

# Spring Choral Concert

Stephen Sieck and Phillip A. Swan, conductors

**Faculty Guest Artists:**

Suzanne Jordheim, flute

Howard Niblock, oboe

David Bell, clarinet

Carl Rath, bassoon

James DeCorsey, horn

**Friday, May 25, 2018**

**8:00 p.m.**

**Lawrence Memorial Chapel**

## *Viking Chorale*

*O Joy!*

Kitty Brazelton  
(b. 1951)

*Three Madrigals*

O Mistress Mine

Take, O Take Those Lips Away

Sigh No More, Ladies

Emma Lou Diemer  
(b. 1927)

## *Cantata*

*Like Flowers Undone (An Invocation For Spring)*

Alexander Johnson '12  
(b. 1990)

World Premiere  
Commissioned for Cantata

*Canticum Novum*

Ivo Antognini  
(b. 1963)

World Premiere of SSSAAA version

*Dilèm*

Sydney Guillaume  
(b. 1982)

Soloists: Charlotte Noble, Emily Richter, and Sam Stone

Suzanne Jordheim, flute

Howard Niblock, oboe

David Bell, clarinet

Carl Rath, bassoon

James DeCorsey, horn

*Fall, Sweet Music*

Eric William Barnum  
(b. 1979)

2017 ACDA Women's Choir Consortium Project  
Midwest Premiere

*Concert Choir*

*Riba Faronika*

Nana Forte  
(b. 1981)

*Velero Mundo*

Modesta Bor  
(1926-1998)

Annie Mercado, soloist

*You Cannot Lose My Love*

Sara Groves  
(b. 1972)  
arr. Susan LaBarr  
(b. 1981)

*Combined Choirs*

*How Can I Keep From Singing*

arr. James Quitman Mulholland  
(b. 1935)

## Notes and Translations

### *Viking Chorale*

**O Joy!** - Words and translation by Kitty Brazelton of Psalm 77:1-6

O joy! (joy, joy, joy)

Have we forsaken sadness?

Obliterate the madness of little things

To sing, to sing, to sing out!

Abandon despair all ye who enter here

Cast off heart break

Discard care

To sing, to sing, to sing out!

I cried unto God with my voice,

And he listened to me.

In the day of my trouble,

I sought out the Lord;

My pain stretched into night

And never ceased:

My soul refused to be comforted.

Then I remembered God and cried out loud;

I sang to myself and my spirit swooned.

My opening eyes were seized;

I was so agitated I could not speak.

I have thought of those old days

which I hold in my mind

For years to eternity

And I meditate now

On my own heart's song that night

And sing it to my spirit.

*From the Composer:*

The outer shell of "O Joy!" is what Brit rockers call a "rave-up." For VocalEssence's 40th birthday, I wanted to celebrate why we join together to sing. In the center, the first six lines of Psalm 77 describe individual

vocal arts: crying out loud and being listened to, inability to speak until the subject remembers God, cries out loud and sings to her or himself. The memory of the song is then carried for years as comfort against pain, terror, loneliness and darkness. How better to celebrate the voice than to sing about its power to heal?

**Three Madrigals** - texts by William Shakespeare

“O Mistress Mine” from *Twelfth Night*, Act II, Scene 3

O mistress mine, where are you roaming?  
O, stay and hear; your true love's coming,  
That can sing both high and low:  
Trip no further, pretty sweeting;  
Journeys end in lovers meeting,  
Every wise man's son doth know.  
[...]  
What is love? 'tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:  
In delay there lies no plenty;  
Then come kiss me, sweet and twenty,  
Youth's a stuff will not endure.

“Take, oh, take those lips away” from *Measure for Measure*, Act IV, Scene 1

Take, O, take those lips away,  
That so sweetly were forsworn;  
And those eyes, the break of day,  
Lights that do mislead the morn:  
But my kisses bring again, bring again;  
Seals of love, but sealed in vain, sealed in vain.

“Sigh no more, ladies, sigh no more!” from *Much Ado about Nothing*, Act II, Scene 3

Sigh no more, ladies, sigh no more,  
Men were deceivers ever,  
One foot in sea and one on shore,  
To one thing constant never:  
Then sigh not so, but let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny.

