant regret for this all his life. He gave us an example of Christian faith by the moving beauty of his religious works...and by his splendid homage to Manzoni." Therefore, it must be stated that the *Messa da Requiem* is the work, not of a man of profound faith, but rather that of one of the greatest of all opera composers. It is a work destined for the concert hall, not the church.

The 'inspiration' behind the composition of the *Requiem* comes from Verdi’s wanting to pay homage to two great Italian figures, the composer Gioacchino Rossini and the poet and novelist Alessandro Manzoni. Following the death of Rossini, Verdi planned to honor this composer with a *Requiem* Mass, the individual movements each being written by a different Italian composer. The performance was to be on the first anniversary of Rossini’s death. However, despite the publicity, planning and writing of the music by twelve composers including Verdi, the performance never took place and this was a source of great humiliation to Verdi.

In 1873, four years after Rossini’s death, Manzoni died. This saddened Verdi who wrote to the publisher Ricordi: "...I will come soon to visit his grave, alone and unseen, and perhaps...to propose something to honor his memory." A few months later he proposed to Ricordi that he would write a *Requiem* in memory of Manzoni to be performed in Manzoni’s home town of Milan. The first performance took place on the first anniversary of Manzoni’s death, May 22 1874, in the church of San Marco, Milan and was repeated three times on the following days at the opera house of La Scala. These performances were enormously successful.

However, some critics did note that Verdi had not written a religious work but had transferred his operatic skills to the church. Some other criticisms came from notable figures in the music world. The German conductor Hans von Bülow described the *Requiem* as being "Verdi's latest opera in ecclesiastical dress" and, having looked through the score, refused to attend a performance because "this emanation from *Travatore* and *Traviata* took away any desire to attend." Von Bülow's attack encouraged another great German musician to study the score closely. Having done so, Johannes Brahms wrote "...Bülow has blundered, since this could only be written by a genius." Von Bülow recanted in a letter to Verdi, although it took him until 1892 to do so. In 1875, Richard and Cosima Wagner attended a performance in Vienna following which Cosima wrote in her diary "...in the evening Verdi's *Requiem*: it is decidedly best to pass over that thing in silence." Whatever one may make of this work, it is an intensely dramatic and moving piece which is definitely the work of a composer who had an enormously skilled grasp of drama. Certainly, Verdi does seem to approach this text in the same way that he approached an opera libretto. Additionally, it is an intensely personal work. Some of the most beautiful music, especially in the *Dies Irae* occurs at the points in the text which speak of a pleading for mercy. It can be considered that this is the humanist composer seeking his faith with desperation. The *Messa da Requiem* is one of the greatest settings of this text and one of the finest choral masterpieces of all time.

**REQUIEM AETERNAM** (Andante)

This work opens with a descending figure heard in the cellos while the chorus mutters the text above it. Only the orchestra has the melody here. An unaccompanied choral section *Te decet hymnus* follows with a series of imitative entries before the music of the opening returns, followed immediately by the *Kyrie eleison* where the soloists sing for the first time. Towards the end of this movement there occurs one of Verdi’s strokes of genius where he throws the music into a completely unrelated key, setting the text *Christe...Christe* as a final plea for mercy before the music returns to the tonic of A major on the word *eleison*, the ascending violin phrase maybe signifying the ascent of the prayers towards Heaven.

**DIES IRAE** (Allegro agitato)

Here we find Verdi’s operatic genius at its apex in this setting of a 13th century sequence concerning the Day of Judgment, which he divides into nine sections. Four sharp chords played by the full orchestra introduce this text in a tumultuous manner. Of special interest in this section is Verdi’s use of the bass drum as it does against the full orchestra as a solo. The music then subsides with the chorus singing *sotto voce* accompanied by the lowest instruments. When the music finally settles we hear a dialogue of trumpets on and off stage portraying the sound of the last trumpet. This dialogue grows until the basses of the chorus enter declaiming the text *Tuba mirum spargens sonum* ('the trumpet scatters its wondrous sound') with the rest of the singers joining in, the text forcing the dead to rise and face Judgment.

**Mors stupebit** (Molto meno mosso)

After a pause, the strings punctuated by a hollow stroke on the bass drum introduce this short section for the bass soloist, the text showing the astonishment of death and nature at all that is happening.

