

Spring Choir Concert

Lawrence University Choirs

Stephen Sieck, conductor

Phillip A. Swan, conductor

Anna Patch '19, student conductor



Friday, May 24, 2019

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale

The Water is Wide

Traditional
arr. Craig Hella Johnson
(b. 1962)

Julia Johnson, cello

Where Go the Boats?

Dale Trumbore
(b. 1987)

Anna Patch, student conductor

Roll Down, Justice

Mark A. Miller

Cantata

I Am the Wind

Elaine Hagenberg
(b. 1979)

26

David Fisher '19
(b. 1996)

World Premiere

On the Strangest Sea

Daniel J. Hall
(b. 1971)

Jessica Gehring, violin

Christus Resurgens

Irish Chant, c. 1150
arr. Michael McGlynn
(b. 1964)

2017 Advanced Women's Choir Consortium
Brian Pertl, didgeridoo
Alex Quade, percussion

Concert Choir

Rivers of Living Water

Trevor Weston
(b. 1967)

Ethan Mellema, organ

Water Night

Eric Whitacre
(b. 1970)

Usuli Boat Song

Jiang Tian Shui
(b. 1964)

Luke Honeck, tenor

From *Peter Grimes*, op. 33
Old Joe Has Gone Fishing

Benjamin Britten
(1913-1976)



Lawrence Memorial Chapel
Celebrating 100 Years

In 2018 all lighting in Memorial Chapel was updated to LED. Spray foam insulation with an R-value of R40 was added to the attic. The savings associated with these projects are estimated to be more than 105,000 kilowatt hours and \$10,000 per year.

Project funded in part by the LUCC Environmental Sustainability Fund.

Notes and Translations

Viking Chorale

The great 20th century British poet W. H. Auden ended his poem “First Things First” with the memorable line, “Thousands have lived without love, not one without water.” Water, the most fundamental aspect of life, permeates our bodies. And, perhaps because water daily asserts its essential importance in our lives, we find in water one of the most apt metaphors in music. In this cycle, Viking Chorale and Concert Choir have contemplated some of the many intersections of water and music.

The Water is Wide - notes by the director

“The Water is Wide” is a Scottish folk-song and is also known as “O Waly, Waly”. It came to the attention of 20th century composers such as Benjamin Britten after Cecil Sharp published a written version in 1906. Some listeners may also recognize variations of the tune in hymn settings such as Hal Hopson’s “The Gift of Love” (“though I may speak with bravest fire...”). The poem speaks of love’s vastness, how alluring new love can be (“the sweetest flower when first it’s new”), but how love then “grows old,” “waxes cold,” and “fades away like morning dew.” Interestingly, this arranger, celebrated conductor/composer Craig Hella Johnson, removes the intermediary verse in which the speaker’s lover “proves false” to them, and hence this version leaves with love’s outcome not yet determined, specifically, “I know not if I sink or swim.” Thus the bitterness that marks Britten’s famous arrangement is transformed into a voyage with no fixed ending. We are grateful to feature our graduating seniors as the soloists in this performance, and wish them great joy in their journeys ahead.

Where Go the Boats - notes by the composer

“Where Go the Boats” sets a seemingly simple Robert Louis Stevenson text about a child’s boats sailing down a river. The child watches them; he asks when they will return, then realizes as he watches them float away that they never will. “Other little children / Shall bring my boats ashore,” he says.

Though this poem is taken from Stevenson's book of poems for children, *A Child's Garden of Verses*, the poem’s undertones of loss, longing for return, and letting go reach far beyond a child’s immediate experience.

In setting this text for the Harmonium Choral Society, I was struck by the fact that the narrator copes with the lost boats in the same way an adult must cope with lost love. Though the lost objects are gone forever, they will nonetheless be loved again in the future. This setting reflects a bit of that bittersweetness and that heartache.

Roll Down, Justice! - notes by the director

In “Roll Down, Justice!,” Mark Miller weaves together a powerful, conversational text of his own writing, and Amos 5:24: “But let justice roll down like waters, and righteousness like an ever-flowing stream.” Listen for the extraordinary modulation in the line “let [your mind] be transformed by love,” and for the flowing, churning piano part that evokes the unending stream of righteousness. Mark writes that he “adheres to Cornel West’s belief that ‘justice is what love looks like in public.’”

