

Music of
Dr. Adolphus Hailstork
I Will Lift Up Mine Eyes
Done Made My Vow

**Lawrence University Choirs
and Symphony Orchestra**
Dr. Stephen Sieck, conductor

Friday, April 20, 2018

8:00 p.m.

Lawrence Memorial Chapel

I Will Lift Up Mine Eyes - A Cantata (1989, revised 1997)

I Will Lift Up Mine Eyes

Keira Jett, soloist

How Long?

Jamil Fuller, soloist

The Lord is My Shepherd, Alleluia

Keira Jett, soloist

- 10-minute break -

Comments from student leadership

Done Made My Vow - A Celebration (1985, revised 2009)

Paris Wicker '08, speaker

Tiana Sorenson, soprano soloist

Steven Paul Spears, tenor soloist

Lydia Johnson, treble soloist

There will be a talk-back onstage after the concert in the Chapel, and a reception in Shattuck 163. Please consider joining us for both.

PERFORMER BIOS

Tiana Sorenson is in her first year at Northwestern University pursuing her MM in Voice and Opera under the study of W. Stephen Smith. With the Northwestern Opera Theatre she has sung the roles of Sa Femme (*Le pauvre matelot*) and Zerlina (*Don Giovanni*), and later this spring she will perform the title role in Handel's *Theodora*. Last year, Tiana was Bricktop in *Red, Hot and Cole* (revue of Cole Porter) with CU-Boulder's Eklund Opera Program, and First Lady in Milwaukee Opera Theatre's *Zie Magic Flute*. She has been in opera scenes as Blondchen (*Die Entführung aus dem Serail*), Nannetta (*Falstaff*), and Papagena (*Die Zauberflöte*) with UW-Milwaukee. In 2015, she made appearances as Madame Goldentrill (*The Impresario*) and Mrs. Nordstrom (*A Little Night Music*) with the Up North Vocal Institute in Boyne City, Michigan. This summer she is looking forward to singing with the Grant Park Music Festival Chorus in Chicago.

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 across the United States and Europe. Specializing in works of the Baroque and Contemporary Periods, Steven's recent repertoire includes works of Rameau, Cavalli, Monteverdi, Bach and Handel, as well as Britten, Stravinsky, Orff and Ullmann. Of his singing, reviewers have 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” and of a performance of the Roasted Swan in Orff's *Carmina Burana*, one critic wrote that it was “riveting...filled with angst and an overabundance of high notes, Spears dramatized the moment with vocal dexterity and polish.” This year continues with concerts celebrating Bernstein's centenary, as well performing Britten's *War Requiem* in Oklahoma and Handel's *Messiah* with Bourbon Baroque in Louisville, KY. Receiving the Master's Degree in Music from the Juilliard School and the Bachelor's Degree in Music from the University of Louisville, Steven is in his 14th year of teaching at Lawrence Conservatory in Wisconsin and continues to be a student of Edith Davis Tidwell. For more about Steven, please visit: www.stevenpaulspears.com.

Paris Dominique Wicker has spent nearly 15 years in the Fox Valley serving the community as an artist and educator. She earned her Bachelor of Arts degree in Music and French from Lawrence University and a Master's degree in Professional Counseling from the University of Wisconsin-Oshkosh. Paris shares her love for music frequently throughout Wisconsin as a chorister and ensemble soloist. In her spare time, Paris enjoys yoga, drinking green tea, cats, and being a new mother to her newborn daughter, Margaux Jubilee.

Lydia Johnson is a 7th grade student at Wilson Middle School in Appleton, WI. She enjoys singing and writing and participating in the Lawrence Academy of Music Girl Choir program. She hopes to teach private voice lessons in the future.

TEXTS

I Will Lift Up Mine Eyes

1. Psalm 121:1-4, 6-7

I will lift up mine eyes to the hills, from whence cometh my help.
My help surely cometh from the Lord. Maker of heaven and earth.
He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

He that keepeth thee shall not slumber nor sleep.