**Liber scriptus** (Allegro molto sostenuto)

The mezzo soprano soloist now sings, describing the opening of a book which contains the deeds of all who are awaiting judgment. A dramatic outburst at the end leads to an orchestral climax which introduces a repeat of the *Dies Irae*.

**Quid sum miser** (Adagio)

In this section, Verdi’s orchestral skill comes to the fore. Three solo voices are accompanied by two clarinets, strings and a remarkable repeated figure on the bassoon. The soloists plaintively ask where salvation will be found at the time of Judgment. After these questions have been repeated without accompaniment the next section begins without a break.

**Rex tremendae majestatis** (Adagio maestoso)

The basses of the chorus thunder out the text, repeated by the tenors *pianissimo*. Following this, the soloists in turn sing a beautiful phrase which is a gentle plea for mercy. These two elements are repeated and contrasted, leading to a huge climax after which all of the voices repeat in turn the text *sala me, fons pietatis* ('save me, o fount of mercy') and the section ends gently.

**Recordare Jesu pi** (Lo stesso tempo)

We are now presented with a gentle duet for the soprano and mezzo soprano soloists which contains many echoes of the previous section. Gently invoking the aid of Jesus, the soloists reach a beautiful unaccompanied cadenza before the hushed close.

**Ingentis tamquam ress**

An element of hope is introduced here in this marvelous aria for the tenor soloist. As the soloist’s pleas for mercy are repeated, so the music becomes more and more ardent, a climax being reached as the singer begs to be placed at the right hand of God. A rising figure in the orchestra takes us into the next section.
When the bass soloist takes over the melody, then the mezzo Lacrymosa dies lament which Verdi sets in the richly-colored key of B flat minor. Here the emotional high point of this movement, and possibly of but luminous interlude in which the upper voices of the soprano sings a plaintive line over it. Then there follows a brief and the chorus pray for the salvation of the dead before the main theme reappears. However, now this melody is sung by the rich voices of the tenors and basses, the soprano soloist singing the plaintive figure heard earlier, while the mezzo soprano soloist, joined by the women of the chorus, sings a ravishing counter-melody. At the words 'Jejus Domine, dona eis requiem' ('Blessed Lord Jesus, grant them rest'), Verdi has the soloists singing unaccompanied, very quietly and dolcissimo. This text is then taken up by the chorus. As the music dies away, we are left with a tremolando figure in the violins. Now Verdi demonstrates the same skill which he employed at the end of the Requiem Aeternam. He moves from the key of B flat major to G major while the 'Amen' is sung. The effect of this upon the listener is miraculous, almost seeming to turn the harmony around. However, the orchestra has the final word with its own 'Amen' in the home key of B flat major.

DOMINE JESU CHRISTE (Andante mosso)
A wide-ranging melody in the cellos provides this movement, sung by only the soloists, with its melodic basis. A short introductory phrase from the mezzo soprano and tenor leads to an aria for the solo bass. At the point where the text heralds the appearance of the Archangel Michael (sed signifer sanctus Michael), the soprano enters on a held note over which a violin solo reminds us of the opening cello figure. The other soloists join with the soprano before we reach a series of dramatic imitative entries. Now there appears a glorious solo for the tenor at the words Hostias et preces tibi, Domine, laudis offerimus ('O Lord, we offer you this sacrifice of prayer and praise'). This is also taken up by the other soloists before we return to the dramatic section heard earlier. This movement ends with an echo in from both the voices and the orchestra of the figure with which this movement opened.

SANCTUS (Allegro)
Choral and orchestral fanfares provide the invigorating introduction to this movement in which Verdi shows his skill as a contrapuntist. He sets this movement as a fugue for two choruses, the entries seeming to come at all angles as the main theme flies around the voices. At the words Pleni sunt coeli et terra gloria tua ('Heaven and earth are full of your glory') the music becomes very hushed. Following this is the word 'Ho!sanna', at which point the orchestra and chorus erupt with legato descending phrases in the voices and huge chromatic scales in the instruments.

AGRUS DEI (Andante)
In this movement we hear the intimate sound world of Verdi. The soprano and mezzo soprano soloists sing the opening petition unaccompanied and at an octave apart. This is then repeated, unaccompanied and unharmonized, by the chorus and orchestra. The second petition begins with the two soloists singing, this time in the minor, and answered by the chorus singing in the major and with a gentle accompaniment. The accompaniment of three flutes to the soloists' singing of the third petition is one of the most beautiful effects in this work. Like the Requiem aeternam, this movement ends with a rising figure which could be seen to be symbolizing the ascension of the prayers towards Heaven.

