Benjamin Britten's
War Requiem

Lawrence University Symphony Orchestra, Chamber Orchestra, Viking Chorale, Cantala, Concert Choir, and Appleton Boychoir

Octavio Más-Arocas, conductor

Lawrence University Choirs:
Phillip A. Swan and Stephen M. Sieck, conductors

Appleton Boychoir Ambassador Choir:
Kevin Meidl, conductor

Lawrence Symphony Orchestra:
Katherine Kilburn, cover and rehearsal conductor

Guest Artists: Edith Tidwell, soprano
Steven P. Spears, tenor
Chad Sloan, baritone

Introductions by: Leslie Walfish
Joanne Metcalf

Friday, April 19, 2013
8:00 p.m.
Lawrence Memorial Chapel

Introductions by Leslie Walfish and Joanne Metcalf

War Requiem, op. 66 — Benjamin Britten (1913-1976)

- Requiem aeternam
- Dies Irae
- Offertorium
- Sanctus
- Agnus Dei
- Libera me

Edith Davis Tidwell, soprano

Edith Davis Tidwell has sung with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera. Ms. Davis Tidwell made her debut with New York City Opera in 1985 as Liù in *Turandot* and enjoyed subsequent successes there as the Countess in *Le Nozze di Figaro*, Liù in revivals of *Turandot*, and in the title roles of *Norma*, *Madama Butterfly*, and *Tosca*. Lauded by the New York Times in critical acclaim through the years: "languid, exquisitely shaped phrases", "voice is smoothly produced...notes are so beautifully in tune and achieve a lovely soft focus at pianissimo", "a charged intensity that was musically and dramatically compelling", she performed with New York City Opera for seven seasons.

She had a long association with Kentucky Opera, where she sang over 20 leading roles, including Mimì in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Trovatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*. She is also familiar to Louisville audiences for her frequent performances as soloist with the Louisville Orchestra and the Louisville Bach Society and for collaborations with the Louisville Ballet.

Ms. Davis Tidwell enjoys with thrilling gratification the successes of her students who are winning prizes and competitions, performing with major national and international opera companies and various regional operas companies and orchestras across the continent, and teaching in schools and universities.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching.

Chad Sloan, baritone

American baritone Chad Sloan is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In the 2012-2013, Chad will sing *Carmina Burana* with Columbia Pro Cantare,

Bach's *Weihnachts-Oratorium* with Louisville Choral Arts Society, Brahms' *Liebeslieder Waltzer* at Twickenham Music Festival, Britten's *War Requiem* at Lawrence Conservatory and as baritone soloist in performances of Mozart, Beethoven and Bach with the Bach Festival Society of Winter Park. He debuts with Opera Memphis in Lee Hoiby's *This is the Rill Speaking* this spring.

In the 2011-2012 season, Chad returned to the role of Prosdocimo, in Rossini's *Il Turco in Italia* for Tacoma Opera, performed with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Roméo et Juliette* for Dayton Opera and the Bar Harbor Music Festival. He was featured at Dallas Museum of Art in a multimedia concert based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. He also covered the title role of Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. In the previous season, he returned to Kentucky Opera to debut his Belcore in *L'elisir d'amore*, to Utah Opera for John Brooke in *Little Women*, and debuted with the Bar Harbor Music Festival as Figaro in *Il barbiere di Siviglia*.

A frequent collaborator of composer Ben Moore, he premiered his new song cycle entitled, "Ode to a Nightingale" in New York this past fall. Last season, he portrayed Herman in Moore's new opera *Enemies, A Love Story* for Kentucky Opera, Papageno in *Die Zauberflöte* with the Atlanta Ballet, Count Almaviva in *Le nozze di Figaro* for Tacoma Opera, and took on the role of Clyde Griffiths in the West Coast Premiere of *An American Tragedy* by Tobias Picker. Additionally, Chad returned to Wolf Trap Opera this spring to workshop the role of Cosimo for John Musto's new opera, "The Inspector," and then essayed Rossini's poet in *Il Turco in Italia* and Britten's Demetrius in *A Midsummer Night's Dream* in his second summer as a Filene Young Artist. In addition, he sang Laertes for the collaborative workshop of *Rosencrantz & Guildenstern Are Dead* for American Opera Projects and Mark Morris, followed by the role of Rosencrantz for the first orchestral performances of the opera with Boston Classical Orchestra.

