



Spring Choir Concert

Lawrence University Choirs

**Phillip A. Swan and Stephen M. Sieck,
conductors**

Friday, May 26, 2017

8:00 p.m.

Lawrence Memorial Chapel

Viking Chorale - Singing the Psalms

Salmo 150 Ernani Aguiar
(b. 1949)

I Lift My Eyes Joan Szymko
(b. 1957)

Hallelujah Louis Lewandowski
(1821-1894)

Cantata

Hoj, Hura, Hoj! Otmar Mácha
(1922-2006)

Soloists

Emily Richter, Bea McManus, Sally Alvarado, Charlotte Noble,
Meghan Burroughs, Caroline Granner, Sarah Servais,
Erin McCammond-Watts, Allie Horton, Annie Dillon

Patito Gabriela Lena Frank
(b. 1972)

2015 ACDA Women's Choir Consortium Commission
(North Central ACDA Premiere)

At the Heart of Our Stillness Kathleen Allan
(b. 1989)

2016 ACDA Women's Choir Consortium Commission
(North Central ACDA Premiere)

Will the Circle Be Unbroken arr. J. David Moore
(b. 1962)

Trio

Gabi Makuc, Madeleine Scholl, Casey Burgess

Concert Choir - Old Texts, New Voices

The Divine Image

Jorge Córdoba Valencia
(b. 1953)

Soloists

Grace Vangel, Anne-Marie Carden, Kara Taft,
Deme Hellwig, Nolan Ramirez

From *amass*
Benedictus

Jocelyn Hagen
(b. 1980)

Soloists

Nicolette Puskar, Madeleine Moran,
Jackson Rosenberry, Kip Hathaway

Bar Xizam (Upward I Rise)

Abbie Betinis
(b. 1980)

Soloists

Froya Olson, Deme Hellwig, Luke Honeck

Spirited Light

Jake Runestad
(b. 1986)

Soloists

Nolan Ramirez, PJ Uhazie

Notes and Translations

Viking Chorale - Singing the Psalms

The Psalter, or Book of Psalms, is one of the most important books in the Jewish and Christian Bibles. The word ‘psalm’ comes from the Greek *psalmos*, a “song sung with harp music.” Contemporary listeners may think of the Book of Psalms as a songbook that is missing the sheet music, for which musicians since King David (c.1010-970 b.c.e.) have created their own tunes. Many of the psalms are attributed to David, for example the well-known Psalm 23 (“The Lord is my shepherd, I shall not want...”).

Psalm 150 (text for “Salmo 150” and “Hallelujah”)

Text:

1 Praise the Lord!

Praise God in his sanctuary;
praise him in his mighty firmament!

2 Praise him for his mighty deeds;

praise him according to his surpassing greatness!

3 Praise him with trumpet sound;

praise him with lute and harp!

4 Praise him with tambourine and dance;

praise him with strings and pipe!

5 Praise him with clanging cymbals;

praise him with loud clashing cymbals!

6 Let everything that breathes praise the Lord!

Praise the Lord!

(Translation from NRSV)

Notes from the conductor:

Here we present two different and compelling settings of this psalm of praise. This last song of the Psalter refers to musical instruments and activities and has thus been very popular with composers for centuries.

Louis Lewandowski (1821-1894) was born in Wreschen, Poland, and studied in Berlin, training to be a cantor. He was the first Jewish man to study at the Berlin Academy of the Arts, and in 1840, he was appointed as the first choir director of a synagogue. Lewandowski composed choral responses, which supplemented the traditional cantorial recitatives with congregational response, and advocated for the use of pipe organs to facilitate congregational singing. His works remain a part of synagogue repertoire today. Viking Chorale will perform in the Ashkenazic pronunciation which Lewandowski used.

Notes by María Guinand:

Ernani Aguiar (b. 1949) is one of the best known of the younger generation of Brazilian composers. In addition to his choral music, he has also written many short instrumental pieces. He has also worked with the eminent musicologist Francisco Curt Lange on the revising and editing of works by composer of the Minas Gerais School of the XVIII century. This Salmo 150 is very characteristic of his style which is very rhythmic with rapid articulations.

