



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

WAR REQUIEM

Benjamin Britten

Oratorio Chorus & Philharmonic Orchestra

Betsy Burleigh, conductor

SUNDAY, NOV. 11 • 3 PM

Musical Arts Center



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JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Three Hundred Tenth Program of the 2018-19 Season

Oratorio Chorus
Philharmonic Orchestra
University Children's Choir

Benjamin Britten's
War Requiem
Op. 66

"My subject is War, and the pity of War.
The Poetry is pity.
All a poet can do is to warn."

– *Wilfred Owen*

Words from the Missa pro Defunctis
and the poems of Wilfred Owen

Betsy Burleigh, *Conductor*
Brent Gault, *Children's Choir Conductor*

Hayley Lipke, *Soprano*
Joseph McBrayer, *Tenor*
Edward Cleary, *Baritone*

Musical Arts Center
Sunday Afternoon
November Eleventh
Three O'Clock

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I. REQUIEM AETERNAM

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Children's Choir

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

Thou shalt have praise in Zion, of God:
and homage shall be paid to thee in Jerusalem;
hear my prayer,
all flesh shall come before Thee.

Chorus

Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

Lord, grant them eternal rest;
and let the perpetual light shine upon them.

Tenor Solo

What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

Chorus

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy upon them
Christ, have mercy upon them
Lord, have mercy upon them

II. DIES IRAE

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.

This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

What trembling there shall be
When the judge shall come
To weigh everything strictly.

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.

Death and nature shall be stunned
When mankind arises
To render account before the judge.

Baritone

Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

Soprano

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.

Chorus

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

Soprano and Chorus

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of awful majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.

Tenor and Baritone

Out there, we've walked quite friendly up to Death:
Sat down and eaten with him, cool and bland, –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, –
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!

We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.

We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

Chorus

Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Quarens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus:

Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplici parce Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis
Cor contritum quasi cinis
Gere curam mei finis.

Remember, gentle Jesus,
That I am the reason for Thy time on earth,
Do not cast me out on that day.

Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
Such travail must not be in vain.

I groan, like the sinner that I am,
Guilt reddens my face,
Oh God spare the suppliant.

Thou, who pardoned Mary
And heeded the thief,
Hast given me hope as well.

Give me a place among the sheep
And separate me from the goats,
Let me stand at Thy right hand.

When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.

Bowed down in supplication I beg Thee,
My heart as though ground to ashes:
Help me in my last hour.

Baritone

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;
Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;
But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

Chorus

Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and Sibyl.

What trembling there shall be
When the judge shall come
To weigh everything strictly.

Soprano and Chorus

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus:
Huic ergo parce Deus.

Oh this day full of tears
When from the ashes arises
Guilty man, to be judged:
Oh Lord, have mercy upon him.

Tenor

Move him into the sun –
 Gently its touch awoke him once,
 At home, whispering of fields unsown.
 Always it woke him, even in France,
 Until this morning and this snow.
 If anything might rouse him now
 The kind old sun will know.

Soprano and Chorus

Lacrimosa dies illa...

Oh this day full of tears...

Tenor

Think how it wakes the seeds –
 Woke, once, the clays of a cold star.
 Are limbs, so dear-achieved, are sides,
 Full-nerved—still warm—too hard to stir?
 Was it for this the clay grew tall?

Soprano and Chorus

...Qua resurget ex favilla...

...When from the ashes arises...

Tenor

Was it for this the clay grew tall?

Soprano and Chorus

...Judicandus homo reus.

...Guilty man, to be judged.

Tenor

– O what made fatuous sunbeams toil
 To break earth's sleep at all?

Chorus

Pie Jesu Domine, dona eis requiem.
 Amen.

Gentle Lord Jesus, grant them rest.
 Amen.

III. OFFERTORIUM**Children's Choir**

Domine Jesu Christe, Rex gloriae,
 libera animas omnium fidelium
 defunctorum de poenis inferni,
 et de profundo lacu:
 libera eas de ore leonis, ne absorbeat eas
 tartarus, ne cadant in obscurum.

Lord Jesus Christ, King of glory,
 deliver the souls of the faithful
 departed from the pains of hell,
 and the bottomless pit:
 deliver them from the jaw of the lion, lest hell
 engulf them, lest they be plunged into darkness.

Chorus

Sed signifer sanctus Michael
 repraesentet eas in lucem sanctam:
 Quam olim Abrahae promisisti,
 et semini ejus.

