

MIT Concert Choir

Dr. William Cutter, Music Director

Joseph Turbessi, assistant conductor and pianist

Vaughan Williams: *Toward the Unknown Region*

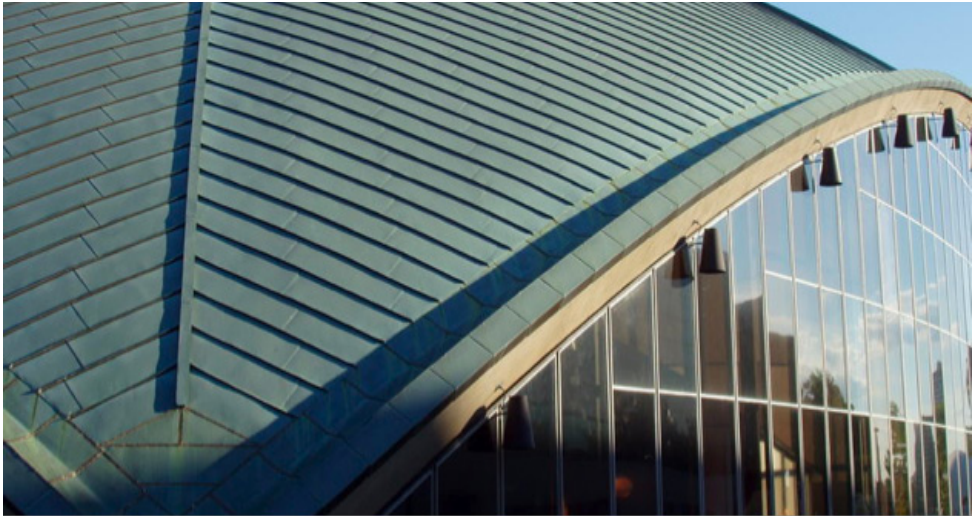
Brahms: *Ein Deutsches Requiem*

Saturday, May 11 at 7:30pm.

Kresge Auditorium, MIT.



Kerry Deal and Robert Honeysucker, soloists



Selig sind, die da Leid tragen. Blessed are they that mourn.

Dedicated to the victims of the Boston Marathon bombings

The MIT Concert Choir
Dr. William Cutter, conductor
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“Selig sind, die da Leid tragen”

(Blessed are they that mourn)

This evening's performance is dedicated to the victims
of the Boston Marathon bombing.

PROGRAM

Toward the Unknown Region
(Walt Whitman)

R. Vaughan Williams (1872-1958)

Ein Deutsches Requiem, Op. 45

Johannes Brahms (1833-1897)

I. Selig sind, die da Leid tragen
Matthew 5:4, Psalm 126:5–6

II. Denn alles Fleisch, es ist wie Gras
1 Peter 1:24; James 5:7; 1 Peter 1:25; Isaiah 35:10

III. Herr, lehre doch mich
Psalm 39:5–8 (English verses 4–7); Wisdom of Solomon 3:1

IV. Wie lieblich sind diene Wohnungen
Psalm 84:2,3,5 (English verses 1,2,4)

V. Ihr habt nun Traurigkeit
John 16:22; Ecclesiasticus 51:35 (English verse 27); Isaiah 66:13

VI. Denn wir haben hie kleine bleibende Statt
Hebrews 13:14; 1 Corinthians 15:51–52,54–55; Revelation 4:11

VII. Selig sind die Toten
Revelation 14:13

Kerry Deal, soprano
Robert Honeysucker, baritone

PROGRAM NOTES

“Darest thou now, O Soul, walk out with me toward the unknown region?”

Vaughan Williams’s Whitman setting shows the influence of other similar choral/orchestral miniatures, namely Parry’s *Blest Pair of Sirens* as well as of Brahms’ *Schicksalslied* and *Alto Rhapsodie*. Though early, this “song” for chorus and orchestra also demonstrates Vaughan Williams’ ability to construct long musical paragraphs and clearly points to the composer as a major symphonist.

Vaughan Williams’s Cambridge University instructor Charles Villiers Stanford probably introduced him to the works of American poet Walt Whitman (1819-1892). He remained a Whitman fan for the rest of his life—his wife later reported that he habitually slipped a pocket-sized copy of *Leaves of Grass* into his suitcoat.