The sun will not smite thee by day, nor the moon by night.

The Lord shall preserve thee from all evil: he shall preserve thy soul.

2. Psalm 13:1-2a, 3

How long, O Lord, will Thou forget me? How long will Thou hide
Thy face from me?

How long must I suffer anguish in my soul and grief in my heart?

Look now and answer me O Lord. Give light to my eyes, lest I sleep the
sleep of death.

3. Psalm 23

(Alleluia)

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside
[the] still waters.

He restoreth my soul: [he leadeth me in the paths of righteousness for
his name's sake.]

Yea, though I walk through the valley of the shadow of death, I will
fear no evil: for thou art with me; thy rod and thy staff they comfort
me.

Thou preparest a table before me in the presence of mine enemies:
thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I
will dwell in the house of the Lord for ever.

Done Made My Vow

Text by the composer

Speaker: Come, acquire wisdom. Cling to learning and never let it go. Observe it well, for it is your life.

My name is Toil. My mother is strength. My future: achievement. My goal is pride. I've walked this land; I've tilled this soil. In the name of this nation I have died. So I'll fight for the right to be free, to proclaim to the world: "I'm a man; look at me."

Choir: Done made my vow to the Lord, and I never will turn back. I will go. I shall go to see what the end will be. [Text from the Spiritual of the same name]

Speaker: Now is a time for thanksgiving! Come, bless the Lord, all ye servants of the Lord!

Choir and Tenor: O give thanks unto the Lord, For his mercy endureth forever. O give thanks unto the God of Gods. O give thanks unto the Lord of Lords, for his mercy endureth forever. He works great marvels, He alone! He made the heavens. He made the great lights: the sun to rule by day, the moon and stars to rule by night. He led his people through the wilderness, remembered us when we were lowly and defends us from our foes. Alleluia! [Text adapted from Psalm 133:1-9, 16]

Speaker: Alleluia! Alleluia! Thank the Lord. Alleluia! For He has brought us a long way! Yes, we have journeyed a long way, you and I. And you know me; you've met me along the way. My name is Toil. My mother is Strength. My father is Courage. And you know them. You have called on them on county roads and city streets... on nights of horror and days of hope. With them, you and I have tilled the soil and sown the seeds, and wept in seasons of bitter harvests. But today we have gathered here to celebrate our past and to dedicate our future. Come! Let us bless the Lord, all ye servants of the Lord. Lift your hands in the sanctuary and Bless the Lord!

Speaker: Now is a time for remembrance. Now is a time to honor those men and women who boldly declared themselves “guilty” before the bench of injustice, and, by doing so, changed a nation.

Douglas!... Frederick!

Guilty! Of saying: “Those who profess to favor freedom and yet deprecate agitation are men who want crops without plowing”... and of saying: “Power concedes nothing without a demand. If we ever get free from the oppressions and wrongs heaped upon us, we must pay for their removal. We must do this by labor, by sacrifices, and if needs be, by our lives” [Text excerpted from Douglas’ “West India Emancipation,” speech delivered at Canandaigua, New York, August 4, 1857.]

Turner!... Nathaniel!

Guilty! Of agitating, of demanding, of daring... of sacrificing.

Truth!... Sojourner!

Guilty! Of telling it like it was... Is:

Tubman!... Harriet!

Guilty! Of escaping from slavery and then returning, like Moses, to lead her people to freedom!

Dubois!

Marcus!

Malcolm!

Randolph!... A. Phillip!

Guilty! Double Guilty! Of organizing a union, and of standing up to a President of these United States, forcing him to put Blacks to work on the Homefront while he was sending them to kill... and die on the battlefield!

PARKS!... Rosa!

Guilty! Of not moving to the *back* of the bus!

MARTIN!

Guilty!!... of believing in a dream...

OBAMA!!

Guilty! Of daring, and of having the courage and vision to become President of these United States of America!