But let the holy standard-bearer Michael
 lead them into the holy light
 as Thou didst promise Abraham
 and his seed.

Tenor and Baritone

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Isaac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretched forth the knife to slay his son.

When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so,
but slew his son, –
And half the seed of Europe, one by one.

Children's Choir

Hostias et preces tibi Domine
laudis offerimus;
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahae promisisti
en semini ejus.

Lord, in praise we offer to Thee
sacrifices and prayers, do Thou receive them
for the souls of those whom we remember
this day: Lord, make them pass
from death to life.
As Thou didst promise Abraham
and his seed.

Chorus

...Quam olim Abrahae promisisti
et semini ejus.

...As Thou didst promise Abraham
and his seed.

IV. SANCTUS

Soprano and Chorus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.
Sanctus.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Sanctus.

Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Holy.
Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.
Holy.

Baritone

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
“My head hangs weighed with snow.”
And when I hearken to the Earth, she saith:
“My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.”

V. AGNUS DEI

Tenor

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, that takest away the sins of the world,
grant them rest.

Tenor

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

Chorus

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Lamb of God, that takest away the sins of the world,
grant them rest.

Tenor

The scribes on all the people shove
and bawl allegiance to the state,

Chorus

Agnus Dei, qui tollis peccata mundi...

Lamb of God, that takest away the sins of the world...

Tenor

But they who love the greater love
Lay down their life; they do not hate.

Chorus

...Dona eis requiem sempiternam.

...Grant them everlasting rest.

Tenor

Dona nobis pacem.

Grant us peace.

VI. LIBERA ME

Chorus

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death
in that awful day
when the heavens and earth shall be shaken
when Thou shalt come to judge the world by fire.

Soprano and Chorus

Tremens factus sum ego, et timeo
dum discussio venerit, atque ventura ira.
Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Libera me, Domine.

I am seized with fear and trembling,
until the trial shall be at hand and the wrath to come.
Deliver me, O Lord, from eternal death.
When the heavens and earth shall be shaken.
That day, that day of wrath, of calamity
and misery, a great day and exceeding bitter.
Deliver me, O Lord.

Tenor

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

Baritone

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world,
For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even from the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.
Let us sleep now..."

Children's Choir – Chorus – Soprano

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.

Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.

Children's Choir

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Chorus

In paradisum deducant etc.

Soprano

Chorus Angelorum, te suscipiat etc.

Tenor and Baritone

Let us sleep now.

Chorus

Requiescant in pace. Amen.

Into Paradise may the Angels lead thee:
at thy coming may the Martyrs receive thee,
and bring thee into the holy city Jerusalem.

May the Choir of Angels receive thee
and with Lazarus, once poor,
may thou have eternal rest.

Lord, grant them eternal rest,
and let the perpetual light shine upon them.

Into Paradise, etc.

May the Choir of Angels, etc.

Let them rest in peace. Amen.



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Artist Biographies

Conductor



Betsy Burleigh, Thomas R Kasdorf Professor of Choral Conducting and chair of the Choral Conducting Department at the Indiana University Jacobs School of Music since the fall of 2013, served as music director of the Mendelssohn Choir of Pittsburgh from 2006 to 2015. She led the Mendelssohn Choir in performances of Brahms' Requiem, Bach's B-Minor Mass, Rachmaninoff's Vespers, and Mozart's Great Mass in C Minor and prepared the choir for numerous performances with the Pittsburgh Symphony Orchestra (PSO). As a guest conductor, Burleigh has led the PSO, Rhode Island Philharmonic, Akron Symphony, and Canton Symphony. Theater engagements have included music direction at Opera Cleveland and the Cleveland Public Theater. In March 2016, she prepared the Tanglewood Festival Chorus for a performance with the Boston Symphony Orchestra and music director Andris Nelsons. Acclaimed for her oratorio conducting, Burleigh's 2012 Chorus pro Musica performance of Haydn's *Creation* was praised in *The Boston Globe* as an "expansive, poetic reading" and in *The Boston Phoenix* as "a stirring and elegant, lilting and expansive performance." Her 2010 rendition of Orff's *Carmina Burana* was praised as being both "nuanced" and "hair-raising" by *The Boston Musical Intelligencer*. She won the 2000 Northern Ohio Live Achievement Award for best classical/opera performance for Ulmann's *Der Kaiser von Atlantis* with the Cleveland Public Theatre and conducted the Cleveland Orchestra Chorus on an Emmy Award-winning concert for the 9/11 Red Cross Disaster Relief Fund. (Photo by Roger Mastroianni)