Composition of the work was prompted by a friendly competition between Vaughan Williams and his close friend Gustav Holst, as the two decided in 1904 that they would set the same text. Holst’s setting was a relatively simple art song for voice and piano, but Vaughan Williams created a much more musically ambitious setting for chorus and full orchestra that takes its name from the poem’s second line “Walk out with me toward the unknown region.”

It is an inspirational work with Wagnerian influences especially with regard to harmony utilizing abrupt key changes and swift climaxes. There are two primary themes - one solemn and the other aspiring - but the final section climaxes with a new, exultant theme on the text “Then we burst forth, we float, in time and space O soul, prepared for them, equal, equipt at last...”

William Cutter

“*Selig*” “blessed,” begins *Ein deutsches Requiem*. At the end of its journey the music comes to rest on the word “*selig*.” The first blessing is for the living, the last for those who are gone, who rest from their labors. The theme of the opening movement is consolation. It starts with pulsing basses and the organ-like warmth of violas and cellos (Brahms kept the brightness of violins out of this movement), and the gentleness and somber beauty of that opening set the tone of the whole work. The first words foreshadow the purpose of the *Requiem*, and its progression from darkness to light: “Blessed are they that mourn, for they shall be comforted.” Brahms’s setting is attentive to every line, every word. The movement rises to a first climax in a blaze of light on “they shall be comforted”; the second section expresses sorrow in falling figures and joy in rising ones.

From the beginning the style of *Ein deutsches Requiem* is at once completely Brahmsian and unique in his work. At the same time it is suffused with echoes of religious music back through Beethoven’s *Missa Solemnis*, through Mozart and Haydn to Bach and Handel, beyond that a century earlier to the austere gravity of Heinrich Schütz, and further back to the Renaissance polyphonists. As in Schütz, the music of the *Requiem* seems to rise directly from the German of Luther’s Bible: “*Selig sind, die da Leid tragen, denn sie sollen getröstet werden*.” The music gives voice to the spirit of those words, which return at the end of the first movement distilled to their essence: “*getröstet werden*,” “be comforted.”

The second movement is an evocation of death that ends in joy. It begins as a heavy and mournful dance of death, a Brahmsian *dies irae* as it had been when he first sketched it in the days after Robert Schumann's plunge into the Rhine. The dark minor of the theme is counterpoised by pealing, Bach-like high chords in strings and winds; beneath is the fateful and relentless pounding of drums. In stark octaves the voices declaim "*Denn alles Fleisch es ist wie Gras...*" ("For all flesh it is as grass, and every splendor of men like the grasses' bloom"). Then the gentle answering phrase, "the grass has withered, and the flowers fallen." A contrasting section evokes the patience of the husbandman waiting for his seeds to grow, then the funeral march overtakes that image of rebirth, building to a kind of all-consuming anguish before the radiant answer in music recalling Beethoven's *Ode to Joy*: "But the Lord's word endures forever...and sorrow and sighing shall flee away."

In the third movement the word "I" first appears, the text a picture of despair that will be answered by certainty. The solo baritone and choir exchange the chastening words from scripture: "Surely every man walks in a vain show...he heaps up riches, and knows not who shall gather them." Yet this movement ends again in joy and consolation—a pealing fugue over the fixed pedal point of certainty in the bass: "But the souls of the righteous are in the hand of God."

Next an interlude in the form of an artless, sublime folk song on the image of the heavenly home, repeating over and over, "How lovely is thy dwelling place, O Lord of Hosts." In the fifth movement the solo soprano's central words evoke the assurance of hope, and the memory of Christiane Brahms: "I will comfort you as one whom his mother comforts."

The sixth movement brings dark colors and old/new harmonies to the hope of rebirth: "Now we have here no dwelling place but seek the one to come." In this image of resurrection Brahms put in the last trumpet but left out the terror of last judgement. This simple and plainspoken movement displays one of the driving forces of the *Requiem*: harmonies at once archaic and fresh, piercingly expressive with every turn. The movement ends with a grand fugue on Handelian verses and, for the first time, with Handel as its manifest inspiration: "Lord, thou art worthy to receive glory and honor and power." This movement is the climax of the *Requiem*, ending with Handelian kettledrums. (On the whole, though, the *Requiem* is one of the few large choral works of the nineteenth century not dominated by echoes of Handel.)