“It is the fundamental belief – that I am my brother’s keeper, I am my sister’s keeper – that makes this country work. It is what allows us to pursue our individual dreams and yet still come together as one American family.

I am not talking about blind optimism; I am talking about something more substantial. It is the hope of slaves sitting around a fire singing freedom songs. The hope of immigrants setting out for distant shores. It is the audacity of hope – hope in the face of difficulty, hope in the face of uncertainty. The audacity of hope! In the end, that is God’s gift to us, the bedrock of this nation.”

We affirm the greatness of our nation – not because of the height of our skyscrapers, or the power of our military, or the size of our economy. Our pride is based on a very simple premise, summed up in a declaration made over two hundred years ago:

‘We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness.’

Hope is the bedrock of this nation. The belief that our destiny will not be written *for* us, but *by* us, by all those men and women who are not content to settle for the world as it is, who have the courage to remake the world as it *should* be, brick by brick, block by block. Together ordinary people can do extraordinary things, because we are not a collection of red and blue states. We are the *United States of America*. And in this moment, we are ready to believe again!” [Excerpted texts from *The Audacity of Hope*]

Choir: We shall overcome, we shall overcome. I do believe, we shall overcome someday! [Text from the song, which was originally a Spiritual before being adapted into a Civil Rights song]

Soprano and Choir: I will praise thee, O Lord, with all of my heart. Boldly, O God, will I sing unto thee. I will bow down in thy holy

temple. I will bow down for thy loving kindness, and for thy truth I will praise thy name. Let all the Kings of the earth praise thee, O Lord. Great is the glory of the Lord. All the Kings of the earth shall praise thee, O Lord, when they hear thy holy word. Yea, they shall sing in thy holy temple. They shall sing psalms to thy loving kindness and for thy truth I will praise thy name. [Text excerpted from Psalm 138:1-2, 4-5]

Tenor and Choir: For thou hast made thy promise wide as the heavens, and when I called to thee thou didst answer me and make me bold. And thou didst strengthen my soul! [Psalm 138:3]

Done made my vow to the Lord. I will go, I shall go. [From the Spiritual]

Soprano and Tenor: Though I walk among foes Thou dost preserve me. And with thy right hand Thou shalt save me. Thy true love endureth forever. Leave not thy work unfinished. [Psalm 138:7-8]

Speaker: The Lord *will* accomplish His purpose. Thy true love, O Lord, endureth forever. Leave not thy work unfinished.

Child: This little light of mine. I'm goin' to let it shine. Everywhere I go, I'm goin' to let it shine.
[Text from the Gospel song of the same name, written by Harry Loes c. 1920.]

Speaker: Now is a time for dedication. I did not struggle so you could tremble in the darkness. I did not suffer so you could be less than what you are. You were not born to cower. You were not born to cringe. *Your* mother is strength. *Your* father is courage. *Your* name is toil.

Speaker: We have gathered here today to celebrate our past and to dedicate our future. We have paid homage to our heroes and we have heard the voices of our hopes. The future is before you; the present is with you. It is your turn to believe in dreams.

Choir: My name is toil. My mother is strength. My future: achievement. My goal is pride. I've walked this land, I've tilled this

soil. In the name of this nation I have died. So I'll fight for the right to be free, to proclaim to this world: "I'm a man, look at me."

Speaker: Go. Acquire wisdom. Cling to learning and never let it go. Observe it well, for it is your life. Walk with the wise, and be wise.

Choir and Soloists: My name is toil. My mother is strength. My future: achievement. My goal is pride. I've walked this land, I've tilled this soil. In the name of this nation I have died. So I'll fight for the right to be free, to proclaim to this world: "I'm a man, look at me."
Alleluia!