I Lift My Eyes

Psalm 121 / Thich Nhat Hanh

Notes from the conductor:

Joan Szymko has beautifully woven together the first verse of Psalm 121 (“I lift my eyes unto the hills, from whence I get my help”) with an excerpt from a meditation by Buddhist teacher/scholar Thich Nhat Hanh (“I am solid as a mountain, I am firm as the earth, I am free”). By stopping before the next verse of Psalm 121 (“my help comes from the LORD”), she re-imagines the text in a Universalist language that puts restorative power into the mountains themselves. Hanh’s text invites the meditator to cultivate mindfulness, to be fully present - when we walk, when we eat, when we breathe. When we come to understand our interbeing with creation, suggests Hanh, we find solidity and clarity.

Cantata

Hoj, hura, hoj! (O Mountain, O!)

Hoj, hura hoj! Hura hoj! . . .	O Mountain, O! Mountain, O!
Chasa zas kravicky vyhana,	The shepherds are bringing the cows out to
Hura hoj! Hura hoj! . . .	the pasture, and from the meadow are
Babulenky moje, paste se	yelling:
Vy v kole ac odzvona klekani,	O, mountain, O!
Puuju ja domu s vami.	My cows, graze yourselves.
Pujdu za kopecky,	You in the circle (i.e. dancing girls), when
Paste se ovecky,	the
Pujdu ja k Marusce,	evening bells peal, I’ll go to you;
Svoji galanacce.	I’ll go beyond the hills,
Hoj, hura hoj! . . .	sheep, graze.
	I’ll go to see Marushka my girlfriend.
	O, Mountain, O!

Commentary (from the editor): The Moravian folk poetry in this text is from the Beskyde Mountains and Valassko region which is the natural border between Moravia and Slovakia where shepherding cattle and sheep have been a normal occupation for young fellows and girls. In this song, the fellows enjoy the sensation of calling out across the mountains and anticipate the enjoyment of being with their girlfriends in the villages after their work is done.

Patito

Llorabas solo, patito...
Desde el frente del río, te ví llorar,
patito.
Llorabas en la orilla del río.
Hacia frío, llorabas,
patito,
en la otra orilla.
Entonces te hablé
para hacer un nido, juntos,
para no ser tan solos, los dos.
Mi padre es primero,
me dijiste,
y mi madre todavía, entiendes.
¡Mentiste,
patito!
¡Tu padre ha muerto!
¡Tu madre llora en pueblos
extraños!
¡Patito
deja ya tu soledad
en la otra orilla!
Llorabas, patito,
solo, solo. —Anonymous

You were crying alone, little duck
From across the river I saw you
crying, little duck,
you were crying on the bank of the
river,
it was cold, you were crying,
little duck,
on the other bank.
Then I talked to you
about making a nest together,
not to be so alone, we two.
My father comes first,
you said to me,
even my mother, understand.
You were lying, little duck!
Your father has died!
Your mother cries in strange
towns!
Little duck,
Leave now your solitude
on the other bank!
You were crying, little duck,
alone, alone.

At the Heart of our Stillness

Stations of Angels - by Joy Kogawa (b. 1935)

Within the universe of flame
in the time between
watching and waiting
are the fire creatures
holy and unholy
hungry for those
many coloured parts of us
which have no names.
Blow out the candle, friends

quickly, and let us
close our eyes
while the devouring
is at hand.
At the heart of our stillness, in
peaceable flames we shall
hear
shall we not hear
our mothers
singing.

Will the Circle Be Unbroken, arr. J. David Moore

Refrain:
Will the circle be unbroken
By and by, Lord, by and by
There's a better home a-waitin'
If we try, Lord, if we try.

I was singing with my sisters
I was singing with my friends
And we all can sing together
'Cause the circle never ends.

Refrain

I was born down in the valley
Where the sun refuse' to shine
But I'm climbing up to the highland
Gonna make that mountain mine!