The music of the finale is full and rich but not showy, with the same lyrical sweetness, the same limpid austerity that the *Requiem* possesses from its beginning. It comes to rest without Beethovenian or Handelian perorations but with submission to the inevitable, a peace of resignation and meditation. "Blessed are they that mourn," Brahms's *Requiem* begins. It ends, "Blessed are the dead which die in the Lord from henceforth: Yea, said the Spirit, they rest from their labors." With a radiant gentleness the music dies away on its opening word, "*selig*," "blessed"—the dead blessed not in Paradise but in the hearts of the living.

In the aftermath of 9/11, *Ein deutsches Requiem* was chosen for the main commemoration in New York and most recently, here in Boston at MIT to honor all of the victims of the Boston Marathon bombings. No work is more eloquent and appropriate. Brahms's *Requiem* has no trace of incense, no bowing to the altar. It reaches beyond the walls of churches to touch the eternal sources of grief and hope. It is a spiritual work in the universal language of music, addressed to all humanity, which is to say, to those that mourn and need comfort. "*Freude*," "joy,"

is the word heard most often in *Ein deutsches Requiem*. Brahms meant “Freude” in the same sense Beethoven did in the Ninth Symphony. For a humanist, joy is the summit of life, and it is the rebirth of joy that all people hope for on the other side of mourning.

Jan Swafford

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JAN SWAFFORD *is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and “The Vintage Guide to Classical Music.” An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.*

TEXTS and TRANSLATIONS

VAUGHAN WILLIAMS “Toward the unknown region” (Walt Whitman)

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfill O soul.

BRAHMS "Ein deutsches Requiem" ("A German Requiem")

(A note on the text and translation: Brahms, perhaps working from memory, sometimes departed in certain details from Martin Luther's words; the text is given here as he set it. Occasionally the German and English translations of the Bible diverge, and in a few places where it is useful for the understanding of Brahms's music, we depart from the Authorized Version in order to give a closer rendering of the text Brahms had before him.)

I. Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

I. Blessed are they that mourn: for they shall be comforted. Matthew 5:4

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.

They that sow in tears shall reap in joy. They go forth and weep, bearing precious seed, and shall doubtless come again with rejoicing, bringing their sheaves with them. Psalm 126:5-6

II. Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

II. For all flesh is as grass, and all the glory of man as the flowers of grass. The grass withereth, and the flower thereof falleth away. I Peter 1:24

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Be patient, therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. James 5:7

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. Aber des Herrn Wort bleibet in Ewigkeit.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. But the word of the Lord endureth forever. I Peter 1: 25

Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall be made to flee. Isaiah 35:10

III. Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat und ich davon muss. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

III. Lord, make me to know that there must be an end of me, that my life has a term, and that I must hence. Behold, thou hast made my days as a handbreadth; and mine age is as nothing before thee.

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben! Sie gehen daher wie ein Schemen und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht, wer es kriegen wird.

Nun, Herr, wes soll ich mich trösten? ch hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

IV. Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen; die loben dich immerdar.

V. Ihr habt nun traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ich will euch trösten, wie einen seine Mutter tröstet. Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

VI. Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweislich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, dass geschrieben steht: "Der Tod ist verschlun-

Verily, every man at his best state is altogether vanity. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches and knoweth not who shall gather them.

And now, Lord, what is my hope? My hope is in thee. Psalm 39:4-7

The souls of the righteous are in the hands of God, and there shall no torment touch them. Ecclesiasticus 3:1

IV. How amiable are thy tabernacles, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh rejoice in the living God.

Blessed are they that dwell in thy house: they will still be praising thee. Psalm 84:1-2,4

V. Ye now have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. John 16:22

I will comfort you as one whom his mother comforteth. Behold with your eyes: a little while I have had tribulation and labor, and have found great comfort. Ecclesiasticus 51:35, Isaiah 66:13

VI. For here we have no continuing city, but we seek one to come. Hebrews 13:14

Behold I shew you a mystery: We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass, the saying that is written: Death is swallowed up in vic-

gen in den Sieg. Tod, wo ist dein Stachel?

Hölle, wo ist dein Sieg?"

Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

VII. Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Baritone **Robert Honeysucker** is recognized internationally for his brilliant opera, concert and recital performances. His voice has inspired critical acclaim: "...powerful, passionate and plaintive....a voice that possesses great richness and warmth." Honored as 1995 "Musician of the Year" by The Boston Globe critic Richard Dyer, Mr. Honeysucker has also been a winner of the National Opera Association Artists Competition and a recipient of the New England Opera Club Jacopo Peri Award.