Program Notes by Stephen Sieck:

This is a concert that celebrates the musical voice of the African American composer, Dr. Adolphus Hailstork (b. 1941). Dr. Hailstork was born and raised in upstate NY. He had a very musical childhood, during which he studied violin and organ, and sang with the All Saints Episcopal Cathedral in Albany and with a strong high school choir. He studied composition at Howard University, then spent a year in Fontainebleau (France) studying with Nadia Boulanger, after which he received a master's in composition at the Manhattan School of Music. Dr. Hailstork served in the Army, primarily in Germany, before completing a doctorate in composition at Michigan State University. He spent most of his teaching career at Norfolk State University (for which *Done Made My Vow* is dedicated), moving to Old Dominion University in 2000 before retiring in 2011.



In *I Will Lift Up Mine Eyes*, Dr. Hailstork sets three well-known psalms – 121, 13, and 23 – in a powerful conversation with each other. In an interview in the February 1999 *Choral Journal*, Dr. Hailstork discussed his process for setting text. In a conversation about the upcoming ACDA Commission, “The God of Glory Thunders”, he noted: “I always go to the Psalms. What I do is select the words that at the time create a visceral response in me. I feel a connection with them. Usually I will go for imagery” (p. 32).

Psalm 121 starts the cantata ablaze with energy, showcasing a bold harmonic language that connects with Hailstork's fondness for the music of Ravel, Poulenc, and Bartók. The soloist leads with “I will lift up mine eyes”, not as question, but as proclamation – they *know* that the maker of heaven and earth will provide help, guidance, and preservation.

Having finished the first movement with a jubilant fortissimo exclamation point, we feel the devastating sorrow of the second movement more acutely. A plaintive French horn tolls one note over and over as the strings introduce the “how long” melody which the choir reinterprets as a sigh of grief. The range and dynamics of this vocal solo suggest not a proclamation, but an interrogation of the divine in the most personal and profound way. Already in both melodic contour and choral harmonies, Dr. Hailstork signals to the audience that he is drawing on musical

traditions from African American worship music, which he pursues further when the soloist is asked to improvise underneath choral vamping. Psalm 121's "I will lift up mine eyes" returns, at the end, now as a half-voice whisper, as if the speaker's faith has been shaken to the core. The movement finishes on a sparse A minor chord shared by the flute, oboe, and clarinet.

The third movement starts not with Psalm 23, but with Dr. Hailstork's added word, "Alleluia", at the same whispered dynamic, but this time in A Major. The choir immediately soars into seven-part harmony before introducing the primary "Alleluia" motive. As the soloist begins, Dr. Hailstork brilliantly moves us back to the same harmonic ostinato that we heard in the choral vamping lamentation of the second movement, but now the soloist reflects the faith we saw in the first movement (though, changed by the journey). The tenors/basses and the sopranos/altos take turns proclaiming the psalm's verses, joining together for an ecstatic "surely goodness and mercy shall follow me." The momentum of repeated Alleluias carries us back to the C Major music from the first movement, reprising the text "I will lift up mine eyes" and the same orchestra interlude that began the cantata. The choir then alludes to the Alleluias from which the movement began, and we imagine we have arrived at the end. But, Hailstork suddenly pivots the choir to minor, gives the horn the "how long" melody, and arrives, for a moment, at the same sparse A minor chord we heard the end of the second movement. Having journeyed from jubilant optimism to despair to triumphant affirmation of faith, Hailstork creates this one last moment for contemplation, before the choir affirms A Major in a final, solemn Alleluia.



In *Done Made My Vow* (1985), Dr. Hailstork wrote a libretto and score that shared his perspective as an African American to his students at Norfolk State University. As we want to perform his music without appropriating it out of its context, I asked Dr. Hailstork for his thoughts, and communicated to me that, while the work has African American themes, "it is for everyone." During the process of planning this concert and rehearsing these works, the preeminent scholar and activist bell hooks' words about "white people looking at and talking about blackness" have been on my mind. As she writes,

If the many non-black people who produce images or critical narratives about blackness and black people do not interrogate their perspective, then they may simply recreate the imperial gaze—the look that seeks to dominate, subjugate, and colonize. This is especially so for white people looking at and talking about blackness. (*Black Looks*, 1992, p. 7)

We have strived to make this interrogation part of our process of learning and preparing this concert.