He recently performed Telemaco in the critically acclaimed Wolf Trap Opera production of *Il ritorno d'Ulisse in patria* under the baton of Gary Wedow and was also featured as Harry or Larry in both the stage and film version of Elliott Carter's *What Next?* at the Tanglewood Music Festival under maestro James Levine. Chad has also appeared as Raimbaud in *Le Comte Ory* for Tacoma Opera, Second Mate in *Billy Budd* for Santa Fe Opera where he covered Schaunard in *La Bohème*, and Masetto in *Don Giovanni* for Utah Opera, where he also covered Dandini in *La Cenerentola*.

He has previously sung the title role in *Gianni Schicchi*, Zaretsky in *Eugene Onegin*, Claudio in *Béatrice et Bénédict*, and Le Fauteuil in *L'enfant et les Sortileges*.

A graduate of the Juilliard School, Chad is an active recitalist who recently performed a program responding to an installation of French Impressionism at the Everson Museum in Syracuse, New York. He has performed in concert with Steven Blier at Wolf Trap Opera in a program entitled "The Pursuit of Love", and recently offered the world premiere of Kenji Bunch's "Dream Songs" at Carnegie Hall and performed at the Britten-Pears Young Artist Programme in Aldeburgh, England under the tutelage of Roger Vignoles and Philip Langridge. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem für Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society. Under the baton of Keith Lockhart, he performed Peer Gynt with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Steven Paul Spears, tenor

Noted for being "most consistently musical, most clear in diction," possessing a "stunningly beautiful, edgeless tenor" and for "lustrous singing," tenor Steven Paul Spears has performed with many arts organizations, including those in New York, Berlin, Louisville, Salt Lake City, Memphis, Flagstaff, St. Louis, Palm Beach and Cincinnati.

Specializing in obscure works of the Baroque (Monteverdi and Handel) and Contemporary Periods (Britten and Orff), his operatic repertoire includes the lyric and coloratura roles of Mozart and Rossini, as well as mainstream character roles, such as Little Bat in Floyd's *Susannah* and Goro in Puccini's *Madame Butterfly*. Most recently, Steven sang the role of Nebuchadnezzar in Britten's *The Burning Fiery Furnace* in a joint production with Kentucky Opera and the Choral Arts Society of Louisville.

In March 2003, under the baton of James Conlon, Steven began a series of performances singing the Harlekin in Viktor Ullmann's *Der Kaiser von Atlantis*, produced in conjunction with the Juilliard School. Originating in New York City, the production has been seen in Spoleto, Italy, Los Angeles, Miami and Chicago, culminating with a performance in Houston November 2006. The Chicago Tribune said his performance was "most expressive and beautiful of voice."

In 2005 Steven portrayed Demo in Cavalli's *Giasone* under the leadership of Early Music specialist Harry Bicket at the Aspen Opera Theatre,

garnering glowing reviews from the New York Times, Denver Post and the Rocky Mountain News for his comic timing and stage presence.

His avid interest in recital and chamber repertoire has led to engagements with notable organizations, such as the Marlboro Music Festival, Chamber Music Society of Lincoln Center, Academy of Ancient Music, Louisville Orchestra and Greenwich Music Festival, to name a few. Often in conjunction with performances at other universities, Steven has enjoyed giving master classes, where he promotes healthy singing, commitment to character and the overall enjoyment of making music.

In Bach's *St. Matthew's Passion*, Steven's Evangelist was noted in the Courier-Journal as giving "a vigorous point-by-point distillation" with "...exchanges that crackled with a tension that was almost theatrical in intensity." Of his aria singing in Bach's *St. John Passion*, the Wall Street Journal said Steven brought out "one reason why Bach's vocal melodies have such complex, searching contours; they're tracing not just musical thoughts, but also the changing weight and implications of the text," giving a performance "so true to the words." Steven will be performing in a Bach concert commemorating the life of Blanche Honegger Moyse, founder of the New England Bach Festival in October 2011.

Steven's recording of *Renard*, utilizing Stravinsky's translation and final editions to the score, conducted by Robert Craft was released in early 2005 by Naxos Records. His other recording releases include live performances of Bach's *St. John's Passion* and *B Minor Mass* with the New England Bach Festival, as well as a studio recording of Britten's *Saint Nicolas* with the forces of the Choir of St. Francis in the Fields, members of the Louisville Orchestra and conductor, James Rightmyer, in Louisville, KY.