Children's Choir Director



Brent Gault is professor of music education at the Indiana University Jacobs School of Music. He has taught elementary and early childhood music courses in Texas, Wisconsin, Connecticut, Pennsylvania, and Indiana. He specializes in elementary general music education, early childhood music education, and Kodály-inspired methodology. Gault also has training in both the Orff and Dalcroze approaches to music education. He has presented sessions and research at conferences of the American Orff-Schulwerk Association, Dalcroze Society of America, International Kodály Society, International Society for Music Education, Organization of American Kodály Educators, and MENC: The National Association for Music Education. In addition, he has served as a presenter and guest lecturer for colleges and music education organizations in the United States, Canada, China, and Ireland. Articles by Gault have been published in various music education periodicals, including the *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *General Music Today*, *Kodály Envoy*, *Orff Echo*, and *American Dalcroze Journal*. He is the co-editor (with Carlos Abril) of *Teaching General Music* (2016, Oxford University Press) and author of *Listen Up! Fostering Musicianship Through Active Listening* (2016, Oxford University Press). In addition to his duties with the Jacobs School Music Education Department, Gault serves as the program director for the Indiana University Children's Choir, where he conducts the Allegro Choir. He is a past president of the Organization of American Kodály Educators.

Soloists



Baritone **Edward Cleary**, from Brockton, Massachusetts, is a first-year Performer Diploma candidate studying with Heidi Grant Murphy. He has earned degrees from Boston University and Mannes College of Music. Roles performed while at Mannes include the title role in *Gianni Schicchi*, Minksmen in the New York premiere of *Jonathan Dove's Flight*, Dulcamara in *The Elixir of Love*, Don Prudenzio in *Il Viaggio a Reims*, and Gideon March/Dashwood in *Little Women*. At Boston University, he was seen as Gregorio in *Romeo et Juliette* and received the Ellalou Dimmock Award, the university's top award for undergraduate singers. Cleary was also a 2016 grant winner of the Gerda Lissner International Vocal Competition. Cleary recently made his IU Opera Theater debut in the title role of Bates and Campbell's *The (R)evolution of Steve Jobs*. Other performance highlights include his work as an emerging artist with Virginia Opera, the opening concert of the Opus Arts Festival with the Israeli Camerata, the role of Count Malcolm in *A Little Night Music* in Oslo, Norway, and the role of Papageno in *Die Zauberflöte* with Summer Opera Tel Aviv.



Hayley Lipke, soprano, is a native of Racine, Wisconsin, pursuing a Performance Diploma under the tutelage of Jane Dutton and Gary Arvin at the Jacobs School of Music. Lipke recently reprised the role of Gertrud Mutter with IU Opera Theater (following her debut performance in German with Berlin Opera Academy). Previously, she performed as Donna Anna (*Don Giovanni*), Rosalba Montealban (*Florenca en el Amazonas*), Alma Hix (*The Music Man*), and Gertie Cummins (*Oklahoma!*) during her studies with IU Opera Theater. With a passion for making opera accessible by extending it beyond the opera house, she was showcased in Out of the Box Opera's first innovative "Diva Cage Match." She also enjoyed performing in the choruses of *Falstaff*, *Le Nozze di Figaro*, *Werther*, *La Traviata*, *South Pacific*, *Dead Man Walking*, *Così fan tutte*, *It's a Wonderful Life*, and *Lucia di Lammermoor*. Lipke is honored to be a recipient of the Bel Canto Foundation's Bella Voce award, the Georgina Joshi International Fellowship, and a graduate assistantship at Indiana University. In 2017, she was a winner of the Indianapolis Matinee Musicale Foundation Competition at the Graduate Level and a winner of the Indianapolis District of the Metropolitan Opera National Council Auditions.



