

*Summer Music 2018*

**Summer Chorus  
Summer Philharmonic**

Dominick DiOrio, *Conductor*

Sam Ritter, *Assistant Conductor*

***“Set the Wild Echoes Flying”***

**Psalms and Songs for Voices and Orchestra**

Joseph Ittoop, *Tenor*

Jennie Moser, *Soprano*

David Smolokoff, *Tenor*

Nathanael Udell, *Horn*

Michael Walker, *Countertenor*

Auer Concert Hall  
Saturday, July 7, 2018  
8:00 p.m.

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# JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*Thirty-Sixth Program of the 2018-19 Season*

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Auer Concert Hall  
Saturday Evening  
July Seventh  
Eight O’Clock

# *“Set the Wild Echoes Flying”*

## **Psalms and Songs for Voices and Orchestra**

Chichester Psalms (1965) . . . . . Leonard Bernstein  
(1918-1990)

Michael Walker, *Countertenor*  
Denique Isaac, *Soprano*  
Elise Anderson, *Mezzo-Soprano*  
Rodney Long, *Tenor*  
Grant Farmer, *Baritone*

### **I**

#### **Psalm 108, vs. 2**

Urah, hanevel, v'chinar!  
A-irah shachar

Awake, psaltery and harp:  
I will rouse the dawn!

#### **Psalm 100**

Hariu l'Adonai kol haarets  
Iv'du et Adonai b'simcha.  
Bo-u l'fanav bir'nanah.  
D'u ki Adonai Hu Elohim.  
Hu asanu, v'lo anachnu.  
Amo v'tson mar'ito.  
Bo-u sh'arav b'todah,  
Chatseirotav bir'hilah,  
Hodu lo, bar'chu sh'mo.  
Ki tov Adonai, l'olam chas'do,  
V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before His presence with singing.  
Know ye that the Lord, He is God.  
It is He that hath made us, and not we ourselves.  
We are His people and the sheep of His pasture.  
Enter into His gates with thanksgiving,  
And into His courts with praise.  
Be thankful unto Him, and bless His name.  
For the Lord is good, His mercy is everlasting,  
And His truth endureth to all generations.

### **II**

#### **Psalm 23**

Adonai ro-i, lo echsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nachaleini,  
Naf'shi y'shovev,  
Yancheini b'ma'aglei tsedek,  
L'ma'an sh'mo.  
Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Hemah y'nachamuni.  
Ta'aroach l'fanai shulchan  
Neged tsor'rai

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.  
Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
Thy rod and Thy staff  
They comfort me.  
Thou preparest a table before me  
In the presence of mine enemies,  
Thou anointest my head with oil,

Dishanta vashemen roshi  
Cosi r'vayah.  
Ach tov vahesed  
Yird'funi kol y'mei chayai,  
V'shav'ti b'veit Adonai  
L'orech yamim.

#### **Psalm 2, vs. 1-4**

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shicho.  
N'natkah et mos'roteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim  
Yis'chak, Adonai  
Yil'ag lamo!

### **III**

#### **Psalm 131**

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot Mimeni.  
Im lo shiviti V'domam'ti,naf'shi  
k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me' atah v'ad olam

#### **Psalm 133, vs. 1**

Hineh mah tov,  
Umah naim,  
Shevet achim  
Gam yachad.

My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I concern myself  
In things too big and too incomprehensible for me  
Surely I have calmed and quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

Serenade for Tenor, Horn, and Strings,

Op. 31 (1943) . . . . . Benjamin Britten  
(1913-1976)

David Smolokoff, *Tenor*  
(Pastoral/Nocturne/Dirge)

Joseph Ittoop, *Tenor*  
(Elegy/Hymn/Sonnet)

Nathanael Udell, *Horn*

Prologue

*Horn Solo*

Pastoral

The day's grown old; the fainting sun  
Has but a little way to run,  
And yet his steeds, with all his skill,  
Scarce lug the chariot down the hill.  
The shadows now so long do grow,  
That brambles like tall cedars show;  
Mole hills seem mountains, and the ant  
Appears a monstrous elephant.  
A very little, little flock  
Shades thrice the ground that it would stock;  
Whilst the small stripling following them  
Appears a mighty Polypheme.  
And now on benches all are sat,  
In the cool air to sit and chat,  
Till Phoebus, dipping in the west,  
Shall lead the world the way to rest.