LUX AETERNA (Molto moderato)
A hushed tremolando figure in the strings provides the accompaniment to the mezzo soprano soloist who declares the opening text of this movement. She is answered by a figure sung by the bass soloist which she in turn answers along with the tenor soloist. As this movement progresses, it can be heard that the main point of this text is the dwelling on the words Lux aeterna ('eternal light') and Lux perpetua ('perpetual light'). The lyrical nature of this movement has an almost overwhelming effect upon the listener.

LIBERA ME, DOMINE (Moderato)
This movement is that which Verdi wrote originally for the Requiem in memory of Rossini. It is now that we leave the world of the lyrical and return to that of the dramatic. The soprano sings the opening lines of the text on a monotone which is then repeated sotto voce by the chorus. Following this, the soprano soloist begins a section which pictures the fear of all at the time of Judgment. As she reaches the words et timeo ('and I am afraid'), the music of the Dies irae comes crashing back with enormous effect. When this music fades into silence, we reach the heart of this movement. What we now hear is the music from the very opening of the whole work (Requiem aeternam). However, there is now no orchestra and, again showing Verdi's great sense of drama, the music is a half-step higher in the key of B flat minor, the key of the Lacrymosa. This section concludes with a remarkable cadence, harmonically speaking, into B flat major, the soprano soloist singing a luminous high B flat. Following a repeat of the opening text of this movement, a vigorous fugue ensues, the climax being at the point where the poet begs to be delivered from eternal death. Now the music dies away completely, settling on an unaccompanied choral chord over which the soprano soloist declaims once again the opening text on a monotone. Over a quiet roll on the timpani the chorus can only murmur liberam liberam before, joined by the full orchestra, they settle on an incredibly quiet chord of C major. Here it appears that the prayers of the poet and the composer have been finally answered.
## PERSONNEL

### UNIVERSITY CHORALE

**Richard Asher, director**

Gabriel Dumitrescu, assistant conductor / Kevin Johnson, accompanist

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### UNIVERSITY ORATORIO

**Abraham Kaplan, director**

Evin Lambert, assistant conductor / Robert Huw Morgan, accompanist

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**Gabriel Dumitrescu, director**

Jairo Geronymo, accompanist

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THE UNIVERSITY SYMPHONY
Peter Erös, conductor
Timothy Schwarz, assistant conductor

Violin I
Kevin He
Anne-Marie Hoffman
Coral Overman
Immanuel Hsu
David Lawson
Matt Cowan
Catherine Shipley
Neil Bacon
Rugart Fertsch
Kelly Jeppeson

Violin II
Kyung Sun Chee
Mary Theodore
Valerie Cook
Kiwon Seong
John Powelson
Tove-Lise Falch
Kathryn Temple
Mahr An

Viola
Jeanne Drumm
Leah Iby-Oxford
Timothy Prior
Kerri Lynn Rotton
Camber Charlot
Laura Johnson
Tara Ord
Ryan Beise

Cello
Loren Dempster
Karen Thomson
Leslie Hirt
Kimberly Johnsen
Yoon Ju Cho
MaryKate Robertson
Peter Lee

Bass
Joseph Dyvig
Brad Hartman
Rebecca Keeny
Chris Balducci
Stefan Hahn
Daniel Schwarz

Flute
Leslie Lahmman
Ashley Carter
Amy Swanson

Oboe
Darlene Franz
Sylvia Leveque

Clarinet
Connie Chen
Jennifer Harold

Bassoon
Nancy Bondurant
Jason Schilling
Ryan Hare
Emily Robertson

Horn
Ryan Stewart
Carey LaMothe
Dean Matthews son
Aaron Beck

Trumpet
Todd Mahaffey
Darrin Paul
Dan McDermott
Mike VanBebeber

Trombone
Kevin Karnes
Nathaniel Iby-Oxford

Timpani
Emmy Ulmer

Bass Drum
Matt Drumm

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Thank you to staff for their extra work on this event
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John "JP" Poulson and Nancy Hautala, and Meany Hall's back stage crew and front-of-house folks
Joan Ashcraft, Robin Marquardt and Claire Peterson