In 2004 Steven received the Master's Degree in Music from the Juilliard School, where he studied with Marlena Malas. He earned his Bachelor's Degree in Music from the University of Louisville School, working under Edith Davis Tidwell, with whom he still studies.

Steven has been singing professionally for over 20 years, beginning his ninth year of teaching at Lawrence Conservatory in Appleton, Wisconsin, where he is associate professor of music in voice and opera.

Program Notes

War Requiem, op. 66 notes by Stephen M. Sieck

It is easy for us to forget that war was less precise back then. When the great Coventry Cathedral was bombed out in a German air raid in 1940, it was part of the standard campaign to crush the will of the opponent by hitting the cultural centers of their great cities – as we did in Dresden, for example. So it is all the more striking that the rebuilding of the Coventry Cathedral purposefully left the remains of the old structure up as a reminder of the cost of war. Coventry wanted to honor the consecration of the new cathedral with a musical commission, so in 1958 they contacted the celebrated British composer, Benjamin Britten, giving him three years to construct a work that would fit the ceremony.

It seems, in hindsight, like there has never been a better match for a composer and an occasion such as this. Benjamin Britten was born in Lowestoft, England in 1913 to a comfortable middle-class family that nurtured and supported his truly extraordinary gifts in music. His most influential teacher was Frank Bridge, a composer who introduced the young Britten to the European 1920s artist culture that espoused pacifism and global consciousness. Shortly after college, Britten worked with the great poet W.H. Auden, who, like Bridge, pushed Britten to find his voice as an artist, and who saw, in Britten, a composer with an extraordinary sensitivity to great poetry.

It is through his distinct ability to layer ideas on top of each other that Britten triumphed with *War Requiem*. First, Britten dove deeply into the poetry of the World War I poet Wilfred Owen, who, like Britten, found only tragedy and pity in the act of war. Britten carved up Owen's poetry and interwove it with the Latin Mass for the Dead, so that each poem both comments on and interacts with the traditional rites. If the choir offers the traditional prayer for rest, complete with ringing bells, Owen responds, through the tenor soloist, "No mockeries for them from prayers or bells, nor any voice of mourning save the choirs – the shrill, demented choirs of wailing shells". We the listeners are challenged to hear and grieve the dead with a new awareness of the anger, violence, and destruction of war. Second, Britten makes meaningful layers in the performing forces. The choir, soprano soloist, and large orchestra sing the Latin Requiem; the tenor and baritone soloist sing the poems of Wilfred Owen with a smaller chamber orchestra; and the boy-choir and organ sing at a distant remove from the stage, symbolizing the innocence of childhood and its distance from our worldly turmoil. Third, Britten wrote the solo parts to be performed by singers from the three countries who had lost the most in

World War II: the British tenor, Peter Pears; the German baritone, Dietrich Fischer-Dieskau, and the Russian soprano, Galina Vishnevskaya.

These multiple layers come together most potently in the final movement. The baritone and tenor sing from a poem entitled "Strange Meeting", wherein two opposing soldiers realize that they are meeting in the afterlife, having each died in battle, and reconcile themselves, saying "let us sleep now"; the chorus and soprano soloist sing a prayer for the eternal rest of the dead; and the boy-choir hovers above and apart, likewise asking for peace for the departed souls. Thus Britten's *War Requiem* is an extraordinarily powerful work of reconciliation and catharsis. To perform a work of this depth and this level of difficulty is a rarity anywhere. To do so at a small liberal arts college in the Midwest – well, this is truly the Lawrence difference, for which we the students and faculty are very grateful.

Libretto

I. Requiem aeternam

Chorus
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Chorus
Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Boys
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;

exaudi orationem meam,
ad te omnis caro veniet.

Boys
Thou shalt have praise in Zion, o God;
and homage shall be paid to thee in Jerusalem;
hear my prayer,
all flesh shall come before Thee.

Chorus
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Chorus
Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Tenor
What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them at all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Chorus
Lord, have mercy upon them,
Christ, have mercy upon them,
Lord, have mercy upon them.

II. Dies Irae

Chorus
Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Chorus
This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.
The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.