— Charles Cotton (1630-1687)

Nocturne

The splendour falls on castle walls  
And snowy summits old in story:  
The long light shakes across the lakes,  
And the wild cataract leaps in glory:  
Blow, bugle, blow, set the wild echoes flying,  
Bugle blow; answer, echoes, dying, dying, dying.  
O hark, O hear! how thin and clear,  
And thinner, clearer, farther going!  
O sweet and far from cliff and scar  
The horns of Elfland faintly blowing!  
Blow, let us hear the purple glens replying:  
Blow, bugle; answer, echoes, answer, dying, dying, dying.  
O love, they die in yon rich sky,  
They faint on hill or field or river:

Our echoes roll from soul to soul,  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying, dying.  
– Alfred, Lord Tennyson (1809-1892)

#### Elegy

O Rose, thou art sick!  
The invisible worm,  
That flies in the night  
In the howling storm,  
Has found out thy bed  
Of crimson joy:  
And his dark secret love  
Does thy life destroy.  
– William Blake (1757-1827)

#### Dirge

This ae nighte, this ae nighte,  
Every nighte and alle,  
Fire and fleet and candle lighte,  
And Christe receive thy saule.  
When thou from hence away art past,  
Every nighte and alle,  
To Whinny muir thou com'st at last;  
And Christe receive thy saule.  
If ever thou gavest hosen and shoon,  
Every nighte and alle,  
Sit thee down and put them on;  
And Christe receive thy saule.  
If hosen and shoon thou ne'er gav'st nane  
Every nighte and alle,  
The whinnes sall prick thee to the bare bane;  
And Christe receive thy saule.  
From Whinny muir when thou may'st pass,  
Every nighte and alle,  
To Brig o' Dread thou com'st at last;  
And Christe receive thy saule.  
From Brig o' Dread when thou may'st pass,  
Every nighte and alle,  
To Purgatory fire thou com'st at last;  
And Christe receive thy saule.  
If ever thou gavest meat or drink,  
Every nighte and alle,  
The fire sall never make thee shrink;  
And Christe receive thy saule.  
If meat or drink thou ne'er gav'st nane,

Every nighte and alle,  
The fire will burn thee to the bare bane;  
And Christe receive thy saule.  
This ae nighte, this ae nighte,  
Every nighte and alle,  
Fire and fleet and candle lighte,  
And Christe receive thy saule.  
– Lyke Wake Dirge, Anonymous (15<sup>th</sup> century)

#### Hymn

Queen and huntress, chaste and fair,  
Now the sun is laid to sleep,  
Seated in thy silver chair,  
State in wonted manner keep:  
Hesperus entreats thy light,  
Goddess excellently bright.  
Earth, let not thy envious shade  
Dare itself to interpose;  
Cynthia's shining orb was made  
Heav'n to clear when day did close:  
Bless us then with wishèd sight,  
Goddess excellently bright.  
Lay thy bow of pearl apart,  
And thy crystal shining quiver;  
Give unto the flying hart  
Space to breathe, how short so-ever:  
Thou that mak'st a day of night,  
Goddess excellently bright.

– Ben Jonson (1572-1637)

#### Sonnet

O soft embalmer of the still midnight,  
Shutting, with careful fingers and benign,  
Our gloom pleas'd eyes, embower'd from the light,  
Enshaded in forgetfulness divine:  
O soothest Sleep! if so it please thee, close,  
In midst of this thine hymn my willing eyes.  
Or wait the "Amen" ere thy poppy throws  
Around my bed its lulling charities.  
Then save me, or the passèd day will shine  
Upon my pillow, breeding many woes,  
Save me from curious conscience, that still lords  
Its strength for darkness, burrowing like a mole;  
Turn the key deftly in the oilèd wards,  
And seal the hushèd casket of my Soul.

– John Keats (1795-1821)

#### Epilogue

*Horn Solo (off stage)*

## Intermission

Ge Xu (Antiphony) (1994) ..... Chen Yi  
(born 1953)

Sam Ritter, *Conductor*

Der 42. Psalm, Op. 42 (1837;  
rev. 1838) ..... Felix Mendelssohn  
(1809-1847)

Jennie Moser, *Soprano*  
Benjamin Bird, *Tenor*  
John Punt, *Tenor*  
Conner Allison, *Baritone*  
Samuel Chiba, *Bass*

### Coro

Wie der Hirsch schreit nach frischem  
Wasser,  
so schreit meine Seele, Gott, zu dir.