Specifically, we wish to acknowledge our nation's history: 246 years of constitutionally protected slavery, 99 years of legally protected segregation and oppression, and all manner of discrimination in housing, banking, education, law enforcement and justice, physical safety, and well-being through the present day. We wrestle with whether we should be performing this music and saying these words, and we should wrestle. As a beginning to the ongoing process of reflection, students in tonight's performance have read about the historical figures highlighted in this work, worked with Celebrate Diversity Fox Cities, and studied the History Museum's Stone of Hope exhibit. Oratorios by major European composers are frequently performed on this stage, but this is the first oratorio by an African American composer to be performed by the LU choirs in the 144-year history of Lawrence University Conservatory of Music (as far as we know). Dr. Hailstork is one of *countless* African American composers whose music should be performed more frequently, and should be better known to all of us. It is up to all of us to perform his music, and in this spirit, we hope to give his compositional voice more support.



At the dramatic midpoint of *Done Made My Vow*, Dr. Hailstork takes great care to honor those who, in his words, “declared themselves ‘guilty’ before the bench of injustice.” This section culminates (in the 2009 version, which we are performing) with President Obama’s “we are ready to believe again!” as the choir arrives at the powerful end of “We Shall Overcome.” In the original 1985 version, however, the speech that took us to this triumphant moment was Dr. King’s “I Have a Dream” speech. This shows us two things: first, that Dr. Hailstork initially conceived this moment to be tied to Dr. King’s dream, and second, that the inauguration of

America's first African American president moved him enough to revise one of the most powerful moments in this work.

Fifty years ago this month, on April 4, 1968, Rev. Dr. King was murdered in Memphis. What may be forgotten (or never learned in the first place) is *why* Dr. King was in Memphis. That is to say, Dr. King didn't die after his "I have a dream" speech in 1963, or after the Civil Rights Act of 1964 was passed. Rather, he spent those five years pushing cities like Chicago for housing reform, and pushing President Johnson about the Vietnam War. And he pushed against economic discrimination, launching the Poor People's Campaign, which brought him to Memphis to support the sanitary public works employees who were striking for humane working conditions. One week after Dr. King's assassination, April 11, 1968, Congress passed the second Civil Rights Act (often known as the Fair Housing Act), which made redlining housing discrimination practices illegal.

There is much work to be done if we wish to see the dream in Dr. King and the audacious hope in Barack Obama's words, so exalted in this composition, in our present lives. As a teacher, I do not pretend to imagine that a concert will end bigotry. A concert cannot resolve generational trauma at a national level. But our music here tonight can be part of a bigger, richer picture – one that names tribulation, names those who stood up to it, and names one of Dr. Hailstork's goals: pride.

Viking Chorale

Stephen Sieck, director

Zoey Lin, accompanist

Soprano

Scotia Dettweiler
Sophie Dion-Kirschner
Hannah Foote
Rachel Geiger
Lily Greenfield
Sasha Higgins
Fariba Lale
Angel Li
Lizzy Lynch
Rebecca Minkus
Claire Ricketts
Gianna Santino
Maria Santos
Kexin Sun
Isabel Vazquez-Thorpe
Mia Wu
Alex Yao

Alto

Isabella Andries
Clover Austin-Muehleck
Julianna Basile
Carly Beyer
Taylor Blackson
Aboris De Jesús
Ellie Ensing
Kellyn Gagner
Emma Gilshannon

Alto, cont.