Baritone
Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebut:
Nil inultum remanebit.

Soprano
The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.

Chorus
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

Chorus
What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

Soprano and Chorus
Rex tremendae majestatis,
Qui salvandos salvas gratis,

Salva me, fons pietatis.

Soprano and Chorus
King of awful majesty,
Who freely saves those worthy of salvation,
Save me, fount of pity.

Tenor and Baritone
Out there, we've walked quite friendly up to Death:
Sat down and eaten with him, cool and bland,-
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,-
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death - for Life; not men - for flags.

Chorus
Recordare Jesu pie,
Quod sum causa tuae viae:

Ne me perdas illa die.
Quarens me, sedisti lassus:

Redemisti crucem passus:

Tantus labor non sit cassus.
Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis,

Chorus
Remember, gentle Jesus,
That I am the reason for Thy time on earth,
Do not cast me out on that day.
Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
Such travail must not be in vain.
I groan, like the sinner that I am,
Guilt reddens my face,
Oh God spare the supplicant.
Thou, who pardoned Mary
And heeded the thief,
Hast given me hope as well.
Give me a place among the sheep
And separate me from the goats,
Let me stand at Thy right hand.
When the damned are cast away
And consigned to the searing flames,

Voca me cum benedictis.
Oro supplex et acclinis,

Cor contritum quasi cinis:
Gere curam mei finis.

Call me to be with the blessed.
Bowed down in supplication I beg Thee,
My heart as though ground to ashes:
Help me in my last hour.

Baritone
Be slowly lifted up, thou long black arm,
Great gun towering towards Heaven, about to curse;
Reach at that Arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Chorus
Dies irae, dies illa,
Solvet saeclum in favilla:
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

Chorus
This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.

Soprano and Chorus
Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.

Soprano and Chorus
Oh this day full of tears
When from the ashes arises
Guilty man, to be judges:
Oh Lord, have mercy upon him.

Tenor
Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Soprano and Chorus
Lacrimosa dies illa...

Soprano and Chorus
Oh this day full of tears...

Tenor
Think how it wakes the seeds -
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?

Soprano and Chorus
...Qua resurget ex favilla...

Soprano and Chorus
...When from the ashes arises...

Tenor
Was it for this the clay grew tall?

Soprano and Chorus
...Judicandus homo reus.

Soprano and Chorus
...Guilty man, to be judged.

Tenor
- O what made fatuous sunbeams toil
To break earth's sleep at all?

Chorus
Pie Jesu Domine, dona eis requiem.
Amen.

Chorus
Gentle Lord Jesus, grant them rest.
Amen.

III. Offertorium

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

Boys
Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed from the pains of hell,
and the bottomless pit:
deliver them from the jaw of the lion,
lest hell
engulf them, lest they be plunged into
darkness.

Chorus
Sed signifer sanctus Michael

repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

Chorus
But let the holy standard-bearer
Michael
lead them into the holy light
as Thou didst promise Abraham
and his seed.

Tenor and Baritone
So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenched there,
And strechèd forth the knife to slay his son.
When lo! an angel called him out of heav'n,

Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son, -
And half the seed of Europe, one by one.

Boys
Hostias et preced 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
en semini ejus.

Boys
Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.

Chorus
...Quam olim Abrahae promisisti
et semini ejus.

Chorus
...As Thou didst promise Abraham
and his seed.

IV. Sanctus

Soprano and Chorus
Sanctus, sanctus, sanctus
Dominus Deus Saboath.
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Soprano and Chorus
Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he who comes in the name
of the Lord.
Hosanna in the highest.

Baritone
After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? -
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
"My head hangs weighed with snow."

And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

V. Agnus Dei

Tenor
One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Chorus
Lamb of God, who takes away the sins
of the world, grant them rest.

Tenor
Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Chorus
Lamb of God, who takes away the sins
of the world, grant them rest.

Tenor
The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

Chorus
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Chorus
Lamb of God, who takes away the sins
of the world, grant them eternal rest.

Tenor
Dona nobis pacem.

Tenor
Grant us peace.

VI. Libera me

Chorus
Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:

Chorus
Free me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be
shaken:

Dum veneris judicare saeculum
per ignem.

when You shall come to judge the
world by fire.