As the deer pants for streams of water,  
So my soul pants for you, O God.

### Aria

Meine Seele dürstet nach Gott,  
nach dem lebendigen Gott.  
Wann werde ich dahin kommen,  
daß ich Gottes Angesicht schaue?

My soul thirsts for God,  
for the living God  
When can I go  
And meet with God?

### Recitativo and Coro

Meine Tränen sind meine Speise Tag  
und Nacht,  
weil man täglich zu mir sagt:  
Wo ist nun dein Gott?  
Wenn ich des inne werde,  
so schütte ich mein Herz aus bei  
mir selbst;  
denn ich wollte gerne hingehen mit  
dem Haufen  
und mit ihnen wallen zum Hause Gottes,  
mit Frohlocken und Danken  
unter dem Haufen, die da feiern.

My tears have been my food day and night,  
While they continually say unto me,  
"Where is your God?"  
When I remember these things,  
I pour out my soul in me;  
For I had gone with the multitude,  
I went with them to the house of God,  
with the voice of joy and praise.

### Coro

Was betrübst du dich, meine Seele,  
und bist so unruhig in mir? Harre  
auf Gott  
denn ich werde ihm noch danken,  
daß er mir hilft mit seinem Angesicht.

Why are you downcast, O my soul?  
And why so disturbed within me? Put your  
hope in God.  
For I will yet praise him,  
Who is the health of my countenance, and  
my God.

### Recitativo

Mein Gott, betrübt ist meine Seele in  
mir;  
darum gedenke ich an dich!  
Deine Fluten rauschen daher,  
daß hier eine Tiefe und da eine Tiefe  
brausen;  
alle deine Wasserwogen und Wellen  
gehen über mich.  
Mein Gott, betrübt ist meine Seele in  
mir!

### Quintetto

Der Herr hat des Tages verheißen seine  
Güte,  
und des Nachts singe ich ihm und bete  
zu dem Gott meines Lebens.  
Mein Gott, betrübt ist meine Seele in  
mir,  
Warum hast du mein vergessen?  
Warum muß ich so traurig gehen,  
wenn mein Feind mich bedrängt?

### Schlusschor

Was betrübst du dich, meine Seele,  
und bist so unruhig in mir? Harre auf  
Gott!  
denn ich werde ihm noch danken,  
daß er meines Angesichts Hilfe und  
mein Gott ist.  
Preis sei dem herrn, dem Gott Israels,  
Von nun an bis in Ewigkeit!

My God, my soul is downcast within me;  
Therefore I will remember thee.  
Deep calls to deep in the roar of your waterfalls  
All your waves and breakers have swept over me.  
O my God, my soul is cast down within me.

Yet the Lord will command his loving kindness  
in the daytime, and in the night his song shall be  
With me, and my prayer unto the God of my life.  
My God, my soul is downcast within me,  
“Why have you forgotten me?  
Why must I go about mourning,  
oppressed by the enemy?”

Why are you downcast, O my soul?  
And why so disturbed within me? Put your hope  
in God.  
For I will yet praise him,  
Who is the health of my countenance, and my  
God.  
Praise be to the Lord, the God of Israel  
Now and for all time.

— New International Version

## Program Notes

### “A Few Thoughts on Bernstein’s *Chichester Psalms* & 100 Years”

by Michael Slon (University of Virginia)

In the fall of 1964, Leonard Bernstein began an unusual year-long sabbatical from his position as music director of the New York Philharmonic. The main goal was to write a new musical on Thornton Wilder’s apocalyptic play *The Skin of Our Teeth*, with the collaborators of his youth: Adolph Green and Betty Comden (with whom he wrote *On the Town* and *Wonderful Town*). Jerome Robbins, who also collaborated on *West Side Story*, would direct.

In a 1965 sabbatical essay for the *New York Times*, Bernstein reported, in poetic form, that the plan was scrapped and the collaborators:

“went our several ways,  
Still loving friends; but still there was the pain  
Of seeing six months of work go down the drain.”

– “What I Thought . . . And What I Did”

He wrote colleague David Diamond that he was “a composer without a project,” but there was still one project on the table. Rev. Walter Hussey, Dean of Chichester Cathedral in Sussex, England, had commissioned a piece from Bernstein for the summer music festival jointly held each year by Chichester, Winchester, and Salisbury cathedrals. Never one “to let a good tune languish in a bottom drawer,” as biographer Humphrey Burton wrote of him, Bernstein adapted his musical theater sketches for the seven main themes in *Chichester Psalms*, fitting the Hebrew texts to pre-existing music. He even incorporated a discarded sketch for a rumble scene from *West Side Story* (not unlike Handel before him, who borrowed secular music for famous oratorio choruses such as “For unto us a child is born”). The result is one of Bernstein’s most engaging and lively concert works.