Since 2006 Mark has been a Lecturer in Sacred Music at Yale’s Institute of Sacred Music and Divinity School. Mark is Associate Professor of Church Music, Director of Chapel, and Composer In Residence at Drew University in Madison NJ, and is the Minister of Music of Christ Church (UCC & Am Baptist) in Summit, New Jersey. Mark believes that music, social justice, and the beloved community are inextricably tied. Mark is a graduate of Julliard (M.Mus. in Organ Performance) and Yale University (B.A. Music). [from the composer’s bio]

Cantata

I Am the Wind - poem by Zöe Atkins (1886-1958)

I am the wind that wavers,

You are the certain land;

I am the shadow that passes

Over the sand.

I am the leaf that quivers,

You, the unshaken tree;

You are the stars that are steadfast,

I am the sea.

You are the light eternal-

Like a torch I shall die.

You are the surge of deep music,

I but a cry!

26 - poem by Rachel Eliza Griffiths (b. 1978)

Your names toll in my dreams.

I pick up tinsel in the street. A nameless god
streaks my hand with blood. I look at the lighted trees
in windows & the spindles of pine tremble
in warm rooms. The flesh of home, silent.

How quiet the bells of heaven must be, cold
with stars who cannot rhyme their brilliance
to our weapons. What rouses our lives each moment?

Nothing but life dares dying. My memory, another obituary.

My memory is a cross. Face down. A whistle in high grass.

A shadow pouring down the sill of calamity.

Your names wake me in the nearly dark hour.

The candles in our windows flicker

where your faces peer in, ask us

questions light cannot answer.

On the Strangest Sea - poem by Emily Dickinson (1830-1886) -

“On the Strangest Sea” combines a Latin Biblical text from Matthew 10:31, with Dickinson’s, “Hope is the Thing with Feathers.” As an introduction, I sought out a scriptural passage that dealt with two themes simultaneously: birds and hope. Due to its simplicity, Matthew 10:31 was always one of my favorites. It was the perfect fit, but it seemed mechanically awkward and did not roll off the tongue. I turned to Latin and immediately preferred its flowing and elegant cadence. The violin - as perhaps goes without saying - represents hope as it passes through many different climates - some of them very unpleasant. The final tidbit that may be of interest is the liberal usage of the Latin *Victimae paschali laudes* plainchant. This melody is close to my soul. I have used it on numerous occasions. It comes from a very deep place in our vocal past and it just seemed to fit. Above all else, this music is meant to be an exploration of the many facets of hope. - (notes by the composer)

Matthew 10:31

Nolite ergo timere multis passeribus meliores estis vos . . .

Fear not therefore: ye are of more value than many sparrows . . .

“Hope” is the thing with feathers -

That perches in the soul -

And sings the tune without the words -

And never stops - at all -

And sweetest - in the Gale - is heard -

And sore must be the storm -

That could abash the little Bird

That kept so many warm -

I've heard it in the chilliest land -

And on the strangest Sea -

Yet - never - in Extremity -

It asked a crumb - of me.

Christus Resurgens - from the 12th century Irish processional antiphon,
“Dican Nunc iudae”

Christus resurgens ex mortuis, jam non moritur, alleluia

Mors illi ultra non dominabitur, alleluia

Christ has arisen from the dead and dies no more, alleluia.

Death will no longer have dominion over Him, alleluia

Concert Choir

Rivers of Living Water - notes by the director

This work was commissioned by the American Guild of Organists in 2003 for a conference in South Carolina, where Dr. Weston was teaching at the time. He now serves as the chair of the music department at Drew

University in NJ (see Mark A. Miller's work, above, to appreciate how

small the musical world can be!). Dr. Weston weaves together three lines

from two sources: first, John 7:38 “Out of his heart shall flow rivers of living water”; then, Psalm 105:41, “a river flowing in a parched land”; and then, back to John 7:37 “If anyone thirst, let him come to me and drink.”

This interplay of time and narrative voice is reflected in the beautiful, flowing polyphony of the first line, the austere, dissonant duets of the

second line, the warm unison of the third line, and, finally, a

recapitulation of the opening line which brings together all three ideas. It

is a joy to collaborate with student organist, Ethan Mellema, on this stunning work.