Georgia Greenberg
Michele Haerberlin
Christina Hanson
Sadie Hennen
Ryn Hintz
Gretchen Niederriter
Callie Ochs
Molly Reese
Emily Stanislawski
Julia Tibbetts
Flo Van Lieshout
Maxine Voss
Yuchen Wang
Jialun Yang
Rebecca Yeazel

Tenor

Chloe Braynen
Jacob Deck
Jeremiah Jensen
Jason Lau
Leopold Mayer
Alex Medina
Ethan Mellema
Kiet Nguyen
Aaron Pelavin
Nysio Poulakos*
Joseph Wetzel

Bass

Luke Auchter
Nathan Brase*
Drece Cabrera
Matthew Demers
Joe Dennis*
Jesse Grace
Robert Graziano
Jorgan Jammal*
Tyler Jaques*
Jelani Jones
Reever Julian*
Baron Lam*
Kevin Lu
Joseph Magyar
Dan Meyer
Emilio Moreno*
Andrew Stelzer
Daniel Vaca
Noah Vazquez
Alex Wetzel
Cameron Wilkins*
Isaac Wippich
Matthew Wronski
Hansen Wu*
Jim Yang

*Performing in *I Will
Life Up Mine Eyes*

Viking Board

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Cantala

Phillip A. Swan, conductor
Gabrielle Claus, accompanist

Soprano I

Meghan Burroughs
Laura Christenson
Grace Drummond
Amanda Karnatz
Anna Mosoriak
Rehanna Rexroat
Sarah Scofield
Sam Stone

Alto I

Izzy Beltz
Jena Bliss
Grace Foster
Emma Jones
Frances Lewelling
Bea McManus
Anna Nowland
Anna Patch
Mary Grace Wagner

Soprano II

Emily Austin
Maren Dahl
Marieke de Koker
Samantha Gibson
Emma Milton
Katie Mueller
Charlotte Noble
Emily Richter

Alto II

Amy Courter
Annie Dillon
Susie Francy
Caroline Granner
Allie Horton
Erin McCammond-Watts
Aria Minasian
Eva Tourangeau
Lauren Turner

Cantala Board

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Photographer: Sam Stone
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Freshmen Representatives: Emma Milton and Sarah Scofield
Setup Crew: Anna Mosoriak and Aria Minasian

Concert Choir

Stephen Sieck, director
Nicholas Suminski, accompanist

Soprano I

Clio Briggs
Arielle Kaye
Martha Hellermann
Annie Mercado
Bianca Pratte

Soprano II

Sally Alvarado
Anne-Marie Carden
Kin Le
Nicolette Puskar*
Maggie Smith
Emma Webster

Alto I

Cecilia Kakehashi
Madeleine Moran
Michaela Rabideau
Pari Singh

Alto II

Keira Jett*
Rosa Lemos
Maralee Mindock
Kelci Page
Fox Segal
Lauren Smrz

Tenor I

Andrew Green
Luke Honeck*
Christian Messier
Victor Montanez-Cruz
Kyle Schleife
Logan Willis

Tenor II

Tommy Dubnicka
Kees Gray
Alex Iglinski
Jack Murphy
Quinn Ross

Bass I

Yonah Barany
Nick Fahrenkrug
David Fisher
Benjamin Klein
Max Muter
Erik Nordstrom
Alex Quackenbush

Bass II

Stephen Deeter
Alex Hadlich
Ben Johnson
John Perkins*

*section leader

Concert Choir Officers

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Riser Set-Up Crew

Allie Horton, Quinn Ross, and Cam Wilkins

Choral Librarians

David Fisher and Nicolette Puskar

Lawrence University Symphony Orchestra

Mark Dupere, conductor

Violin I

Grace Halloran
Abigail Keefe, concertmaster
Amanda Milne
Margaret Norby
Matt Piper
Alex Quinn
Rehanna Rexroat
Rachael Teller
Katie Li Weers

Violin II

Kate Bittner
Marsophia DeSouvre
Sharon Edamala
Jessica Gehring*
Natalya Harp
Trace Hybertson
Jelani Jones
Ella Kile
Alan Liang
Clancy Loebel
Joanie Shalit
Claire Sternkopf