Soprano and Chorus

Tremens factus sum ego, et timeo
dum discussio venerit, atque ventura
ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt i terra.

Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.

Libera me, Domine.

Soprano and Chorus

I am seized with fear and trembling,
until the trial shall be at hand and the
wrath to come.
Free me, O Lord, from eternal death.
When the heavens and earth shall be
shaken.

That day, that day of wrath, of calamity
and misery, a great day and exceeding
bitter.

Free me, O Lord.

Tenor

It seems that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

Baritone

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold."

Tenor and Baritone
"Let us sleep now."

Boys, then Chorus, then Soprano
In paradisum deducant te 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.

Boys
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Chorus
Requiescant in pace. Amen.

Boys, then Chorus, then Soprano
Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive thee,
and bring thee into the holy city Jerusalem.
May the Choir of Angels receive thee,
and with Lazarus, once poor, may thou have eternal rest.

Boys
Lord, grant them eternal rest,

and let the perpetual light shine upon them.

Chorus
Let them rest in peace. Amen.

Viking Chorale

Stephen M. Sieck, conductor
Marshall Cuffe, accompanist

Soprano 1

Morgan Arshonsky
Kerstin Brolsma
Kelsey Geraghty
Emily Hoylman
Alice Jamison
Kate Johnson
Tracy Johnson
Morgan Krhin
Shang Li
Amalie Ludwig
Fiona Masterton
Isabella Mirgaux
Megan Occhino
Annie Penner
Alyssa Rosenbaum
Jordyn Schumacher
Jenni Sefcik
Diana Szteinberg
Katie Uram
Emily Zawacki

Soprano 2

Anita Babbitt
Katherine Boknevitz
Jordan Chevako
Liz Coffin
Sophie Herando-Kofman
Paige Koebele
Jenna Kuchar
Margaret McNeal *
Araceli Mena
Lucy Pipkin
Lina Rosenberg
Sarah Slaughter
Amanda Weiss
Rachel Weiss

Alto 1

Jazmin Astwood-Padilla
Ivy Boudreau
Amanda Bourbonais
Sarah Buksa
Dakota Carlson
T.J. Clark
Greta Dohl
Jamie DeMotts
Kaye Herranen
Abby Guthmann
Laetitia Lehman-Pearsall
Rose Nelson
Madeline Scholl
Hannah Schryer
Sarah Wagner
Sophia Wang
Ellie Williamson
Rachel Wittkopp
Xue Yuan

Alto 2

Annie Ahmed
Emily Allen
Kathryn Bellile
Lindsay Browne
Chelsey Choy
Erin Davis
Alice Fisher
Heather Jost
Emily Karl
Clara Imon-Pedtke *
Grace Johnson
Alysa Levi-D'Ancona
Kathryn Martin
Michelle Ohlhausen
Mary Kate Smith
Izzy Vaintrub

Tenor 1

Charlie Aldrich *
Jacques Anderson Bernier
Jim McCrohan
Garrett Medlock *~
Matt Kierzek*
Charlie Martin

Tenor 2

Tony Darling
Nestor Dominguez
Grant Forsythe
Zach Jaeger
Nick Juris
Mitchell Kasprzyk *
Jack Rosenberry

Bass 1

Fletcher Bates
Christian Carroll
Josh Eidem *~
Michael Gold
Jon Hanrahan
Max Kligman*
Eli Massey
Clee McCracken *~
Xun Mendez
Adam Ross
Erty Seidel
David Voss

Bass 2

Paul Gutmann *
Richard Hartman
John Taylor Hosmer-Quint
Jacob Meyer
Mitchell Nelson
Jay Phipps
Joshua Rosenkranz
Christian Stillings
Alek Wasserman

Officers

President: Joshua Eidem
Vice President/Attendance: Clee McCracken
Publicity: Lina Rosenberg
EOC: Emily Hoylman and Greta Dohl
Social Chair: Sophie Hernando-Kofman

* participating with Concert Choir/Cantala ~ denotes cover solo

Cantala

Stephen M. Sieck & Phillip A. Swan, co-conductors
Anthony Capparelli, accompanist

Soprano 1

Abigail Cahill
Samantha Eichelberger
Emily Flack
Christy Go
Sylvia Middleton
Morgen Moraine
Alex Koszewski
Mackenzie Rech
Maggie Ward