Sing no more ditties, sing no moe,  
Of dumps so dull and heavy;  
The fraud of men was ever so,  
Since summer first was leafy:  
Then sigh not so, & c.

*From the Conductor:*

Emma Lou Diemer's "Three Madrigals" have been a staple of the choral repertoire since the 1960s, and work well for both developing and mature voices. In this set, Diemer curates three very different songs from three different plays by Shakespeare and creates a narrative of young love: the head-over-heels infatuation, the crushing despair of heartbreak, and the desire to move on. We found ourselves swimming in contemporary versions of this trope - Taylor Swift songs, Christopher Sparks novels, et cetera. Diemer constructs these disparate scenes into one coherent tale through shared meters, motives, and keys. We were fascinated to discover that these famous texts were not said by principal characters in the plays, but were rather framed as "songs" by less-known characters - that even in the original plays, these were conceived as lyrics, not as prose.

### *Cantata*

**Like Flowers Undone**, Text: *Green* - D. H. Lawrence (1885-1930)

The dawn was apple-green,  
The sky was green wine held up in the sun,  
The moon was a golden petal between.  
She opened her eyes, and green  
They shone, clear like flowers undone  
For the first time, now for the first time seen

**Dilèm**, Text: Gabriel T. Guillaume (b. 1939)

*From the Composer:* I've had the pleasure and the pain of setting my father's text to music throughout my career. As a deep thinker, he often writes poetry that force me to delve into subject matters that I would normally not ponder on a daily basis. This was the case with "Dilèm" - it was an emotionally challenging piece to compose. But like all the other profound texts my father has provided, "Dilèm" contains powerful insight that I will never cease to learn from.

When asked to elaborate on "Dilèm", my father, Gabriel T. Guillaume, writes:

“Human life is a dilemma. We live every day in some sort of confusion that prevents us from flourishing fully. We are body and mind; our daily battle consists of searching for the balance and harmony between these two elements that make up our human reality. This battle is not easy, but we must persevere while cultivating values of love, respect and justice towards ourselves, towards others and towards nature.”

- Sydney Guillaume

Disgusting dilemma, repugnant dilemma,  
Infernal dilemma... human dilemma.  
You see that my heart is not happy, don't ask me why.  
You see that I am dancing, don't say I am doing great.  
I'm not up, I'm not down,  
Life has me backwards!  
I'm fighting to go up, dilemma knocks me to the ground.  
I'm fighting to move forward, dilemma is holding me back.  
I am a whirlwind of joy and of suffering  
And my life has forever lost its cadence.  
The gangrene of evil disturbed my conscience,  
And I searched to no avail for the ultimate salvation.  
Ah! Repulsive dilemma, disgusting dilemma,  
Infernal dilemma... human dilemma!!  
Who will deliver me from this fatal dilemma?  
And will good triumph over this evil?  
And yet in the depths of my heart I have not lost hope,  
The light of truth will destroy darkness.  
When love unfolds, all devious lies come to an end.  
At that time, I will sing: amen, alleluia.  
Fathomless dilemma, you are my world,  
Now, always and everywhere on this earth...  
Repulsive dilemma, disgusting dilemma,  
Fascinating dilemma... human dilemma.

### **Canticum Novum (Psalm 96:1-2)**

*Cantate Domino canticum novum:*

*Cantate Domino omnis terra.*

*Cantate Domino,*

*et benedice nomini ejus:*

*annuntiate de die in diem salutare*

*ejus.*

Sing to the Lord a new song:

Sing to the Lord, all the earth.

Sing to the Lord

bless His name:

show forth His salvation from day to

day.

*Canticum Novum* is a joyful, bright, and jubilant work. The motive introduced by the first sopranos and low altos in the first measure is followed by a series of chords in the inner voices. These chords repeat seven consecutive times (like a mantra) on the text “canticum novum” using an irregular ostinato rhythm (3+2+2+2). The number seven signifies the seven gifts of the Holy Spirit in Christianity: wisdom, understanding, counsel, knowledge, fortitude, piety, and fear of the Lord. - Ivo Antognini

**Fall, Sweet Music**, Text: *For Music* - Bryan Waller Procter (1787-1874)

Now whilst he dreams, O Muses, wind him round!  
Send down thy silver words, O murmuring Rain!  
Haunt him, sweet Music! Fall, with gentlest sound, -  
Like dew, like night, upon his weary brain!  
Come, Odours of the rose and violet, - bear  
Into his charmed sleep all visions fair!  
So may the lost be found,  
So may his thoughts by tender Love be crowned,  
And Hope come shining like a vernal morn,  
And with its beams adorn  
The Future, till he breathes diviner air,  
In some soft Heaven of joy, beyond the range of Care!