Refrain

- *Ada Ruth Habershon; adapt. Betsy Rose, Cathy Winter, Marcia Taylor*

Concert Choir - Old Texts, New Voices

“The creative act is not performed by the artist alone; the spectator brings the world in contact with the external world by deciphering and interpreting its inner qualifications and thus adds [their] contribution to the creative act.” - Marcel Duchamp, painter/sculptor

In the college/conservatory environment at Lawrence University, students are daily challenged to both master the technical/aesthetic challenges of performing at the highest level possible and to interpret as critically thinking scholars what they are reading and saying. In this concert cycle, we consider the composer's relationship to text. How do these contemporary composers engage with and interpret texts that are so ancient? Simply: how are old words and new sounds reconciled or reimagined? Further, how do we as singers engage with their compositional decisions and create our own creative act? Finally, how does the listener engage with our performance? In what ways can words written 900 years ago be given a new and resonant performance, through the lens of a young composer, through the voices of a collegiate choir, into the ears and hearts of this audience?

The Divine Image

Commissioned by the Sixth World Symposium on Choral Music and premiered in August 2002

Text:

To Mercy, Pity, Peace, and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace, and Love
Is God, our father dear,
And Mercy, Pity, Peace, and Love
Is Man, his child and care.

For Mercy has a human heart,
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.

Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
In heathen, Turk, or Jew;
Where Mercy, Love, and Pity dwell
There God is dwelling too.

Notes from the editor:

The Divine Image of Jorge Córdoba Valencia was inspired by a poem by the English artist, poet, and mystic William Blake. Written for SSAATTBB, the harmonic language of this piece is based on major and minor chords with added 7ths and 9ths in different inversions. The work is divided into three sections: the first and third sections each use two stanzas of the poem, and the lyrical middle section is a setting of the third stanza. A slow and powerful introduction announces the four ideas of the poem: Mercy, Pity, Peace, and Love. Córdoba gives special treatment to these words throughout the piece.

Jorge Córdoba Valencia (b. 1953), a native of Mexico City, has gained prominence as a composer and conductor, performing throughout his homeland, as well as Spain, Brazil, the Dominican Republic, Hungary, and the U.S.A. He studied at the National Conservatory of Mexico and served as conductor for several well-known choirs, including the National Youth Choir, University National Choir, and Madrigal Choir. He has received numerous prizes for his musical activities, including first prize in the Third National Contest of Choral Music, and has participated in many contemporary music festivals. He is currently the coordinator of the University Choirs of the National University of Mexico.

[Notes, edited, by María Guinand]

Conductor's note: Blake's text, while shockingly inclusive for 1789, uses language that we in 2017 would describe as problematically "other-ing". That is to say, while Blake makes the radical claim that *all* of us are human, that we all share the same fears and hopes, and that all of us embody God-ness in our acts of mercy, pity, peace, and love, he does so in a way that suggests that "heathen, Turk, or Jew" as somehow other than

the unmarked category of human being. While it is indeed possible to see in this text a beautiful message of inclusivity and deep understanding, and it might well be said that 1789 and 2017 are different times, it would be irresponsible to perform this without making clear the problem of this particular sentence. As I said in conversation with the choir, I hope everyone finds truth in this poem, and that no one uses this kind of language.

Benedictus, from *amass*

Text translation: “Blessed is the one who comes in the name of the Lord.”

Notes from the composer’s website:

Amass: verb, to gather for oneself; collect as one’s own, or to come together; assemble.

The translations of poetry by Daniel Ladinsky from his book “Love Poems from God” sparked my curiosity in interreligious harmony. Here in this one book, juxtaposed next to each other, were the words of mystics and saints from various world religions, speaking of God and their faith in similar ways, with similar gestures of congeniality towards each other. (The traditional texts from the Roman Catholic mass provide the framework for *amass*, but Ladinsky’s translations are the heart of the piece.)

Bar Xizam

Text: BAR XIZAM (UPWARD I RISE) Poem by Hâfez (excerpted below)

Waiting, where is the harmony of your voice, so that, free from the desires of this life: I might rise?

I am a dove from paradise, but out of this worldly cage: I shall rise.

If, in your devotion, you call upon me to serve you, then I promise, from the desires of life and this world: I will rise.

O Lord, from the cloud of your grace, let your rain fall over and over,
Before this, from the midst of it all, like a handful of dust: Let me rise.

O rise up, with sweet gesture, and show me your stature: lofty, like the cypress, So that, free from the desires of this life: I may rise.

