

Winter Choir

Concert

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Special guests: Appleton East High School Easterners

Dan Van Sickle '03, conductor

Friday, February 23, 2018

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale
Nature as Metaphor

O Ignis Spiritus Paracliti Hildegard of Bingen
(1098-1179)

Abendlich schon rauscht der Wald from *Gartenlieder*, op. 3 Fanny Hensel
(1805-1847)

The Dark Around Us from *Great Trees* Gwyneth Walker
(b. 1947)

Viking Chorale and Concert Choir

Lumen Abbie Betinis
(b. 1980)

Concert Choir
Collaborations

Spem in Alium Thomas Tallis
(1505-1585)

Épithète moussue Christian Messier '19
(b. 1996)

Chamber Ensembles

Abendfeier in Venedig Clara Wieck Schumann
from *Drei gemischte Chöre* (1819-1896)

Trial Scene
from *Nonsense Songs from 'Alice in Wonderland'* Liza Lehmann
(1862-1918)

The Poet's Dream Asha Srinivasan
(b. 1980)

Appleton East High School Easterners
Lullaby Daniel Elder
(b. 1986)

Easterners and Concert Choir
Let My Love Be Heard Jake Runestad
(b. 1986)

Cantata
Awe and Wonder
(*Hope, Strength, and Joy*)

Méditationes Sacrae Andrej Makor
I. Visionem (b. 1987)

Méditations de la Vierge Marie Marie-Claire Saindon
II. Le secret de Dieu (b. 1984)

Abigail Keefe, violin 1, Rachael Teller, violin 2,
Nathaniel Sattler, viola, David Sieracki, cello

Laudate Dominum Levente Gyöngyösi
(b. 1975)

Klangfarben

II. Die Vogelrufe

Moon Goddess

Andrew Rindfleisch

(b. 1963)

Jocelyn Hagen

(b. 1980)

Gabrielle Claus and Frances Lewelling, piano

Kelci Page, percussion

Because I am human

Dale Trumbore

(b. 1987)

Emily Richter and Sarah Scofield, soloists

Unwritten

Natasha Bedingfield

Danielle Brisebrois

Wayne Rodrigues

arr. Kerry Marsh

(b. 1976)

Soloists:

Susie Francy, Caroline Granner, Meghan Burroughs, Bea McManus,
Samantha Stone, Maren Dahl, Grace Foster, Erin McCammond-Watts,
Anna Mosoriak, Rehanna Rexroat, Marieke de Koker, Allie Horton
Gabrielle Claus, piano

Ta Na Solbici (And So We Dance in Resia)

Samo Vovk

(b. 1989)

U.S. Premiere

Notes and Translations

Viking Chorale - Nature as Metaphor

In this evening's program Viking Chorale explores just a few of the countless musical settings that use natural imagery to impart deeper reflections on the human condition. In addition to exploring different perspectives over the nearly 1000 years separating the first and last song, we have also enjoyed the ensemble challenge of singing a song meant for a small group of singers in a chant (Hildegard), for a small group of friends in a partsong (Hensel), and a song to share with another ensemble (Lumen).

O Ignis Spiritus Paracliti, by Hildegard of Bingen

“O Fire of the Spirit and Defender”, Sequence for the Holy Spirit

English translation by Nathaniel Campbell

1a. O fire of the Spirit and Defender,
the life of every life created:
Holy are you—giving life to every
form.

1b. Holy are you—anointing the
critically broken. Holy are you—
cleansing the festering wounds.

2a. O breath of holiness,
O fire of love,
O taste so sweet within the breast,
that floods the heart with virtues'
fragrant good.

2b. O clearest fountain,
in which is seen the mirrored work of
God:
to gather the estranged
and seek again the lost.

3a. O living armor, hope that binds
the every limb,
O belt of honor: save the blessed.

3b. Guard those enchained in evil's
prison,

and loose the bonds of those
whose saving freedom is the forceful
will of God.

4a. O mighty course that runs within
and through the all—up in the heights,
upon the earth, and in the every
depth—you bind and gather all
together.