Water Night - notes by the director

As strange as it now may be to imagine, when this composition was

written in 1995, Eric Whitacre was an unknown composer. In the

intervening years, Whitacre's musical language has completely transformed

the choral landscape, and his signature techniques, such as clusters of neighboring pitches and vast vocal ranges, are now *de rigueur* in contemporary choral composition. I am drawn in this composition to his remarkable use of contrasts: between *pp* to *ff*, between 14 parts and unison, between minor and major, and between moments of attentive word-painting and moments of abstract musical expression, which is to say, sound for sound's sake. The metaphors in this Octavio Paz poem can be read in many different directions and often fold in on themselves, as the harmonies here so often do.

Notes from the composer:

The poetry of Octavio Paz is a composer's dream. The music seems to set itself (without the usual struggle that invariably accompanies this task) and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. *Water Night* was no exception, and the tight harmonies and patient unfolding seemed to pour from the poetry from the first reading, singing its magic even after the English translation. *Water Night* is simply the natural musical expression of this beautiful poem, and is dedicated with my greatest sincerity to my friend and confidant Dr. Bruce Mayhall.

Usuli Boat Song - notes from the composer

A folksong of the Hezhe tribe of Northeastern China, the *Usuli Boat Song* is very famous in China. The Hezhe tribe of Northeastern China lives along the Usuli River and depends mostly on fishing for its livelihood. The description of the beauty of their surroundings and the industry of their people is translated into a lilting melody, punctuated by the shouts of the working fisherman.

Translation:

The Usuli River is very long;
waves appear on the blue water.
The Hezhe people spread a thousand nets;
the boats are filled with fish.

White clouds float over the Dadingzi mountain,
the golden sun shines on the boat sails.
They row briskly and hold the rudder firm;
they reap a good harvest, working with their hands.

The woods are filled with white birch;
the mountains are covered with red azaleas.
The Hezhe people are very happy;
there will be plenty in the years ahead.

Old Joe Has Gone Fishing, from *Peter Grimes* - notes by the director *Peter Grimes*, one of the greatest monuments in British opera, was an idea that was born in southern California. Twenty-seven-year-old Benjamin Britten and his partner Peter Pears were touring America in 1941, and as they came across George Crabbe's poem, *The Borough*, homesickness struck Britten so intensely that they made the trip back to England in 1942, despite the relentless German attacks on Allied ships in the Atlantic, and despite being conscientious objectors who would have to stand before an English tribunal for the right not to fight. It will not do to summarize the nuanced plot of the opera here, but we should note that the setting is a coastal village in Suffolk (Britten's homeland) whose economy depends on fishing. As the multiple tensions mount - an oncoming storm, Peter Grimes' odd behavior, and Bob Boles' hasty moralizing - Ned Keene tries to lighten the mood in the bar with this jovial round. It is Britten's particular genius that this angular, complicated composition in 7/4 meter successfully comes off as something folks could sing in a bar.

I am particularly drawn to the conversation about great fishing harvest that these last two songs have with one another, specifically that a great catch can so powerfully impact the neighborhood as to equate directly with communal fortune and happiness.

Special Thanks

Dale Trumbore, for her invaluable feedback for our students

Professor Kathrine Handford, for her guidance on *Rivers of Living Water*

Dr. Trevor Weston, for his invaluable feedback and time with our students

The Lawrence University Chinese Students Association, especially Jamie Dong, Amber Gu, Angel Li, and Nalan Zhai, for their guidance with *Usuli Boat Song*

Jiang Tian Shui, for his invaluable feedback for our students

Graduating Seniors

Lily Agnew B.Mus. in Music Education Performed with: Viking
(Instrumental/General) Chorale

Plans for Next Year: I will be student-teaching in Chicago and hope to be an elementary school music teacher someday.

Favorite Memory: I remember it was a beautiful day outside and I was spending time with my friends and petting Zeek the dog during one of the Conservatory picnics.

**Clover Austin-
Muehleck** B.Mus. in Vocal Performance Performed with: Cantala
(2015-2017), Viking
Chorale (2017-2019)

Plans for Next Year: I'll be moving back home to San Francisco for a bit, working, making art, grounding myself, spending time by the ocean and my parents!