Joseph McBrayer is a tenor from Dallas, Georgia, currently pursuing his M.M. with Alice Hopper. While living near Atlanta, he performed with such companies as Capitol City Opera and The Atlanta Opera, and earned his B.M. from Kennesaw State University studying under Oral Moses. Most recently, McBrayer was featured on the MAC stage singing the role of Steve Wozniak in Bates and Campbell's *The (R)evolution of Steve Jobs*. Previously at IU, he performed Edgardo in *Lucia di Lammermoor* and in the chorus of *L'Étoile*. He spent last summer working with the Summer Opera program in Tel Aviv performing the role of Tamino in *Die Zauberflöte*, among other performances.

Oratorio Chorus

Betsy Burleigh, *Conductor*

Grant Farmer, *Associate Conductor*

Jono Palmer and Sam Ritter, *Assistant Conductors*

Charles Prestinari, Jingqi Zhu, and Jihye Choi, *Rehearsal Pianists*

Soprano

Hayley Abramowitz	Kay Gucciardo	Bridget Ravenscraft
Shannon Barry	Kira Hanger	Rachel Rosenman
Rose-Antoinette Bellino	Tara Lacy	Nicola Santoro
Jessica Bittner	Isabella Lee	Julia Scanell
Alexandra Branton	Grace Lerew	Emma Shelton
Ramsee Boone	Michelle Lerch	Rose Stroup
Bethany Brinson	Weiwei Li	Emily Sulentic
Tiffany Choe	Wan Lin	Jamie Tartell
Madeline Coffey	Yingge Liu	Lexi Taylor
Katie Coughlin	Yiwen Liu	Frances van Vuuren
Mary Clare Davis	Emily McKissick	Madeleine Varda
Alyssa Dessoye	Alyssa Melchers	Natasha Viener
Anna Donnelly	Krista Mitchell	Sara Warner
Liberty Forster	Brianna Murray	Gabriella Will
Karli Forte	Mariam Osman	Kandace Wyatt
Anna Ginther	Tiffany Pao	Shanshan Xie
Hope Goodman	Soyoung Park	Leeza Yorke
Caroline Goodwin	Mara Phelps	
Valerie Grau	Rachel Purvis	

Alto

Drew Beaty	Gretchen Krupp	Katelyn Reinhard
Ivy Bott	Melvina Kuoshu	Elizabeth Routzahn
Cibele Burke	Grace Ann Lee	Sophia Romaine
Hana Cai	Lei Lei	Julia Scannell
Wei-Yun Chang	Anne Liao	Hunter Shaner
Fiona duPrey	Chaewon Lim	Tracey Shi
Annmarie Errico	Shuyu Lin	Geneva Stonecipher
Nicole Follman	Natalie Lunts	Stephanie Tokarz
Kira Garvie	Nicole Melissas	Lauriane Tregan-Marcuz
Mallory Haney	Lydia Melnikov	Helena Waterous
Anna Holden	Olivia Newcomb	Sarah Ward
Gwynn Heidinger	Despoina Panagiotidou	Chun Ying Wei
Ray Hootman	Deanna Pellerano	Nicole Ying
Lauren Jewell	Anna Peloso	Kailah Young
Briklyn Kent	Regan Poarch	Jing Zhang
Mya King	Ye Ran	Jefimija Zlatanovic

Tenor

Quentin Beverly	Minho Kang	Sam Ritter
Neil Cain	Kevin Kopsco	Carl Rosenthal
Jackson Caldwell	Nathan Krishnaswami	Deven Shah
Victor Knight DiNitto	Isaak Liu	Stephen Smith
Andrew Flanagan	Rodney J. Long	Benjamin St. John
Fernando Garcia	Brandon Magid	Tislam Swift
Joshua Harper	Thabang Masango	Kahan Taraporevala
Trevor Hofelich	Gregory McClelland	Alex Tedrow
Duncan Holzhall	Eddie Mony	Ethan Udovich
Joseph Ittoop	Michael Powell	Matthew Wherley

Bass

James Adams	Caio Guimarães	Christian Olson
Conner Allison	Luke Hayden	Jono Palmer
Milan Babić	Luke Henry	Philip Pampreen
Charles Banta	Zhengyi Hou	Izaya Perrier
Andrew Barrett	Cameron Jackson	Robert Rankin
Thaddaeus Bourne	Justin Jordan	Victor Roa
Josh Catanzaro	Sippakorn Kaewthamai	Jude Richardson
Ricardo Ceballos de la Mora	Sippapas Kaewthamai	Jeffrey Sabol
Julian Celentano	Sonjin John Kim	Jeremiah Sanders
Ada Çiğeroğlu	Will Kim	Phil Shou
Jaylun Cook	Noah Klein	Nathan Smith
Thomas Cooke-Dickens	Dustin Ledger	Andrew Stack
Matt Crozier	David Lee	Eli Tash
Jason Edelstein	Matthew Levin	Bart Upart
August Fackler	Frankie Li	Jeremy Weiss
Grant Farmer	Junwen Liang	Robert Wentz
Wynton Gage	Luka Marinkovic	
Liam Gannon	Collin Miller	