### *Concert Choir*

**Velero mundo**, text by Francisco Lárez Granados

En el camino que la rosa apunta  
de un torvo sembrador suena el arado.  
Y la vigilia entre la noche anuncia  
la presencia febril del sobresalto.  
Voy en mi sitio en el velero mundo  
vestido de silencio y de tu nombre  
con el instinto desatado a punto  
de fiera pugna que la vida impone.  
Cortada linfa latiguea mi carne  
mecida por salobres ebriedades  
la circundante lobreguez  
rubrican ramalazos de luz.



Ramalazos de luz mientras mi alma  
de tu cariño en la divina llama  
Acelera el temple de su fe marina.

*From the Conductor:*

While many students in the ensemble speak and study Spanish, we found this extraordinary poem difficult to translate. Granados uses imagery of land and sea, but, with the guidance of Horacio Contreras (who knew Modesta Bor), we have come to understand this as fundamentally a love poem. Our protagonist is in a feverish/excited state at night, and feels untethered from the daily struggles of life to think affectionately about their beloved. The poetry and the music both flow seamlessly between consciousness and dream-state, between tension and resolution.

**Riba Faronika**, poem by Veno Taufer

Po morju plava	through the sea floats
riba faronika	faronika the fish
oglodana do repa	all eaten up to the tail
riba faronika	faronika the fish
jesus ulovi	jesus catch!
jesus pomnoži	jesus multiply!
zavolj sivih globočin	for the sake of the grey depths
zavolj velikih in majhnih rib	for the sake of big and small fishes

*From the Composer:*

The story about the fish called Faronika is one of old Slovenian folk legends (which is no longer a part of living folk tradition). The fish Faronika was supposed to be the queen at the bottom of the sea. If she moves, the earth shakes, which can lead to a great catastrophes. The name of the fish is related to the Pharaoh's warriors, who were eaten by the Red Sea and turned into fishes, which only occasionally take on a human form. In the original folksong of Faronika, Jesus asks the fish not to move forward, because the world will be damned. The contemporary Slovene poet Veno Taufer took this legend as a theme for this short poem.

**You Cannot Lose My Love**, Music and lyrics by Sara Groves

You will lose your baby teeth.

At times, you'll lose your faith in me.

You will lose a lot of things,

But you cannot lose my love.  
You may lose your appetite,  
Your guiding sense of wrong and right.  
You may lose your will to fight,  
But you cannot lose my love.  
You will lose your confidence.  
In times of trial, your common sense.  
You may lose your innocence,  
But you cannot lose my love.

*From the Conductor:*

Educational theorist Thomas Carruthers is often cited for his quote, “a teacher is one who makes himself progressively unnecessary.” As we develop young artists to engage with the world after Lawrence, our deepest hope is that they go forth with the mindset, habits, and skills to navigate it well. In that spirit, honoring the many seniors on stage who will be graduating, the students did all the ‘heavy lifting’ in our preparation for this work, from decisions about where to breathe to questions of timbre, balance, and phrasing. This poem is beautifully multivalent, and can be read as a song from the divine to a human, from parent to child, from friend to friend or spouse to partner, and more. We sing it to communicate the special bond that we share with each other in the choral experience, and to celebrate our graduating seniors.

### **SPECIAL THANKS**

Marsophia DeSouvre for assistance with French and Creole diction for *Dilèm*.

Dr. Madera Allan and Dr. Horacio Contreras for guidance with *Velero Mundo*

Nana Forte for guidance with *Riba Faronika*

Margaret Paek for movement work with Concert Choir.