Favorite Memory: Musicking with my friends!!!!!!

Laura Christenson B.A. in Psychology, minor Performed with: Cantala
in Music and Viking Chorale

Plans for Next Year: Attend the Carlson School of Management to pursue a Master's in HR/Industrial Relations and an MBA

Favorite Memory: I will never forget the friendships and lasting bonds I created through Choir

Julian Cohen B.Mus. in Horn Performance and B.A. in Performed with: Viking
Gender Studies Chorale

Plans for Next Year: I will hopefully be moving to New York to pursue a music career.

Favorite Memory: I really enjoyed performing Adolphus Hailstork's *Done Made My Vow!*

Annie Dillon B.A. in Theatre Arts Performed with: All
three!

Plans for Next Year: Move back to Minneapolis and then who knows!

Favorite Memory: Choir Björklunden with Concert Choir - singing in the woods and hearing the sound in a totally unique space and spending the whole first weekend back at school creating beautiful music!

David Fisher B.Mus. in Composition Performed with: Viking
Chorale, Concert Choir

Plans for Next Year: Continuing to an M.Mus. in Composition at The Peabody Institute with a Graduate Assistantship in Ear Training

Favorite Memory: The concert on November 11th just days after the 2016 presidential election was one of the most passionate performances I've witnessed and also sang in to this day. The program on speaking out to acknowledge our flaws and seek the truth in each other made for a powerful performance at a trying time for our community.

Luke Honeck B.Mus. in Vocal Performed with: Viking
Performance Chorale, Concert Choir

Favorite Memory: My freshman year, the LU masterwork was Haydn's *Creation*. I was covering the role of Uriel which was to be performed by my teacher, Steven Paul Spears. On the morning of the concert, however, Steven called me saying he was too sick to sing. I spent all of music theory class copying his notes into my score and even missed a class to rehearse the recits with the continuo players. Performing one of my favorite pieces with such a great group of people was amazing on its own, but the added nerves of stepping in at the last minute made it such a thrill. That was one of the most amazing nights of my life!

Allie Horton B.Mus. in Music Education Performed with: Cantala
(Choral/General) and Concert Choir

Plans for Next Year: Teach elementary music, learning from and with my students every day!

Favorite Memory: Fun fact: I have not worn shoes for a concert since my freshman year, including concerts at the PAC and ACDA Regional Convention.

Alex Iglinski B.Mus. in Vocal Performed with: Concert
Performance, minor in Choir and Viking
Theatre Arts Chorale

Favorite Memory: One of my favorite memories during my time in the choral program at Lawrence was the winter concert cycle during my sophomore year in Concert Choir. I will always remember this concert because of Arnesen's *Flight Song*. Just thinking back on this beautiful piece and memorable moment makes me smile as much today as it did that night.

Ben Johnson B.Mus. in Vocal Performed with: Viking
Performance and Music Chorale and Concert
Education (Choral/General) Choir

Favorite Memory: While it is impossible to choose a favorite memory, the ones that spring to mind that I will always cherish, are the connections, the relationships, and the friendships that I have made with everybody in this choir. I will miss it dearly.

Benjamin Klein B.Mus. in Vocal Performance and B.A. in History Performed with: Viking Chorale and Concert Choir

Favorite Memory: I thoroughly enjoyed singing Bruckner's *E minor Mass* with the Wind Ensemble during my Freshman Year. It is still my favorite choral experience here at Lawrence.

Jason Lau B.A. in Environmental Studies Performed with: Viking Chorale

Plans for Next Year: I'm doing biomedical research in Detroit, MI right after graduation and hoping to work in the medical field before choosing my next path.

Favorite Memory: In my first term of Viking Chorale, I went up front to audition for a solo and I hear a voice in back of me say, "Hey! Nice shirt!" People looked and excitedly started murmuring and telling Dr. Sieck to look at the back of my shirt. I was really confused and everyone thought I knew what it said and I was joking with them but I wasn't. Turns out, it read, "I am the captain of my fate. Master of my soul," which is a line from the poem/song *Invictus* that we were singing for that same concert. I had gotten the shirt from my cousins and had just put it on because I had nothing else to wear. What a coincidence. Oh. And I didn't get the solo. I didn't mind though. Turns out, singing by yourself is hard.