4b. From you the clouds flow forth,
the wind takes flight,
the stones their moisture hold,
the waters rivers spring,
and earth viridity exudes.

5a. You are the teacher of the truly
learned, whose joy you grant
through Wisdom's inspiration.

5b. And so may you be praised, who
are the sound of praise,
the joy of life, the hope and potent
honor, and the giver of the gifts of
light.

Notes from Nathaniel Campbell:

In contrast to Hildegard's Hymn to the Holy Spirit, with its sparse music and taut themes, this sequence bursts into life with overflowing exuberance. At the same time, through Hildegard's unique recasting of the sequence form, in which "she makes each pair [of versicles] melodically similar, at times identical, yet [with] a trace of asymmetry" (Dronke, *Poetic Individuality*, p. 158), it maintains a rhythm both steady and dynamic to express the Holy Spirit's role as root of nature and as anima mundi, "the soul of the world." The poetry adopts the same paradoxical movement that animates some of Hildegard's other pieces for the Spirit, especially the antiphon Spiritus Sanctus Vivificans, which combines the Spirit's eternally rooted stability—the ground of being—with its dynamic activity. As Peter Dronke notes, this musical "pattern of echo and modification" is "beautifully reflected in the thematic development of the poetry: in each pair of versicles, the images and meaning of the second both mirror and carry forward those of the first" (ibid.).

Abendlich schon rauscht der Wald, by Fanny Hensel

From *Gartenlieder*, op. 3

English translation by Jacob Kellner

Evening breezes rustle yet in the wood
from the deepest grounds;
above the lord will now soon light the stars.
How silent in the chasms!
Just evening breezes in the wood.

Everything goes to its rest.
Wood and world vanish;
shuddering, the wanderer listens,
yearning for home.
Here in the quiet hermitage of the forest,
Heart, at last too go to rest.

Conductor's Note: Viking Chorale has explored these particularly Romantic ideas of the wanderer, never at rest, and of the woods as both a place of mystical darkness and 'quiet hermitage'. Listen for Hensel's use of the interval of a descending half-step, which has musical associations with longing.

The Dark Around Us, by Wendell Berry

Notes by the Composer:

The Great Trees are musical settings of poetry by Wendell Berry (b. 1934). The poetry and music focus on the beauty and spirituality of nature ~ trees, birds, still water ~ “one household, high and low.”... *The Great Trees* is an expression of ecstatic reverence for the spiritual presence in nature.

Viking Chorale with Concert Choir

Lumen, Unknown

English translation: Receive the light and pass it on. I give that you may give.

Composer’s Note: These two Latin aphorisms are of unknown date and origin, but since the first (*Lumen accipe et imperti*) is a motto for many schools around the world, I thought it would be fun to make the music sound like one part is “teaching” the next by using musical imitation, or echo. I imagine the light growing stronger each time it passes from singer to singer, so I started with small intervals and gradually expanded them into larger leaps and longer scales.

Concert Choir – Collaborations

In a pre-professional conservatory program like Lawrence, we as faculty do not know which direction our future singers’ paths will go, but we do know that their music-making will surely be collaborative. Whether they become recital artists who develop a sixth sense with their collaborative pianists, or opera or musical theatre performers whose characters and voices are inextricably woven together in musical drama, or professional choral singers who work in groups of four to 140, we know that they will need to be able to convert their many skills toward the broader goal of making music with others. This evening’s program pushes Concert Choir in every possible direction, from music where every singer has their own part, to small ensembles from within the choir, to music for double-choir in collaboration with the composer, to music shared with another ensemble.

Spem in Alium, by Thomas Tallis (Latin Mass)

I have never put my hope
in any other but in You, God of Israel,
who will be angry and yet become again gracious,
and who forgives all the sins of humanity in suffering.
Lord God, Creator of heaven and earth,
look upon our lowliness.