With dancing feet: I rise. With clapping hands: I rise.

On the day that I die, in the span of a single breath, grant me but a glimpse of you,
And then, like Hafez, free from the desires of life and this world: upward,
I rise!

Translated from the Persian by Eric Banks and the composer, after renderings by Michael Boylan and H. Wilberforce Clarke.

Program note (from the composer):

Khvajeh Shams al-Din Muhammad Hâfez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems, called ghazals, and is the undisputed master of that particular poetic form. His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi'a denominations, as well as other currents of Islam. This particular ghazal, excerpted a bit in this setting, is written on Hâfez's tombstone.

The music has a very specific structure, moving systematically from confinement to freedom. Each singer begins on a hum, which to me depicts confinement: the desire to create something (in this case sound) without the means to see it through (to open one's mouth). Each of the four voice parts begins to explore a very small musical interval and to gradually expand it. At each soloist's cry "Bar xizam!" another voice part is "freed" and joyfully begins to sing scales and glissandi, building into a whirling invocation to the Beloved.

So much of writing music is about studying things close-up. The exact articulations, dynamics, intricacies of text setting... But as I was wondering how best to set this magnificent text to music, I found myself stepping farther and farther back from the page. I began to search of a larger compositional gesture that could paint what I was starting to envision: whole crowds of people, through the centuries even, rising up - whether in the name of religion, social justice, personal healing - all, like Hâfez, longing for something better. So I studied up on the Shepard scale, the auditory illusion of a never-ending rising scale (not unlike M.C. Escher's famous staircase, or the endlessly rising stripes on a barber pole). In one part of this piece, I've tried to recreate that illusion by overlapping a few

specific series of rising glissandi, hoping that it gives the impression of these countless souls in their continuous ascent.

This piece is dedicated, with much love, to my parents, John and Emily Betinis, who continue to teach me, by their example, how to rise up.

- Abbie Betinis, 2007

Spirited Light

Text: *Antiphon for the Angels*

by Hildegard von Bingen, trans. Barbara Newman

Spirited light! On the edge
of the Presence your yearning
burns in the secret darkness,
O angels, insatiably
into God's gaze.
Perversity could not touch your beauty;
you are essential joy.
But lost your companion,
angel of the crooked wings.
He sought the summit,
shot down the depths of God,
and plummeted past Adam -
that a mud-bound spirit might soar.

Notes from the composer:

Saint Hildegard von Bingen, a 12th-century German philosopher and mystic, was one of the first influential female composers and poets. It is said that she had frequent visions of the divine and later in life, she began to write about these intense spiritual experiences. "Spirited Light" is a setting of an English translation of her poem "O gloriosissimi lux vivens" and explores the vivid, angelic imagery she expressed in her writings and music.

In the Middle Ages, there was a strong interest in spiritual beings (angels) and their connection to and interaction with the human world. This poem focuses on the "angel of the crooked wings," which may represent humanity, who is struggling through his or her attempt to reach the divine. Despite falling from the summit, there is still hope that this "mud-bound spirit might soar." The choral textures shift throughout the work to illuminate the vivid images of Hildegard's story and evoke the energy and passion that she found through her mysticism and visions.

Viking Chorale

Stephen Sieck, director

Zoey Lin, accompanist

Soprano I

Elisabeth Burmeister*
Maren Dahl
Willa Dworschack
Rachel Geiger
Cecilia Kakehashi
Pari Singh
Isabel Vazquez-
Thorpe

Soprano II

Jena Bliss
Scotia Dettweiler
Lily Greenfield
Mara Kissinger
Elizabeth Lynch
Maralee Mindock
Rebecca Minkus
Asuka Miyoshi
Katie Mueller
Sarah Olsen
Kenzie Reed
Gianna Santino
Maria Santos
Shelby Siebers
Haley Stevens

Alto I

Tali Berkowitz
Taylor Blackson
Megan Davidson*
Aboris De Jesús
Kellyn Gagner
Georgia Greenberg
Tashi Haig

Alto I (cont'd)