Aria Minasian B.Mus. in Vocal Performance, minor in Vocal Pedagogy Performed with: Cantala all 4 years

Plans for Next Year: Performing at Utah Lyric Opera in their Principal Young Artist Program as Mercedes in *Carmen* and Romeo in *I Capuleti e i Montecchi* this summer and then heading to California to cover Olga and perform as an alto chorister at Livermore Valley Opera in *Eugene Onegin*.

Favorite Memory: Anything *Ta Na Solbici...or Unwritten...*

Anna Mosoriak B.Mus. in Vocal Performance Performed with: Cantala and Concert Choir

Plans for Next Year: Going to CCM to get a Master's in voice!

Favorite Memory: Allie and I playing lactose intolerant lovers in lip sync at Choir Björklunden 2018/Samantha Gibson's birthday bash extravaganza and all the adventures that occurred on Presto tour!

Erik Nordstrom B.Mus. in Vocal Performance and Music Education (Choral/General) Performed with: Viking Chorale and Concert Choir

Plans for Next Year: Sing opera big time babyyyyyy

Favorite Memory: I will always love eating breakfast lunch and dinner on the SLUG stoop on a spring day.

Anna Patch B.Mus. in Music Education Performed with: Concert
(Choral/General) Choir, Viking Chorale,
Cantala

Plans for Next Year: I'll be student-teaching in the fall, and then looking for a full-time teaching job, hopefully eventually back in the Pacific Northwest!

Favorite Memory: There are so many memories I could pick, but honestly my favorite memories of Choir will be the ones that happened every day - showing up and making music with some of my favorite people. Also, there was that period of time when Jena Bliss and I were dying to learn one interval in the Vandervelde and would sing it at each other in Warch, in the hallway, in our other classes...it was a beautiful and probably very annoying thing.

Nicolette Puskar B.A. in Music and Performed with: Cantala (2 years)
Chemistry and Concert Choir (3 years)

Plans for Next Year: After Lawrence I will be taking a gap year and applying to graduate programs for a Ph.D. in physical chemistry in the fall. During my gap year I plan to be researching quantum materials at a national laboratory and still singing in choir!

Favorite Memory: I can't choose between my three favorite moments in Concert Choir: 1) When we sang *Plainchant for America* by William Grant Still three days after the 2016 presidential election. This was, and still is, the most heartfelt I've ever sang a piece in my life. 2) When we performed *I Will Lift Up Mine Eyes* and *Done Made My Vow* by Adolphus Hailstork as our major works in 2018. This was of the best LU concerts I've had the honor to sing in. 3) When we had a musical exchange with the Chicago Children's Choir during the 2018 Presto! Tour. This choir inspired me so beautifully and deeply and I will cherish that experience forever.

Alexander Quackenbush B.Mus. in Vocal Performed With: Concert
Performance Choir and Viking Chorale

Plans for Next Year: I will be pursuing a Master's in Vocal Performance at Temple University

Michaela Rabideau B.Mus. in Vocal Performed with: Viking
Performance Chorale, Cantala, &
Concert Choir

Plans for Next Year: I will be pursuing a Master of Music in Vocal Performance at University of South Dakota where I have an assistantship teaching voice lessons.

Favorite Memory: I really enjoyed section bonding time at Björklunden! Every year we would go out to this little outdoor space on the roof and just sit in the sun and talk. Just that hour of time is where I learned the most about the people I was singing with.

Viking Chorale

Stephen Sieck, director

Hung Nguyen, piano

Anna Patch, assistant director

Soprano I

Laura Christenson
Sophie Dion-Kirschner
Gabriela Hernandez
Gonzalez
Kelli Quick
Michaela Rabideau
Margaret Slavinsky

Soprano II

Margaret Bice
Clare Conteh-Morgan
Camille Copp
Julia Hackler
Erin Jackson
Angel Li
Rebecca Minkus
Leela Mitra
Anna Nowland
Spencer Sweeney
Rebecca Tibbetts
Mia Wu
Shirley Xu

Alto I

Winnie Agnew
Taylor Blackson
Trang Doan
Morgan Donahue
Jamie Dong
Sharon Edamala
Jackie Feldy
Amber Gu
Katherine Liu
Gretchen Niederriter
Callie Ochs

Alto I, cont.