This work is like no other that audiences hear or choirs perform. Tallis was likely inspired by a mass for at least 30 voices by the Italian composer Alessandro Striggio (in c. 1567). Tallis scores this work for eight choirs of five voices each—yes, that means 40 separate parts!—to be spread out around the church so that the music soars around and across the space (it was originally performed in the octagonally-shaped Nonsuch Palace). Tallis identified privately as Catholic, but had to conform to the English reformation standards of Henry VIII, and thus kept his faith secret while he rose to the top of the English kingdom as a composer and publisher of music.

Épithète moussue, by Christian Messier (LU '19)

Translation by the composer:

He sleeps. Though life for him was strange,
He lived. He died when he no longer had his angel;
It happened simply of itself,
As night falls when day fades away.

Composer's Notes:

This poem appears at the very end of Victor Hugo's *Les misérables*. After the death of Jean Valjean, the narrator describes a grave tucked away in an empty section of the Cimetière du Père-Lachaise, in Paris. In stark contrast to the tumultuous life that the character of Valjean lived, Hugo pens a poem that inspires visceral peace in its apparent simplicity and graceful ambiguity in language. This poem often appears untranslated in translated editions of the text, as the original French is written in such a way that it evades accurate translation. Through crepuscular reference and midline full stops, Hugo invites the reader to ponder the text, an action I have tried to further in my music.

Abendfeier in Venedig, by Clara Wieck Schumann

From *Drei gemischte Chöre*

Poem by Emanuel von Geibel, (1815-1884)

English Translation:

Ave Maria! Sea and heaven are
resting,
From every tower echoes the sound
of bells,
Ave Maria! Leave off your earthly
endeavors,
Pray to the Virgin, to the Virgin's
son,
The hosts of Heaven themselves are
now kneeling
With staves of lilies before the
Father's throne,
And through the rosy clouds the
songs

Of the blessed spirits waft solemnly
down toward earth.
Oh holy devotion, which marvelously
penetrates
Every heart with a quiet shiver!
Oh holy faith that soars toward heaven
On the white wings of prayer!
There pain dissolves into mild tears,
While the rejoicing of happiness rings
out more gently.
Ave Maria! When the bell sounds,
Earth and heaven smile, reconciled.

Conductor's Note: This lovely motet comes from a set of three choruses by Clara Wieck Schumann in 1848. After Johann Goethe published *Italian Journey* in 1816 chronicling his visit through Sicily and southern Italy, German-speaking artists developed a deep interest in Italian culture, which we see in musical settings of, for example, Goethe's "Kennst du das Land? Wo die Citronen blühn?" ("Do you know the land where lemons blossom?"). Clara Schumann sometimes evokes the "old style" of Renaissance part-writing in setting this poem, a text which one might say puts Venice in a time-capsule – faithful worshippers, cathedrals, sea-breezes, et al.

Trial Scene, by Liza Lehmann

From *Nonsense Songs from 'Alice in Wonderland'*

Conductor's Note: Lehmann sets nine moments from *Alice in Wonderland* in this larger set of songs, usually for soloists or duets, and leaves this extraordinary scene at the very end of the book for the choir as the penultimate movement. Her writing nimbly moves between Victorian madrigal to *Opera Seria* recitative and back. As Alice quite literally outgrows this nonsensical trial, the chorus rejoices in their verdict.

The Poet's Dream, by Asha Srinivasan

Poem by Percy Bysshe Shelley (1792-1822)

On a poet's lips I slept
Dreaming like a love-adept
In the sound his breathing kept;
Nor seeks nor finds he mortal blisses,
But feeds on the aerial kisses
Of shapes that haunt thought's wildernesses.
He will watch from dawn to gloom
The lake-reflected sun illumine
The yellow bees in the ivy-bloom,
Nor heed nor see what things they be;
But from these create he can
Forms more real than living man,
Nurslings of immortality!
One of these awakened me,
And I sped to succor thee.