Set in three movements, each incorporating two different psalms, *Chichester Psalms* also stands in a broader context of Bernstein as social and musical commentator, and it is helpful for listeners to have some sense of this. Through a fair amount of his compositional career, he struggled with the “crisis of tonality” that resonated through the world of art music, wondering how his own musical voice related (or didn’t) to the question of “whither music” in the twentieth century. Moreover, he once stated that the work he had been writing all his life was about “the crisis of our century, a crisis of faith.” In his earliest symphonies, and in *Symphony No. 3 (Kaddish)*—the piece he concluded immediately prior to *Chichester Psalms*—he addresses both of these questions. And in *Mass*, the piece he completed following the *Psalms* to open the Kennedy Center, he would continue to raise and attempt to resolve this perceived crisis of faith.

*Chichester Psalms* offers a bit of détente on both fronts.

His daughter Jaime Bernstein said, “I have come to think that *Kaddish* and *Chichester Psalms* ought to be considered one work, for the latter piece is really a resolution of the conflicts so passionately articulated in the former.” The *Psalms* represents a détente for Bernstein in the crisis of tonality. He seems at home writing major (or only slightly evaded major) triads, and tunes instead of tone rows. In his poetic sabbatical report, he unabashedly acknowledges this:

“These psalms are a simple and modest affair,  
 Tonal and tuneful and somewhat square,  
 Certain to sicken a stout John Cager  
 With its tonics and triads in B-flat major.  
 But there it stands—the result of my pondering,  
 Two long months of avant-garde wandering—  
 My youngest child, old-fashioned and sweet.  
 And he stands on his own two tonal feet.”

– “What I Thought . . . And What I Did”

Regarding the crisis of faith, listeners should pay close attention to the middle movement, where the two halves of the choir divide, the women singing Psalm 23 “The Lord is my shepherd...Thou preparest a table before me / In the presence of mine enemies,” above the men, who sing Psalm 2 in contrasting music, “Why do the nations rage!” The score says the women are “blissfully unaware of threat,” even as the two psalms present different messages. And while final resolution of this conflict doesn’t occur until the instrumental opening of movement III, through *Chichester Psalms*—unlike the theological questioning and hand-wringing of the *Kaddish* Symphony—Bernstein seems to advocate for a simpler, humbler faith in God and His goodness. Several years later, he would return to these questions for an intense deconstruction and re-affirmation of faith in his *Mass*.

As for Bernstein at 100 (he was born August 25th, 1918), one is reminded of several of Bernstein’s own birthday salutes. He had a habit of honoring friends and mentors with birthday essays and pieces—friends including Aaron Copland, Stephen Sondheim, and Serge Koussevitzky. And he also saluted places and institutions, as when he wrote of Tanglewood (the summer home of the Boston Symphony, and one of America’s premiere training grounds for young musicians), “Tanglewood fifty – impossible! But great ideas are forever new...The sharing of knowledge, the commitment to one’s work, and the belief that in this mad world art and music have a healing presence – all are ideals part of the Tanglewood dream.” And these same ideals flowed from Bernstein himself, throughout the artistic world. He believed music, including what we call “classical” or “art” music, was for everyone. It is encouraging to see how his enthusiastic influence continues to flourish, and it is well—as we perform and listen to his music—to revisit and remind ourselves of these ideals he proclaimed and upheld, themselves “forever new.” Happy Birthday, Lenny!

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### Benjamin Britten’s *Serenade for Tenor, Horn, and Strings, Op. 31*

by Nathanael Udell (Indiana University)

Benjamin Britten’s *Serenade for Tenor, Horn, and Strings (Op. 31)* is an orchestral song cycle composed in 1943 after Britten returned from a short trip from the United States. During the composition of this work Britten was heavily immersed in vocal literature featuring the use of English text. These works would eventually culminate in his major opera *Peter Grimes* (1945). The idea for a work for horn was presented to Britten by none other than virtuosic horn player, Dennis Brain. This work showcases Brain’s fantastic technique, especially in the “Elegy” and “Hymn.” The subject of the *Serenade* focuses on the subject of sleep, which is sometimes synonymous with death.