Soprano 2

Alexa Blumenstock
Katie Bultman
Sarah Coffman
Ilana Goldman
Clare Lauer
Jenna Lindsey
Katie Mueller
Kirsten O'Donnell
Sophie Scholtz
Kelsey Wang

Alto 1

Alysa Bennett
Kelsi Brown
Claire Conard
Elisabeth Foran
Heidi Dinkler
Deme Hellwig
Gabriella Makuc
Kayla Siembieda
Elena Stabile
Marika Straw

Alto 2

Elyse Brotzman
Brienne Colston
Isabel Dammann
Carly Gaeth
Leslie Halverson
Melina Jaharis
Kiera Jett
Anna McMorrow

Officers

President: Christy Go
Vice-President/Attendance: Morgen Moraine
Social Chairs: Samantha Eichelberger and Carly Gaeth
Publicity: Jenna Lindsey and Maggie Ward
EOCs: Morgen Moraine and Anna McMorrow
Outreach: Alex Koszewski
Freshman Representatives: Clare Lauer and Isabel Dammann

Concert Choir

Stephen M. Sieck & Phillip A. Swan, co-conductors
James Maverick, accompanist

Soprano

Madeline Bunke
Maire Clement
Natasha Foley *
Graycie Gardner
Olivia Hemley
Lauren Koeritzer
Ellie Perry
Stephanie Popik
Micha Saxton
Julia Steiner
Anna Valcour
Tory Wood

Alto

Susan Borkowski
Emily Crowe
Gabriella Guilfoil *
Ally Kunath
Cayla Morton
Cayla Rosché *
Elizabeth Schmidt
Alison Thompson
Elizabeth Vaughan
Katrina Zosseder

Tenor

Dane Allison
Max Feldkamp
Justin Gingrich
Ian Koziara *
Tyler Kundinger
Willson Oppedahl
David Pecsi
Issa Ransom *
Christopher Skinner
Jonathan Stombres *
Michael Uselmann

Bass

Andrew Breuninger *
Jack Canfield
Will Doreza
Dylan Evans
Davey Harrison
Phillip Jindra
Luke MacMillan
James Maverick
Luke Randall *
Eric Smedsrud
Daniel Vinitsky
Alex York

Officers

President: Ally Kunath
Vice-President/Attendance: Davey Harrison
Social Chairs: Emily Crowe and Dane Allison
Historian: Jack Canfield
EOC: Christopher Skinner

* denotes cover solo

Appleton Boychoir Ambassador Choir

Kevin Meidl, artistic director & conductor
Marianne Chaudoir, accompanist

Scholars

John Armstrong
Erik Bakken
Peter Duimstra
Adam Lawrence
Eli Manthey
Jack Murphy

Masters

Matthew Allaire
Nicholas Bauer
Ryan Blobe
Kaden Buck
Gustavo Campos
Ian Frederickson
Lucian Grignon
Carson Halverson
Ty Homan
Michael Murphy
Justin Schuman
Rhyder Stokelbusch
Matthew Streit
Raffy Traas

Apprentices

Blake Barber
Fritz Brownell
Austin Caswell
Charles Duimstra
Curren Flaherty
Conner Fox
Luke Garthus
Nathan Gebert
Trevin Graff
William Hansen
Joseph Holschuh
Michael Kim
Alexander Kopischke
Miles Kubicki
Aaron Leschke
Nathan Leschke
Aleksandar Milanovic
Drake Moore
Ian Ottone
Benjamin Paulsen
Jack Perrin
Dylan Schang
Noah Shannon
Jordan Stoeger
Evan Vandenberg

Lawrence Symphony Orchestra

"All LSO musicians rotate seating throughout the season"

Octavio Más-Arocas, conductor

Violin I

Edward Li *
Isabel Dammann +
Rachel Lindley
Gabrielle Rakidzich
Marina Gittins
Brandon Kreuder
Andrea Johnson
Annabelle Tsai
Hannah Geniesse
Josie Moe
Susan Lee
Sarah Wagner

Violin II

Sofie Yang
Francie Weberpal
Helen Rowe
Kajsa Schneider
Olivia Legan
Laura Deneckere
Marisa Sheppard
Hallie Hillemann
Amelia Bemis
Sylvia Middleton
Bethany Folk
Anna Black
Sarah Golden