Composer's Notes: *The Poet's Dream* was commissioned by the Arundel Mills High School Chamber Singers. It was premiered at Arundel Mills High School (Maryland) on April 30, 2008 and performed again by Lawrence University Hybrid Ensemble on June 1, 2009. Mary Shelley's *Frankenstein* has ever been a favorite of mine and I was pleasantly surprised when I discovered this wondrous poem about poetry from a poet's perspective and about the impact of artistic creation on humanity, written by Mary Shelley's husband. I am incredibly thankful to Stephen Sieck and the singers for their efforts in bringing this piece back to sonic life.

Lullaby, by Daniel Elder

Poem by the composer:

Lullaby, sing lullaby, the day is far behind you.
The moon sits high atop the sky, now let sweet slumber find you.
Away,
The day is done, and gone the sun that lit the world so brightly.
The earth's aglow with speckled show of twinkling stars so sprightly.
Away,
Where the sunlight is beaming through a deep, cloudless blue,
and the treetops are gleaming with a fresh morning dew.
Where the mountains are shining at the meadows below,
in a brilliant white lining of a new-fallen snow.

Close your eyes, breathe in the night; a softer bed I'll make you.
The trial is done, all danger gone; now let far dreaming take you.
Away,
Where the ocean is lapping at a soft, pearly shore,
and the swaying palms napping as their swinging fronds soar.
Now the dark night approaches, yet so soft and so mild.
Lullaby, sing lullaby; Sleep now, my child.

Composer's Note: No. 3 of "Three Nocturnes," Lullaby serves as a simple and beautiful song of reassurance, as a mother may sing to her child to stave off a fear of the darkness and solitude of night. The beauty of this text lies in its dual nature, as it also serves to comfort those who grieve over loss.

Let My Love be Heard, by Alfred Noyes

Angels, where you soar
 Up to God's own light,
Take my own lost bird
 On your hearts tonight;
And as grief once more
 Mounts to heaven and sings,
Let my love be heard
 Whispering in your wings.

Composer's Notes: Though originally written for Choral Arts Northwest, this work has taken on a new life in light of the atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, "Let My Love Be Heard," has helped to provide hope in the darkness of our world.

Cantata – Awe and Wonder (Hope, Strength, and Joy)

Visionem (Matthew 17:9b) - Communion hymn for the 2nd Sunday of Lent

Visionem quam vidistis, nemini dixeritis, Tell the vision to no man,
donec a mortuis resurgat till the Son of man
Filius hominis be risen from the dead.

Le secret de Dieu, by H el ene Harbec

M editations de la Vierge Marie, originally written for a Christmas concert which focused on the Virgin Mary, is a triptych portraying different thought processes that one could imagine the Holy Mother going through once she's learned of her new saintly role. Originally set for women's voices and a string quartet, the songs are simple, yet evocative.

The second movement, *Le secret de Dieu* (text by H el ene Harbec), is a little more introspective in nature. Whispering voices open the movement, setting the mood for the first statement "Si je parvenais   connaitre [...] le secret de Dieu, je n'en soufflerais mot par simple humilit " ("Even if I were to understand [...] the secret of God, I would not breathe a word out of humility"). However, she catches herself, and decides these are not the right thoughts to have. And so she begins again: "Si je parvenais   connaitre [...] le secret de Dieu, je dirais tout par amour" ("If I were to understand [...] the secret of God, I would tell everything out of love"). The music reflects both statements: the first, introspective, humble, quite hidden – the second, the orchestration opens up to reflect the sharing of the secret to all, for the sake of love.

M eme si je parvenais   connaitre une
Infinit simale partie du secret de Dieu
Je n'en soufflerais mot
Par simple humilit 

Even if I came to understand the
tiniest fraction of the secret of God
I would not breathe a word
Out of sheer humility

Tu te trompes
Orgueilleuse
R efl chis
Recommence

You're wrong
You're arrogant
Reflect a moment
Start over

Si je parvenais   connaitre une
Infinit simale partie du secret de Dieu
Je dirais tout
Par amour

If I came to know even the tiniest
fraction of the secret of God
I would tell everything
Out of love

Laudate Dominum - Psalm 148

Laudate Dominum de caelis,
laudate eum in excelsis.
Laudate eum, omnes angeli eius,
laudate eum, omnes virtutes eius.
Laudate eum, sol et luna,
laudate eum, omnes stellae lucentes.
Alleluia!