*Serenade* opens and closes with a solo horn using the natural harmonics of the instrument. The first movement to feature the tenor is a setting of *The Evening Quatrains* by Charles Cotton. The longing horn lines fit well with the mood of the text. The next movement, “Nocturne,” uses *Blow, bugle, blow*, by Alfred Lord Tennyson. The horn has fanfare-like passages, suitably evoking the call of a bugle. The fourth movement, “Elegy,” sets William Blake’s *The Sick Rose*. Throughout this movement, the supporting harmonies are paired with a lurking chromatic line played by the soloist. The compelling fifth movement, “Dirge,” sets the anonymous fifteenth-century poem *Lyke-Wake Dirge*. The movement begins with the solo tenor and then the tune is repeated over and over while slowly growing in intensity. The underlying fugue also grows in intensity with a strong interjection from the solo horn. The movement ends as it began, with solo voice. The final two movements that feature the tenor set the sprightly “Hymn to Diana” by Ben Jonson (“Hymn”) and the beautiful “To Sleep” by John Keats (“Sonnet”). The sparkling strings take over in the Sonnet while the horn remains silent, allowing the player ample time to move offstage for the final movement. The horn sounding from the distance brings the work to a nostalgic close.

## Artist Biographies



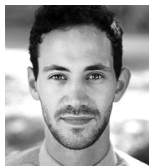
**Dominick DiOrio** is an innovative young composer and conductor who has won widespread acclaim for his contributions to American music. Whether leading an ensemble or crafting a new score, DiOrio brings equal passion and determination to his work in choral and instrumental music. As a composer, DiOrio has been hailed for an intelligent, evocative style, which shows “a *tour de force* of inventive thinking and unique colour” (*Gramophone*). In 2014, DiOrio won the American Prize in Composition. His works have appeared at such major American venues as Carnegie Hall and Lincoln Center, as well as internationally, and have been performed by renowned artists including Nathan Gunn and Yvonne Gonzales Redman. DiOrio’s recent commissioning partners include the Cincinnati Vocal Arts Ensemble and Cincinnati Chamber Orchestra, eighth blackbird, “The President’s Own” United States Marine Band, and several universities, including Princeton, Cornell, and the Universities of Michigan and Illinois. DiOrio made his conducting debut at Zankel Hall at Carnegie Hall when he was 28 years old. He has conducted performances with ensembles around the world, from the Young People’s Chorus of New York City and the Houston Chamber Choir to Allmänna Söngen and Ars Verita (Sweden). In addition, DiOrio is the youngest-ever tenured member of the conducting faculty at the Indiana University Jacobs School of Music. His duties include leading the select chamber chorus NOTUS, which champions the work of living composers in concerts across the nation, including at regional and national American Choral Directors Association (ACDA) conferences. In 2014, IU awarded DiOrio the Outstanding Junior Faculty Award, the highest university-wide recognition for young faculty. DiOrio earned his D.M.A., M.M.A., and M.M. degrees in conducting from the Yale School of Music, and his B.M. in composition from Ithaca College. He currently serves as a member of the Board of Directors for Chorus America, President-Elect for the National Collegiate Choral Organization, and Chair of the Standing Committee on Composition Initiatives for ACDA.



North Carolina native **Joseph Ittoop** is currently completing his M.M. degree in Voice Performance at the IU Jacobs School of Music, where he will soon begin a D.M. degree in Voice Performance with a minor in Collaborative Piano. Ittoop holds an undergraduate degree from University of North Carolina School of the Arts in Winston-Salem and performed opera and oratorio in the United States and Europe before attending Jacobs. Past engagements include Alfredo Germont (*La Traviata*), B. F. Pinkerton (*Madama Butterfly*), Rodolfo (*La Bohème*), Tamino (*Die Zauberflöte*), Ferrando (*Così fan tutte*), Don Ottavio (*Don Giovanni*), Gonzalve (*L'heure espagnol*), Fritz (*L'amico Fritz*), and Lenski (*Eugene Onegin*). In February, he made his IU Opera Theater debut as Arturo in Donizetti's *Lucia di Lammermoor*. Past concert performances include appearances as a soloist in Bernstein's *Chichester Psalms*, Britten's *Saint Nicolas Mass* and *Rejoice in the Lamb*, J. S. Bach's Mass in B Minor, Magnificat, and *Weihnachts-Oratorium*, Beethoven's Mass in C and *Choral Fantasy*, Gounod's *St. Cecilia Mass*, Händel's *Messiah*, Haydn's *Theresienmesse* and *Die Schöpfung*, Mendelssohn's *Elijah* and *Paulus*, Mozart's Requiem and Great Mass in C Minor, Rossini's Stabat Mater, Saint-Saëns's *Oratorio de Noël*, and Stravinsky's *Pulcinella*. Future engagements include a European choir tour at both St Paul's and Notre Dame Cathedrals and a Mozart Requiem in North Carolina. A proud former member of NOTUS Contemporary Music Ensemble, Ittoop also plays clarinet, classical and jazz piano, and saxophone. Ittoop is a student of Patricia Havranek.