Viola

Berrit Goodman
Nicolas Bizub
Corby Johnson
Abigail Wagner
Kyle Stalsberg
Mya Hunt
Elizabeth Knutowski
Bailey Poesnecker

Cello

John Kasper
Aric Lee
Ruby Brallier
Genevieve Schooler
Miles Link
Cameron Murdock
Mariantonia Longhi
Jacob Bedroske
Elise Massicotte

Bass

Ryan Hays
Harrison Keeshin
Maximilian Simmons
Charlie Hornbogen
Zack Suechting
Curran Carlile

Flute

Hallie Houser
Henry Geraghty
Leo Sussman, piccolo

Oboe

Alica Tape
Maia Perez
Stephen Weikel,
English horn

Clarinet

Val Neff
Heather Gandre
Molly Siefert, E-flat
Jill Fischer, bass

Bassoon

Thomas Malm
Jacob Fernandez
Ryan Kessler, contra

Horn

Zach Aniel
Taylor Scott
Dakota Williams
Valerie Miller
Heath Ugoretz
Rachelle Huffman

Trumpet

Becca Shuman
Morgen Moraine
Marshall Yoes
Stephanie Sundberg

Trombone

Shauna McFaul
Justin Coyne
Elena Grijalva

Tuba

Alex Norris

Percussion

Greg Riss ~
Eli Edelman
Claire Fassnacht
Justin Gingrich
Alec Robinov
Dan Reifsteck

Piano

David Voss

Organs

Joey Arkfeld
Dan O'Connor

* Co-Concertmaster
\+ Assistant Concertmaster
~ Section Leader

Chamber Orchestra

Violin I

Abbey Roemer

Violin II

Martha McDonnell

Viola

Elizabeth Myhre

Cello

Calvin Armstrong

Bass

Nicholas Allen

Flute

Guerin Platte

Oboe

Allison Shinnick

Clarinet

Linnea Garcia

Bassoon

Dylan Richardson

Horn

Elizabeth Schmidt

Harp

Leila Ramagopal Pertl

Percussion

Greg Riss

LSO & Choir Stage Crew Team:

LSO: Harrison Keeshin, coordinator
LSO: Zack Suechting
Choir: Daniel Vinitsky
Choir: Natasha Foley

LSO & Choir Librarians:

LSO: Ruby Brallier
LSO: Trevor Litsey
LSO: Kajsa Schneider, coordinator
Choir: Cayla Morton
Choir: Victoria Wood

LSO Advisory Committee:

Ruby Brailler
Heather Gandre
Elizabeth Knutowski
Morgen Moraine
Greg Riss
Helen Rowe

Special Thanks to the Lawrence University Conservatory Artist Faculty and Instrumental Faculty

Samantha George, violin
Matthew Michelic, viola
Mark Urness, string bass
Suzanne Jordheim, flute
David Bell, clarinet
Jesse Dochnahl, saxophone
Carl Rath, bassoon
John Daniel, trumpet
Nick Keelan, trombone
Dane Richeson, percussion
Catherine Kautsky, piano
Michael Mizrahi, piano
Wen-Lei Gu, violin
Janet Anthony, cello
Nathan Wysock, guitar
Erin Lesser, flute
Howard Niblock, oboe
Steve Jordheim, saxophone
James DeCorsey, horn
Jeffrey Stannard, trumpet
Kate Hardt, trombone
Marty Erickson, tuba
Kathrine Handford, organ
Anthony Padilla, piano

Voice Faculty

Kenneth Bozeman, chair
Joanne Bozeman, soprano
Dale Duesing, artist-in-residence
John Gates, bass
Bonnie Koestner, vocal coach
Karen Leigh-Post, mezzo-soprano
Teresa Seidl, soprano
Bryan Post, lecturer in music and teacher of voice
Steven Paul Spears, tenor

Upcoming Performances:

Saturday, May 25, 2013 Lawrence University Symphony Orchestra
8:00 P.M., Lawrence Memorial Chapel
Ian Koziara, tenor, co-winner of the LSO Concerto Competition
program to include G. Mahler's, *Symphony No. 1*

Friday, May 24, 2013 Lawrence University Choirs
8:00 P.M., Lawrence Memorial Chapel

"This concert is supported, in part, by The Avenue 91.1."

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please no flash photography.