Praise the Lord from the heavens;
praise him in the heights above.
Praise him, all his angels;
praise him, all his heavenly hosts.
Praise him, sun and moon;
praise him, all you shining stars.
Alleluia!

Die Vogelrufe (The Birdcalls), by Rainer Maria Rilke

Die Vogelrufe fangen an zu rühmen.
Und sind im Recht. Wir hören lange
hin.
(Wir hinter Masken, ach, und in
Kostümen!)
Was rufen sie? Ein wenig Eigensinn,
ein wenig Wehmut und sehr viel
Versprechen,
das an der halbverschlossnen Zukunft
feilt.
Und zwischendurch in unserm
Horchen heilt
das schöne Schweigen, das sie
brechen.

The birdcalls begin their praise.
And it's their right. We listen closely.

(We behind masks, in costumes!)

What do they call? A little willfulness,
a little sadness, and such huge
promise,
Sawing away at the half-locked future.

And in between, healing in our
hearing,
the beautiful silence that they break.

Moon Goddess, by Enheduanna

Enheduanna (born ca. 2300 B.C.) was a moon priestess, the daughter of King Sargon of Agade, who reigned over the world's first empire, extending from the Mediterranean to Persia. Sargon is the first important leader to emerge from the half-light of prehistory into the full light of a written record. His daughter, Enheduanna, is the first writer, male or female, in history whose name and work have been preserved. Her personal history survives in highly politicized poems, which in their cosmic vision and ethical outrage recall Isaiah. In her poems to the Sumerian goddess of love, Inanna, she speaks to a deity who has descended to earth as an ally, as a friend to help her in her need. In the poems' sensuality, surprising metaphors, and intimacy, they recall Sappho's poems to her ally Aphrodite.

- A Book of Women Poets, from Antiquity to Now, ed. Aliko and Willis Barnstone

O my lady, on hearing your
sound,
hills and flatlands bow.

O my lady, guardian of all the
great essences,
you have picked them up and
hung them
on your hand.

You are lofty like Heaven. Let the
world know!
You are wide like the earth. Let
the world know!

You strike everything down in
battle.
O my lady, on your wings
you hack away the land and
charge disguised

as a charging storm,
roar as a roaring storm,
thunder and keep thundering, and
snort
with evil winds.

O primary one,
moon goddess Inanna of heaven
and earth!

On your harp of sighs
I hear your dirge.

O my lady, this song has made you
great
and exalted you.
O my lady, wife of An, I have told
your fury!

Because I am human, by Dale Trumbore
Because I am a woman
I am asked to define what that means,
what it means to be a woman.

Because I am human,
I can only define what it means
to be me.

Unwritten, by Natasha Bedingfield, Danielle Brisebrois, and Wayne
Rodrigues
I am unwritten, can't read my mind, I'm undefined
I'm just beginning, the pen's in my hand, ending unplanned

Chorus:

Staring at the blank page before you

Open up the dirty window

Let the sun illuminate the words that you could not find

Reaching for something in the distance

So close you can almost taste it

Release your inhibitions

Feel the rain on your skin

No one else can feel it for you

Only you can let it in

No one else, no one else

Can speak the words on your lips

Drench yourself in words unspoken

Live your life with arms wide open

Today is where your book begins

The rest is still unwritten

I break tradition, sometimes my tries, are outside the lines

We've been conditioned to not make mistakes, but I can't live that way

Chorus

Ta Na Solbici (And So We Dance in Resia), by Samo Vovk and B. Grahor (translation to Resian language: L. Lence, S. Paletti, M. Sekli)

Composer's notes: The story, in general, is about a wedding in a very special place, Resia (home to an indigenous South Slav people who speak a dialect of the Slovene language, known as Resian, and are officially considered part of the Slovene minority in Italy, on the Slovenian/Italian border), where inhabitants have a very strong tradition, language and connection with nature. They also have unique musical elements (guttural singing, hitting the floor with the feet, lyrics about nature, people and customs). The lyrics describe a wedding in the village of Stolvizza (Solbica), where wedding guests dance so hard that they drown out the sound of church bells and the river Bila. The dancing became so loud that it echoed from the mountain Kanin (Höra Čaninawa). The lyrics are written in an enhanced and exaggerated way that is typical of Slovenian folk music. Lyrics are written in the unique Resian language. The composition also

represents the “wedding” of traditional and modern musical elements (more complex rhythm, chords, added claps, etc.).