Sara Larsen*
Callie Ochs
Kendra Pankow
Molly Reese
Emily Stanislawski
Yilin Zhu

Alto II

Gabrielle Claus
Michele Haeberlin
Christina Hanson
Minh Le
Vicky Liang
Kate Martenis
Jocelyn Scherbel*
Fox Segal
Mio Shibagaki
Daphne Thomas
Maxine Voss
Bethany Wolkoff*
Rebecca Yeazel
Claire Zimmerman

Tenor I

Chloe Braynen
Jorgan Jammal
Jeremiah Jensen
Victor Montanez-Cruz
Logan Willis

Tenor II

Jason Lau
Leo Mayer
Ethan Mellema
Aaron Pelavin

Tenor II (cont.)

Jack Plasterer
Hyung-Ju Suh
Joseph Wetzel

Bass I

Damon Allen
Theo Arden
Nick Ashley
Jung Hoon Choi
Saahil Cuccria
Joseph Dennis
Tommy Dubnicka
Nick Fahrenkrug
Jamil Fuller
Tom Goldberg
Alexander Hadlich
Ben Klein
Robert Meiser
Kiet Nguyen
Erik Nordstrom
Pelard Pierre
Daniel Quiroga
Jack Walstrom
Cameron Wilkins
Nathan Williams

Bass II

Stephen Deeter
Matthew Demers
Ben Johnson
Kevin Lu
Maxim Muter
Cameron Nasatir*
Cole Stofflet
Liam Wood

Viking Board

President: Jamil Fuller

EOC: Bethany Wolkoff

Publicity: Georgia Greenberg

Social: Alex Hadlich

Cantala

Phillip A. Swan and Stephen Sieck, co-directors

Gabi Makuc, accompanist

Soprano I

Emily Austin

Clio Briggs

Meghan Burroughs

Amanda Karnatz

Anna Mosoriak

Bianca Pratte

Sarah Servais

Jean Shoaf

Alto I

Schuyler Borges

Samantha Gibson

Bea McManus

Aria Minasian

Kelci Page

Michaela Rabideau

Emily Richter

Maggie Smith

Soprano II

Sally Alvarado

Laura Christenson

Grace Drummond

Mary Fried

Gabi Makuc*

Charlotte Noble

Lauren Smrz

Sam Stone

Emma Webster

Alto II

Clover Austin-Muehleck

Casey Burgess*

Annie Dillon

Susie Francy

Caroline Granner

Allie Horton

Erin McCammond-Watts

Madeleine Scholl*

*Denotes seniors

Cantala Board

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EOC: Allie Horton

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Freshmen Representatives: Caroline Granner and Grace Drummond

Concert Choir

Stephen Sieck and Phillip A. Swan, collaborative conductors
Nicholas Suminski, accompanist

Soprano I

Martha Hellermann
Kin Le
Annie Mercado
Annie Penner*
Nicolette Puskar

Soprano II

Anne-Marie Carden
Froya Olson*
Lauren Vanderlinden*
Grace Vangel*

Alto I

Deme Hellwig
Rosa Lemos
Mady Luna*
Madeleine Moran

Alto II

Keira Jett
Lorna Stephens
Shaye Swanson*
Kara Taft*

Tenor I

Luke Honeck
Nolan Ramirez
Jackson Rosenberry*

Tenor II

Anthony Cardella
Andrew Green
Alex Iglinski
Christian Messier
Kyle Schleife

Baritone

Yonah Barany
David Fisher
Nathan Gornick*
Ben Hanson*
Alex Quackenbush

Bass II

Nathan Brase
Kip Hathaway*
John Perkins
PJ Uhazie*

Concert Choir Board

President: PJ Uhazie
Social Chairs: Kyle Schleife and Kara Taft
Publicity Chair: Mady Luna

Riser Set-Up Crew

Aria Minasian
David Fisher
Cam Wilkins

Choral Librarians

Lauren Vanderlinden
David Fisher
Nicolette Puskar

2017 GRADUATING SENIORS

Casey Burgess will be receiving a B.A. in music with a German minor and is from Los Angeles, CA. Casey sang in Cantala and will be going to IU Bloomington to get a Master of Library Science with a music focus and hopefully a Master of Musicology as well. Casey will remember that the Bruckner *Mass in E minor* they did last year was definitely her favorite performance, but the friendships and the indescribable experience that is Cantala will be what sticks with her for the rest of her life.