Viola

Laura Burke*
Kanyon Beringer
Camille Copp
Lia Eldridge
Jae Franklin
Amy Gruen
Gabriel Hartmark*
Eleanor Horner
Emily McCabe
Julien Riviere
Nat Sattler
Julia Tibbetts
Courtney Wilmington
Gawain Usher

Violoncello

Maggie Anderson
Hannah Baron
Julian Bennett
Allison Brooks-Conrad
Madison Creech
Basil Eastman-Kiesow
Natalie Galster-Manz
Julia Johnson*
Henry McEwen
Sarah Ogden
David Sieracki
Evan Stroud
Joshua Tan
Ian Wasserman
David Yudis

Bass

Jeanette Adams
Jessica Cable
Clay Knoll
Sarah Krysan
Ali Remondini
Zoe Markle*
Sam Taylor*
Steven Traeger

Flute

Madeleine Leonowitz
Ned Martenis
Hannah Elizabeth Tobias*
(picc)

Oboe

Maralee Mindock
Logan Willis

Clarinet

Abbey Atwater*
Madeleine Duncan
Kate Kilgus

Bassoon

Renae Tuschner*
Stuart Young

Horn

Julian Cohen
David Germaine
Jonathan Ibach
Zach Prior
Bryn Rourke*

Trumpet

Adrian Birge*
Caleb Carter
Devyn Gay
Gaston Kaisin

Trombone

Cole Foster
Bennett Gabriel
Allie Goldman
Tanner Stegink (bass)

Tuba

Tim Platt

Celeste

Robert Graziano

Timpani

Nolan Ehlers

Percussion

Sean Goldman
Dan Green
Ben Piette
Alex Quade*

*Denotes principal or section leader

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in music history and theory, to our colleagues in sight-singing, aural skills and keyboard skills and to our colleagues in the liberal arts. We particularly wish to recognize and thank the voice, instrumental, and keyboard studio faculty members.

Voice Faculty

Christian Bester, baritone
Kenneth Bozeman, tenor
Joanne Bozeman, soprano
Andrew Crooks, vocal coach and musical director of opera
Dale Duesing, artist-in-residence
John T. Gates, bass
John Holiday, counter-tenor
Karen Leigh-Post, mezzo-soprano
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies

Instrumental Faculty

Samantha George, violin	Steve Jordheim, saxophone
Wen-Lei Gu, violin	Carl Rath, bassoon
Matthew Michelic, viola	James DeCorsey, horn
Horacio Contreras, cello	Jeffrey Stannard, trumpet
Mark Urness, bass	John Daniel, trumpet
Nathan Wysock, guitar	Nick Keelan, trombone
Suzanne Jordheim, flute	Tim Albright, trombone
Erin Lesser, flute	Marty Erickson, tuba and euphonium
David Bell, clarinet	Dane Richeson, percussion
Howard Niblock, oboe	
Sumner Truax, saxophone	

Keyboard Faculty

Kathrine Handford organ
Catherine Kautsky, piano
Michael Mizrahi, piano
Anthony Padilla, piano

Special thanks

Dr. Phillip A. Swan for his leadership with the Lawrence choirs.

Dr. Mark Dupere for his leadership with the Lawrence Symphony Orchestra.

E-Ben Grisby and Celebrate Diversity Fox Cities for their guidance and discussion-facilitation.

Emily Rock and the History Museum at the Castle for the generous loan of the Stone of Hope exhibit.

Drs. Erica Scheinberg and Sonja Downing for guidance with program notes.

Dr. Adolphus Hailstork for his creation, his artistry, and his guidance.

Professor Matt Turner for his assistance in improvisation coaching.

Autumn Meyers, vocal music teacher at Wilson Middle School, for assistance in coordination for treble soloists.

Nicolette Puskar, Emily Richter, and Keira Jett for serving as cover soloists.

Upcoming Performances

Friday, May 25, 8:00 p.m. Lawrence University Choirs

Friday, June 1, 8:00 p.m. Lawrence Symphony Orchestra,

Mussorgsky: Pictures at an Exhibition

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.