Ta-na Solbici se poračalo
Ja lo li li le lo le lo li lo

There was a wedding in village Solbica/Stolvizza
[typical Resian folk refrains built from these syllables]

so nöge na glas tärmale
da so Bilo rizglasnile

feet (nöge) were hitting floor so loudly
that drown out the church bell

Jo lo la li le la - la la li le lo
li le lo, li le lo, jo la la li le
od Čanīna tintinalo, od
Čanīna

[typical Resian folk refrains built from these syllables]
it was echoing off the mountain Kanin
or Čanīn, [it is a mountain above Solbica village]

Ta-na Solbici se poračalo
Ja lo li li le lo le lo li lo

There was a wedding in village Solbica/Stolvizza
[typical Resian folk refrains built from these syllables]

so nöge na glas tärmale
da so zwun rizglasnile

feet (nöge) were hitting floor so loudly
that drown out the church bell

Jo lo la li le la - la la li le lo
li le lo, li le lo, jo la la li le
od Čanīna tintinalo, od
Čanīna

[typical Resian folk refrains built from these syllables]
it was echoing off the mountain Kanin
or Čanīn, [it is a mountain above Solbica village]

Le la - hōra, visoka hōra ta
Čanīnawa

mountain (hōra), high mountain of Kanin

Viking Chorale

Stephen Sieck, director

Sarah E. Wheeler, accompanist

Soprano

Alyssa Cox
Scotia Dettweiler
Hannah Foote
Mary Fried
Rachel Geiger
Lily Greenfield
Sasha Higgins
Mara Kissinger
Fariba Lae
Angel Li
Lizzy Lynch
Rebecca Minkus
Gianna Santino
Maria Santos
Claire Ricketts
Isabel Vazquez-Thorpe
Mia Wu

Alto

Isabella Andries
Clover Austin-Muehleck
Carly Beyer
Taylor Blackson
Ellie Ensing
Kellyn Gagner
Emma Gilshannon
Georgia Greenberg
Michele Haeblerlin

Alto, cont.

Christina Hanson
Sadie Hennen
Ryn Hintz
Kate Martenis
Gretchen Niederriter
Callie Ochs
Delaney Olsen
Lorna Stephens
Julia Tibbetts
Maxine Voss
Rebecca Yeazel

Tenor

Chloe Braynen
Jacob Deck
Jeremiah Jensen
Jason Lau
Jesus Maldonado
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
Alex Olswang
Andrew Stelzer
Noah Vazquez
Alex Wetzel
Cameron Wilkins
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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
Jenna 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

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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

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Nicholas Suminski, accompanist

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Arielle Kaye
Martha Hellermann
Annie Mercado
Bianca Pratte

Alto II

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Rosa Lemos
Maralee Mindock
Kelci Page
Lauren Smrz

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Emma Webster

Tenor I

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

Bass II

Stephen Deeter
Alex Hadlich
Ben Johnson
John Perkins*

Alto I

Cecilia Kakehashi
Madeleine Moran
Michaela Rabideau
Pari Singh

Tenor II

Tommy Dubnicka
Kees Gray
Alex Iglinski
Jack Murphy
Quinn Ross

*section leader

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Riser Set-Up Crew

Allie Horton, Anna Mosoriak, and Cam Wilkins

Choral Librarians

David Fisher and Nicolette Puskar

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 and piano 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

Keyboard Faculty

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

As a courtesy to the artist 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.