Elisabeth Burmeister will be receiving a B.Mus. (with a German minor) and is from Chicago. Elisabeth has sung with Viking Chorale, Concert Choir, and Cantala, and will be moving to New York City to pursue a M.Mus. at Mannes. Elisabeth will remember Alex York and Daniel Vinitsky singing the same phrase from the fugue of movement II of Brahms *Ein Deutches Requiem* all over campus.

Megan Davidson will be receiving a B.A. in anthropology and is from McFarland, WI. Megan has sung with Viking Chorale, and will find a job and get into grad school for digital anthropology. Megan will remember her freshman year, when the altos all went to Björklunden together.

Nathan Gornick will be receiving a B.Mus. in instrumental/general music education and clarinet performance, and is from Elmhurst, Illinois. Nathan sang with Viking Chorale, Concert Choir, and will be student teaching in the Appleton and Kimberly Area School Districts. Nathan will remember going to Björklunden this past September and feeling like a valued member of the group and later being part of a powerful performance of *Plain-chant for America* three days after the presidential election.

Ben Hanson will be receiving a B.Mus. in vocal performance and is from Whitewater, WI. Ben sang with Viking Chorale and Concert Choir, and looks forward to getting a job and paying some loans! His favorite memory was performing William Grant Still's *Plain-Chant for America*.

Kip Hathaway will be receiving a B.A. in theater and is from Saint Paul. Kip sang with Viking Chorale and Concert Choir, and expects to slowly starve to death. Kip will remember accidentally wearing extremely profane socks to every event Dr. Sieck decided to bring his children to.

Sara Larsen will be receiving a B.A. in biochemistry and B.Mus. in flute performance, and is from Sioux Falls, SD. Sara sang with Viking Chorale, and will be working at Björklunden for the summer/fall, then nannying until med school in fall 2018. Sara will remember singing *Lux Aurumque* with Viking Chorale.

Mady Luna will be receiving a B.Mus. in voice performance and is from Chicago. Mady sang with Concert Choir and Cantala, and will be moving to NYC and beginning a Master's in voice at Manhattan School of Music. Mady will remember the Brahms *Requiem*.

Gabi Makuc will be receiving a B.A. in religious studies and B.Mus. in piano performance and is from Monterey, Massachusetts. Gabi has sung in and accompanied Cantala, and will spend a couple weeks at Holy Wisdom Monastery in Madison right after graduation, discerning which ecumenical Christian community she will be living at come September. Gabi will remember the weekend we sang the *St. John Passion* and then shared a concert with Cantus the next day- it was a powerful weekend of music making and reflection right in the middle of her Lawrence journey.

Cameron Nasatir will be receiving a B.A. in history and Russian, and is from Los Angeles, CA. Cameron sang in Viking Chorale, and will be looking for work using his Russian! Cameron's favorite memory is from his freshman year, when the choirs were finally combined and working on the Brahms *Requiem*. It was a very special and powerful feeling when we all sang together with the orchestra.

Froya Olson will be receiving a B.Mus. in vocal performance and is from Montevideo, MN. Froya sang with Concert Choir and Cantala, and will be living in the Twin Cities and applying for graduate school. Froya's favorite memory was going to the ACDA Regional Conference in Des Moines freshman year - singing, listening to great music, and spending way too much time scouring the city for somewhere to eat on a Thursday night.

Annie Penner will be receiving a B.Mus. in vocal performance and a B.A. in history and is from Arlington Heights, IL. Annie sang with Viking Chorale, Concert Choir, and Cantala, and will begin her Master's in voice performance at the University of North Texas! Annie's favorite memory will always be how somehow in her five years she never really knew which room we were rehearsing in, regardless of the clear room rotation that existed every year. Every day she would simply find someone in her choir and just follow them in.

Jack Plasterer will be receiving a B.A. in history/German and is from Madison, Wisconsin. Jack sang in Viking Chorale, and will be working for Starkweather Association Services, and will apply to graduate school and take the Foreign Service Officer Test. Two favorite memories from Jack's time in choir were singing Brahms' *Requiem* freshman year, and *Ay, Cosita Linda* from sophomore year.