## 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  
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

## Viking Board

President: Rachel Geiger

Vice-President/Attendance: Dan Meyer

Publicity Chair: Emma Gilshannon

EOC: Joseph Wetzel

Social: Rebecca Minkus

## 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**

President: Charlotte Noble  
Master of Attendance: Susie Francy  
EOC: Allie Horton  
Publicity: Bea McManus and Meghan Burroughs  
Photographer: Sam Stone  
Social Activities: Anna Mosoriak  
Freshmen Representatives: Emma Milton and Sarah Scofield

# 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

President: Sally Alvarado

Vice-President/Attendance: Annie Mercado

EOC: David Fisher

Public Relations: Anne-Marie Carden

Social Activities: Alex Hadlich and Emma Webster

## Riser Set-Up Crew

Quinn Ross and Aria Minisian

## Choral Librarians

David Fisher and Nicolette Puskar

## Graduating Seniors

Please join us in celebrating these students. Here they share the degree(s) and major(s) they are completing, their plans/hopes for the year to come, and a favorite memory from their choral experience.

**Sally Alvarado**, Bachelor of Music in Choral/General Education, sang in Cantala and Concert Choir, will be student-teaching in Choral and General Music and English Language Learners. After certification, Sally will move to the Chicago area to pursue a teaching career at a public school or with a non-profit organization. “One of my favorite memories from Concert Choir this year was during movement day with Margaret Paek, when we all had to roll around on the floor and walk across the room on our hands and knees while we sang our concert repertoire.”

**Clio Briggs**, Bachelor of Music in Vocal Performance, sang with Cantala and Concert Choir, will be pursuing a Master’s in Opera Performance at the San Francisco Conservatory of Music. “Choir Björk lip sync. Whether or not my team wins it’s always a triumph.”

**Anne Marie Carden**, Bachelor of Music in Vocal Performance, sang with Cantala and Concert Choir, will be pursuing a Master of Music in Vocal Performance at Boston Conservatory this fall. “My favorite memory was performing the Bruckner *Mass* (even though I almost passed out during bows) it was a beautiful piece and the whole experience made my first big work so memorable.”

**Andrew Green**, Bachelor of Arts in Music (Vocal Performance), sang in Viking Chorale and Concert Choir, hopes to travel the world and perform. “My favorite memory of Concert Choir is not a single memory, but a rather a collection of memories. It’s natural for a choir to connect to some songs more or less than others. The feeling of singing with Concert Choir when we are truly connected to a piece is indescribable, and constitutes a number of my favorite and most inspiring memories I have made at Lawrence.”

**Christina Hanson**, Bachelor of Music in Composition (Innovation/Entrepreneurship emphasis), sang with Viking Chorale, is getting married in July and plans to expand her private piano study in the Fox Valley. “I went through a difficult time fall term of my junior year and Viking

Chorale had programmed *How Can I Keep from Singing*. This is a worship song that means a lot to me: If Christ is Lord of heaven and earth, how can I keep from singing? It was a good reminder that no matter what I went through, God is there for me!”

**Martha Hellermann**, Bachelor of Music in Vocal Performance, sang with Cantala and Concert Choir, will be pursuing a Master’s in Opera Performance at the Boston Conservatory. “My proudest moment in choir was winning the Lip Sync Battle during our Björklunden retreat my senior year to one of the greatest songs of all time – *Sk8er Boi* by Avril Lavigne.”

**Keira Elaine Jett**, Bachelor of Music in Vocal Performance and Bachelor of Arts in Gender Studies, sang with Cantala and Concert Choir, plans to reflect and recuperate for a year, and then pursue graduate studies. “Singing the Hailstork works changed my life. It was easily the most impactful and challenging and beautiful choral project I’ve worked on in my time at Lawrence.”

**Arielle Kaye**, Bachelor of Arts in Performing Arts Administration (self-designed) and Music, sang in Viking Chorale, Cantala, and Concert Choir, will be moving to Haifa, Israel in the fall for a teaching fellowship. Her favorite memory is “singing Leonard Bernstein’s *Chichester Psalms* freshman year!”

**Kin Le**, Bachelor of Arts in Economics, Bachelor of Music in Vocal Performance, sang in Viking Chorale, Cantala, and Concert Choir, will be heading to the East Coast to hopefully work in development for non-profit organizations. “The Presto Tour would definitely be my number one memory when I think of being in a choir at Lawrence. Usually, I only get to see everyone four hours a week; but during the three-day tour, the total amount of time we spent together would be a combination of almost a term singing in the choir. It was such a life changing experience, and I know I will remember it for a long time.”