Children's Choir

Chamber Choir

Brent Gault, *Director*

Charles Snell and Katie Gardiner, *Assistant Directors*

Hansol Kim, *Rehearsal Pianist*

Samira Abdulhakim	Sophie Giedroc	Alayna Przybyla
Andrew Adams	Ben Ignatowski	Noel Przybyla
Anelise Berkenstock	Ron Kalinovsky	Lauren Smith
Jacey Best	Helena Lehr	Rohnan Steele
Maria Colvard	Callum Miles	Marcus Westphal
Sean Connallon	Renee Murphy	Emerald Yee
Lauren Dublin	Brianna Neary	Emilio Zanovello
Mia Fields	Tessa Perotti	

Philharmonic Orchestra

Violin I

Dylan Naroff
Alexi Whitsel
Mia Laity
Hua Zhang
Naomi Powers
Agatha Blevin
Tabitha Oh
Yuri Santos
Benjamin Goldstein
Daniel Aizenshtadt
Austin Wu
Maris Pilgrim
Cristian Zimmermann
Abby Fuchs

Violin II

Elina Rubio
Justin Li
Suni Norman
Marisa Votapek
Nicholas Safonov
Bryan Page
Kelsea Au
Chak Chi Wong
Anna Johnson
Rebecca Edge
Su Bin Shin
Elizabeth Drabkin
Benjamin Parton

Viola

Duncan Steele
Mason Spencer
Lin Wang
Steven Baloue
Lan Wang
Elizabeth Asher
Seido Karasaki
Rachel Mossburg
Christian Johnson
Lauren Salmon
Peter Cho
Derrick Ware

Cello

William Cayanan
Adrian Golay
John Yang
Lindsay Cheng
Gabriel Jimbo Viteri
Yaxin Fang
Joanne Choi
Krystian Chiu
Cody Byrum

Bass

James Peterson
Jacob Diaz
Max Mulpagano
Daniel Morehead
Nicholas Scholefield
Jacob Ziskin

Flute

Rebecca Tutunick
Julianna Eidle
Jiwon Kim, *Piccolo*

Oboe

Shane Werts
Alice Hiemstra
Nathalie Vela, *English*

Horn

Clarinet

Li-Jie Yu
Noah Pujol
Darius Bennett, *E-Flat/*

Bass

Bassoon

Mingyuan Yang
Richard Vculek
Noah Dereszynski,
Contra

Horn

Olivia Martinez
Dana Reckard
Brianna Volkmann
Sarah Kruger
Symantha Johnson
Rebecca Salo
Michael Stiles

Trumpet

Tyler Norris
Keanu Cover
Trumpet (cont.)
Daniel Lehmann
Cedric Dario

Trombone

Jason Steptoe
Nathanial Esten
Noah Roper, *Bass*

Tuba

Josué Jiménez Morales

Timpani

Brad Davis

Percussion
John Tadlock
Cary Anderson
Chia-Lin Yu
Regina Go
Denton Sutherlin

Piano

Jingqqi Zhu

Harmonium

Hansol Kim

Chamber Orchestra

Stephanie Hegedus, *Flute/*
Piccolo
Jacob Walsh, *Oboe/English*
Horn
Ke Qi, *Clarinet*
Ian Schneiderman,
Bassoon
Emma Lumsden, *Horn*
McKayla Phillips,
Percussion/Timpani
Taylor Fleshman, *Harp*
Svenja Staats, *Violin I*
Bella Seo, *Violin II*
Ursula Steele, *Viola*
Peter Lockman, *Cello*
Aleck Belcher, *Bass*

Orchestra Manager

Kathryn Chamberlain
Ian Schneiderman, *Asst.*

Orchestra Set-Up

Ian Schneiderman
Bryan Page
Jason Steptoe
Tyler Norris
Gabriel Jimbo Viteri

Librarian

Cynthia Stacy