**"Amazingly agile high soprano"** Jennie Moser appeared *most recently* as Zerbinetta in *Ariadne auf Naxos* with Indiana University Opera Theater (IUOT) under the baton of Arthur Fagen. This fall, she will *perform the* role of Gretel in *Hänsel und Gretel*. Other *IUOT credits* include Niece 1 in Peter Grimes. Moser received a 2017 Metropolitan Opera National Council Encouragement Award (Indiana District) and has spent summers with the Aspen Music Festival and School as a member of the Aspen Opera Center, and the Janiec Opera Company at the Brevard Music Center. There, she sang First Lady and *The Queen of the Night* (cover) in *Die Zauberflöte*. Particularly comfortable interpreting contemporary works, she performed as the soprano *soloist in Augusta Read Thomas's* *Of being is a bird* with the IU New Music Ensemble. While completing undergraduate work at Northwestern University, appearances under the baton of Donald Nally included *soprano soloist in Morton Feldman's Rothko Chapel* and *in the premiere of David Lang's a house*. Roles at Northwestern included Amy March (*Little Women*), Madame Silberklang (*The Impresario*), and Barbarina (*Le nozze di Figaro*). Ms. Moser is currently completing her M.M. degree in Voice Performance at the IU Jacobs School of Music, where she is an associate instructor and a student of Heidi Grant Murphy.



**Sam Ritter** (born 1990) is a doctoral student and associate instructor at the Jacobs School of Music at Indiana University. His major field of study is in choral conducting with minors in composition and music theory. At Jacobs he has been associate conductor for the premier contemporary vocal ensemble, NOTUS, as well as associate chorus master for the University Singers. In the 2017-18 season, Ritter took part in conducting and preparing Penderecki's *St. Luke Passion*, Bernstein's *West Side Story*, and Jake Heggie's *It's a Wonderful Life*. In the coming school year, he will assist in preparing the choruses for Poulenc's *Dialogues of the Carmelites* (for IU Opera Theater) and Mahler's Symphony No. 2 (with The Cleveland Orchestra). Currently, Ritter is the music director of New Voices Opera and is the director of choirs at St. Paul United Methodist Church (Bloomington).



Twenty-five-year-old tenor **David Smolokoff** hails from West Long Branch, New Jersey. Smolokoff has trained as a classical vocalist and is a graduate of The Juilliard School. He has performed at notable concert venues such as Lincoln Center's Alice Tully Hall, The Morgan Library, and as vocal soloist for the Greater Shore Concert Band's fiftieth anniversary performance at Carnegie Hall. Additional performances include recitals for the Puerto Rican Children's Foundation in San Juan, Puerto Rico, and for the Argentine consulate. Smolokoff performed the role of Tony in Axelrod Performing Arts Perry Award winning production of *West Side Story*. He has won awards and nominations for Best Leading Actor in a musical for his portrayals of the Beast in *Beauty and the Beast* and Joseph in *Joseph and the Amazing Technicolor Dreamcoat*. He has taught voice and piano at select music schools in New Jersey, and he is tenor section leader for the Sanctuary Choir at Second Presbyterian Church (Indianapolis). Smolokoff currently attends the Indiana University Jacobs School of Music in pursuit of a master's degree in voice under the tutelage of Andreas Poulimenos.