**Rosa Lemos**, Bachelor of Arts in Music and English, sang with Cantala and Concert Choir, will be attending the Frost School of Music at the University of Miami to pursue a Master’s in Music Education. Her strongest memory is “being humbled by the glorious Chicago Children’s Choir on the Presto Tour this past spring.”

**Xi (Zoey) Lin**, Bachelor of Arts in Theatre Arts and Bachelor of Music in Piano Performance, played piano with Viking Chorale, will work as an actor and pianist for theatre productions. Her favorite memory is “when sometimes Dr. Sieck was playing an imaginary piano in the air and I was actually able to dub to it.”

**Annie Mercado**, Bachelor of Music in Vocal Performance, sang with Cantala and Concert Choir, will be pursuing a Master of Music degree at the University of Minnesota. “My favorite memory with choirs at Lawrence was singing with the Chicago Children’s choir on the Presto Tour this year.”

**Madeleine Moran**, Bachelor of Music in Composition, sang in Cantala and Concert Choir, is moving back to Washington, D.C., to pursue a freelance career in songwriting and composition. “Singing William Grant Still’s *Plain-Chant for America* in the fall of 2016, just three days after the presidential election, was one of the more powerful experiences I’ve had performing with a choir.”

**Charlotte Noble**, Bachelor of Arts in History and Bachelor of Music in Vocal Performance (graduating in 2019), sang with Cantala all four years, will be finishing both degrees next year and applying to graduate vocal programs. “I’ll never forget the feeling of support and acceptance present within Cantala’s flock of geese. Despite members changing with each year, the ensemble’s maturity, strength, power, and compassion lived on. It reminded me that “I have a voice,” and to “rise up” with my fellow women. While “the rest is still unwritten” for me, Cantala will always be close to my heart.”

**John Perkins**, Bachelor of Arts in Music (Vocal Music), Minor in Russian, sang with Concert Choir, will be singing in the Cathedral Choir at the Washington National Cathedral in Washington, D.C. this fall. “One of my favorite parts of Concert Choir is the moment everyone walks into rehearsal, especially when compared to the moment everyone walks out. There are so many different energy levels and moods that focusing can be hard, but you can feel us leaning on each other and supporting each other through the rehearsal so that at the end, we’ve had a really productive rehearsal and everyone feels good about what we accomplished.”



**Kyle Schleife**, Bachelor of Music in Choral/General Education, sang in Viking Chorale and Concert Choir, will be student-teaching. “My freshman year at the masterwork of Bach’s *St. John Passion*, at the final dress rehearsal the fire alarm went off, and three choirs, a huge orchestra, and faculty had to evacuate the chapel. Unforgettable rehearsal!

**Emily Stanislowski**, Bachelor of Arts in Biology, sang with Viking Chorale, will be spending the next year working and then attending graduate school for Entomology. “One very beautiful spring day, Dr. Sieck let us have a rehearsal outside! It was wonderful.”

**Eva Tourangeau**, Bachelor of Arts in Mathematics, sang with Viking Chorale, Hybrid Ensemble, and Cantala, will be pursuing a career in data science. “I remember visiting Lawrence as a high school senior and getting to attend a Concert Choir rehearsal, and being completely blown away by the power, emotion, and musicianship the group demonstrated even as they were first sight reading a new piece. I had never sung with such a professional group before, and was in awe that I’d get a chance to be a part of one of these incredible ensembles while at Lawrence.”

**Isa Vazquez-Thorpe**, Bachelor of Arts in Biology, sang in Viking Chorale, hopes to go to medical school and pursue a career in forensic pathology. Her favorite memory is “singing *Masterpiece* by Paul Drayton in my sophomore year. It was such a beautiful challenge yet hilariously fun song to sing and trying to encapsulate the musical styles of so many different composers from classical music history was a feat I think I’d only experience at Lawrence.”

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

### Keyboard Faculty

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

### Upcoming 2018-2019 Season

Saturday, October 6, 2018, 8:00 p.m.  
Sunday, November 11, 2018, 7:00 p.m.  
Saturday, February 24, 2019, 8:00 p.m.  
Major Work: Friday, April 26, 2019, 8:00 p.m.  
Friday, May 24, 2019, 8:00 p.m.

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.