Jackson Rosenberry will be receiving a B.Mus. in vocal performance and a B.A. in environmental studies, and is from Waunakee, WI. Jackson sang in Viking Chorale and Concert Choir, and will be working and applying to graduate schools for voice. Jackson's favorite memory was singing the *War Requiem* his freshman year. This is the last year someone from the graduating class will say this.

Jocelyn Scherbel will be receiving a B.A. in linguistics (with a Japanese minor) and is from Saint Paul, MN. Jocelyn sang in Viking Chorale, and will start working and saving up money, hopefully returning to Japan in the future. Jocelyn will remember when she was a freshman and there was an altos retreat at Björklunden (though it didn't end up just being altos) and got to perform a couple songs at the following concert.

Madeline Scholl will be receiving a B.Mus. in piano performance and a B.A. in English with a creative writing minor, and is from Thornton, CO. Madeline sang in Viking Chorale and Cantala, and will be going back home to work a couple summer jobs while starting up a private studio. She's also thinking of interning with some non-profit organizations in the Denver area. Madeline will remember being part of the Britten *War Requiem* her freshman year (amazing!), as well as the Bruckner *E minor Mass* and *Messiah*. One of her absolute favorite pieces sung with Cantala was *Now I Become Myself* by Gwyneth Walker. It was incredibly fulfilling to perform it without a conductor. She can't accurately describe what she felt in the silence after that piece, but the understanding, growth, and love that came out of learning and performing it is something that she'll never forget.

Shaye Swanson will be receiving a B.Mus. in vocal performance and is from Los Angeles, CA. Shaye sang in Cantala and Concert Choir, and will be going to Cal State-Long Beach to pursue a Master of Music in composition. Shaye will remember the fall 2016 concert, "Speaking Up, Speaking Out."

Kara Taft will be receiving a B.Mus. in vocal performance and is from Plymouth, MN. Kara sang with Concert Choir and Cantala, and will

take a gap year in Minneapolis: working (hopefully teaching voice) and auditioning for graduate school programs. Kara will remember singing the Bruckner *E minor Mass* and singing in the bass section for two measures last fall.

PJ Uhazie will be receiving a B.Mus. with a music education major and vocal pedagogy minor, and is from Escanaba, MI. PJ sang with Viking Chorale and Concert Choir, and will try to make a meaningful difference in a child's life while student teaching. PJ will remember getting to make music with his friends four days a week.

Lauren Vanderlinden will be receiving a B.A. in music and anthropology and is from Menasha, Wisconsin. Lauren sang in Concert Choir and Cantala, and will be starting a Ph.D. program in ethnomusicology at the University of California - Santa Barbara this fall! Lauren will remember winning the lip-synch competition at Björklunden her freshman year in a zombie- apocalypse-themed performance of "Titanium" that has been hailed as "stunning," "life-changing," and "the likes of which will never be seen again."

Grace Vangel will be receiving a B.Mus. in vocal performance, and is from St. Louis, MO. Grace sang in Concert Choir and Cantala, and will be interning with the Lyric Opera in Chicago, living in the city with her many pets (a cat, two guinea pigs, a hamster, and a boyfriend), and stringing together a combination of performance and stage management work around the Chicago area. Grace's favorite memory is our ACDA trip to Des Moines her freshman year. We drove through miles and miles and miles and miles of corn.

Bethany Wolkoff will be receiving a B.A. with linguistics major, math minor, and computer science minor, and is from Madison, WI. Bethany sang in Viking Chorale, and will be working at her hourly job with the Madison Public Library while she looks for a more long term job. Bethany has too many memories to list, but two works that really stand out for her are the *Chichester Psalms* from a couple years ago and *Imvictus* from earlier this year.

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 give special thanks to the studio voice and piano artist faculty:

Voice Faculty

Christian Bester, baritone
Kenneth Bozeman, chair
Joanne Bozeman, soprano
Dale Duesing, artist-in-residence
John T. Gates, bass
Bonnie Koestner, vocal coach and musical director of opera
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

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Professor Sara Ceballos, Musicology Department,
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