**Nathanael Udell**, 28, is pursuing a Doctor of Music degree in Horn Performance under the tutelage of Dale Clevenger at the IU Jacobs School of Music. A graduate of both Rice University and The Juilliard School, Udell studied with Houston Symphony principal horn player William VerMeulen and former American Brass Quintet member David Wakefield. Udell has worked with such notable conductors as Alan Gilbert, Thomas

Wilkins, Arthur Fagen, Plácido Domingo, Gary Thor Wedow, John Adams, Christopher Hogwood, and Nicholas McGegan. Recently, Udell acted as principal horn for the Orquesta Filarmonica de Jalisco, in Guadalajara, Mexico, under the baton of Marco Parisotto. In addition to modern horn, Udell has also studied natural horn with R. J. Kelley and Richard Seraphinoff, and has performed with period instrument groups including Gotham Early Music Ensemble and Mercury Baroque. He is a frequent freelancer in New York City and has worked with such ensembles as American Ballet Theater, Mendelssohn Hungarian Chamber Orchestra, Manhattan Symphonie, and Mimesis Ensemble, and he played on Broadway for Gershwin's *Porgy and Bess*. Udell is also a member of the Skylark Horn Quartet, which focuses on performing works by local and national composers and features arrangements of some of the best-loved selections from the American Songbook. Their performances center around community engagement through concerts and workshops, as well as collaboration with local songwriters and composers to better integrate the classical and popular music genres.



Countertenor **Michael Walker** is pursuing a Master of Music degree in Early Music at the IU Jacobs School of Music's Historical Performance Institute (HPI). Active in the early music community, Walker frequently performs historically informed performances with the Bloomington Bach Cantata Project and Alchymy Viols. Walker has also performed as a soloist in J. S. Bach's *St. John Passion* conducted by John Butt (HPI), Pergolesi's

Stabat Mater (AIMS), Handel's *Messiah* (Christ Church Cathedral, Indianapolis), and Tarik O'Regan's *Triptych* (University of Alabama in Huntsville). In addition, Walker serves as the managing director of Blooming Early Music Inc., which facilitates the annual Bloomington Early Music Festival.

## Summer Chorus

### *Soprano/Alto*

Elizaveta Agladze  
Elise Anderson  
Michaela Calzaretta  
Carolyn Craig  
Karli Forte  
Kelly Hamm  
Marielle Hug  
Denique Isaac  
Jennie Moser  
Mariam Osman  
Bridget Ravenscraft  
Emily Rosoff  
Jenna Sears

### *Soprano/Alto (cont.)*

August Tuggle  
Frances Van Vuuren  
Michael Walker  
Kandace Wyatt

### *Tenor/Bass*

Conner Allison  
Steven Auster  
Andrew Barrett  
Benjamin Bird  
Samuel Chiba  
Joshua Chiu  
Andrew Downs

### *Tenor/Bass (cont.)*

Grant Farmer  
Garrett Godsey  
Joseph Ittoop  
Rodney Long  
Sylvester Makobi  
Gregory McClelland  
John Punt  
Sam Ritter\*  
David Smolokoff  
Camilo Téllez  
Travis Whaley^

\*Assistant Conductor

^Rehearsal Pianist

## Summer Philharmonic

### *Violin I*

Bryson Karrer  
Yeonglee Kim  
Qianyi Fan  
Kyung Min Yoo  
Clara Scholtes  
Isaac Allen

### *Violin II*

Sofia Kim  
Kelsea Au  
Jiajia Xia  
Anya Brumfield  
Joey Comella  
Kathryn Chamberlain

### *Viola*

Christopher Alley  
Lawson Long  
Wilfred Farquharson  
Anna Mach

### *Cello*

James Jiang  
Christy Oscar  
Eliza Bracken  
Emily Kim

### *Bass*

John Bunck  
Samuel Rocklin

### *Flute*

Suyeon Ko  
Mitzy Nonaka, *Piccolo*

### *Oboe*

Shane Werts  
Lauren Arel

### *Clarinet*

Michael Casto  
Asako Maruyama

### *Bassoon*

Molly Smit  
Leonard Nicotra

### *Horn*

Katherine Webb  
Michael Stiles  
Mikayla Stillwell  
Ashlyn Christensen

### *Trumpet*

Eli Ross  
Shannon Walsh  
Ian Rode

### *Trombone*

Benjamin Knoernschild  
Matthew Williamson  
Alexander Lowe, *Bass*

### *Timpani*

Erich Rieppel

### *Percussion*

Carl Tafoya  
Michael Metz  
Jennifer Bollero  
Cary Anderson  
Jacob Lipham

### *Harp*

Aubrey Shumway  
Abigail Brower

### *Librarian*

Cynthia Stacy