Anna Patch
Molly Reese
Pei Robins
Tamara Valderrama

Alto II

Clover Austin-Muehleck
Sara Cooper
Sadie Hennen
Ryn Hintz
Sarah Krysan
Ali Remondini
Samantha Sowell
Becky Swanson
Macy Veto
Maxine Voss
Jialun Yang
Rebecca Yeazel
Nalan Zhai

Tenor I

Kyree Allen
Ben Johnson
Leo Mayer
Kiet Nguyen
Nysio Poulakos

Tenor II

Jacob Deck
Matthew Jahnke
Jeremiah Jensen
Jason Lau
Ethan Mellema
Joseph Wetzel

Bass I

Theo Arden
A.J. Bryant
Julian Cohen
Andrew Gooch
Jesse Grace
Sam Green
Chris Hinrichs
Julian Hofstetter
Jonathan Ibach
Jorgan Jammal
Sam LaRoi
Sang Le
Ben Lunzer
Joey Magyar
Nathanael Mitchell
Aaron Phalin
Alexander Quackenbush
Jonah Sharp
Isaac Wippich
David Womack
Matthew Wronski

Bass II

Zach Adams
Matthew Demers
Roland Eckhart
Baron Lam
Nick Mayerson
Cameron Nasatir
Eviatar Shlosberg
Nicholas Vaporciyan
Cameron Wilkins
Ethan Wilmes
Liam Wood

Viking Board

Attendance: Angel Li • PR/Social Media: Molly Reese, Rebecca Yeazel
EOC: Joseph Wetzel

Cantala

Phillip A. Swan, conductor
Frances Lewelling, accompanist

Soprano I

Lili Hull
Amanda Karnatz*
Sarah Elise Navy
Rehanna Rexroat*
Emmeline Sipe
Sam Stone*

Soprano II

Izzy Beltz
Colleen Bur
Maren Dahl
Samantha Gibson*
Jamie Hammer
Marion Hermitanio
Emma Jones
Emma Milton*
Katie Mueller
Emily Richter

Alto I

Carly Beyer
Lily Greenfield
Theresa Gruber-Miller
Lydia Hellevik
Hannah Jones
Marissa Lake
Bea McManus*
Pari Singh*
Lauren Turner
Mary Grace Wagner

Alto II

Ellie Calhoun
Amy Courter
Susie Francy*
Caro Granner*
Lizzy Lynch
Erin McCammond-Watts*
Aria Minasian*
Riley Seib

*Section leaders

Cantala Board

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EOC: Emma Milton

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Photographer: Sam Stone

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Freshmen Representatives: Sarah Elise Navy and Emmeline Sipe

Concert Choir

Stephen Sieck, director

Noah Vazquez, piano

Soprano I

Emily Austin
Meg Burroughs
Anna Mosoriak
Bianca Pratte

Soprano II

Grace Drummond
Cecilia Kakehashi
Nicolette Puskar*
Maggie Smith
Emma Webster

Alto I

Jena Bliss
Grace Foster
Kelci Page
Gianna Santino

Alto II

Annie Dillon
Emma Gilshannon
Allie Horton*
Anna Patch
Fox Segal

Tenor I

Chloe Braynen
Luke Honeck*
Alex Iglinski
Victor Montañez-Cruz
Jack Murphy

Tenor II

Joseph Dennis
Tommy Dubnicka
Alex Medina
Quinn Ross
Andrew Stelzer
Logan Willis

Baritone

Nick Fahrenkrug
David Fisher*
Benjamin Klein
Erik Nordstrom
Noah Vazquez

Bass

Stephen Deeter
Alex Hadlich
Tyler Jaques
Ben Johnson
Maxim Muter
Tyler Nanstad

*Section leaders

Concert Choir Officers

President: Nicolette Puskar

Vice-President/Attendance: Alex Hadlich

EOC: David Fisher

PR/Social Media: Kelci Page and Emma Webster

Riser Set-Up Crew

Susie Francy and Colleen Bur

Choral Librarian

David Fisher

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music 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 and piano studio faculty members:

Voice Faculty

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, countertenor
Karen Leigh-Post, mezzo-soprano
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies
Esther Oh Zabrowski, soprano

Keyboard Faculty

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

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.