Robert Honeysucker's opera performances have included the roles of Amonasro, Escamilio, Ezio, Figaro, Germont, Miller, Iago, Renato, Rigoletto and Sharpless. He has appeared with such companies as Boston Lyric Opera, Connecticut Opera, Delaware Opera, Eugene Opera, Fort Worth Opera, Opera Boston, Opera Company of Boston, Sacramento Opera, Tulsa Opera, and Utah Opera.

Overseas, Mr. Honeysucker has performed Don Giovanni, Figaro, Sharpless, and Porgy in Auckland, New Zealand; Jake in Berlin, Germany; and Daedalus in the world premiere of *Icarus*, by Paul Earls, at Brucknerfest in Linz, Austria. Additionally, he has appeared in opera concerts in the Persian Gulf directed by Cesare Alfieri (assistant conductor at La Scala, Milan), as well as numerous concerts in Europe, Australia and New Zealand. He recently made his London debut performing songs of Charles Griffes in Wigmore Hall.

Mr. Honeysucker has appeared as soloist in: *Elijah* with Handel and Haydn Society, directed by Christopher Hogwood; world premiere of Howard Frazin's *The Voice of Isaac* with PALS Children's Chorus (Boston, MA); *Missa Solemnis* with the Northwest Bach Festival Orchestra (Spokane, WA), directed by Gunther Schuller; Charles Ives' *General William Booth Enters into Heaven*, with the Pittsburgh Symphony, directed by Michael Tilson Thomas at Great Woods Performing Arts Center; Aaron Copland's *Old American Songs* with Flagstaff Symphony Orchestra, Harold Weller, conductor; *Carmina Burana* with Roanoke Symphony Orchestra, under the direction of David Wiley, and with Omaha Symphony Orchestra, conducted by Bruce Hangen; and *Hodie* (Vaughn Williams) with the Utah Symphony and Mormon Tabernacle Choir, directed by Keith Lockhart, which was televised on PBS. He has also performed with Detroit Symphony, conducted by Raymond Harvey, St. Louis Symphony, Long Island Philharmonic, Portland (ME) Symphony Orchestra (Maine), and Sacramento

tory. O death, where is they sting?

O grave, where is thy victory? 1 Corinthians 15:51-52, 54-55

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created. Revelation 4:11

VII. Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. Revelation 14:13

Symphony Orchestra. Engagements in Japan have featured him as soloist with Sapporo Symphony, Osaka Philharmonic, and Tokyo Philharmonic in Beethoven's *Ninth Symphony*; soloist with the Tokyo Symphony in Handel's *Messiah*; The Telemann Chamber Orchestra in Osaka in Bach's *Christmas Oratorio*, with Jeffrey Rink, conductor; and the Kansai Chamber Orchestra in Kobe and Kyoto in performance of Handel's *Messiah* and Bach cantatas

Robert Honeysucker has enjoyed many performances with the Boston Symphony Orchestra, including an appearance as soloist in Beethoven's *Ninth Symphony*, in celebration of Seiji Ozawa's twenty-fifth season as Music Director. He has most recently appeared as Second Prisoner, in Beethoven's *Fidelio*, conducted by James Levine. He was the baritone soloist in *All Rise* (Winton Marsalis), conducted by Kurt Masur at Symphony Hall, with a repeat performance at Tanglewood, and has sung Copland's *Old American Songs*, conducted by Marin Alsop. Among his many appearances with the Boston Pops, he has sung at the Fourth of July concerts on the Esplanade, conducted by John Williams, and Keith Lockhart. He has also performed under the directions of Harry Ellis Dickson and Grant Llewellyn.

Mr. Honeysucker is a member of Videmus, as well as member and co-founder of the Jubilee Trio, which presents American art songs, including those of under-performed African American composers. Discography includes performances on five Videmus discs: "Music of William Grant Still" (New World), "Watch and Pray" (Koch International), "More Still" (Cambria), *Highway 1, USA* (Wm. Grant Still), (Albany Records), and "Good News" (Videmus Records). "Let's Have a Union," with The Jubilee Trio, has recently been released by Brave Records. Mr. Honeysucker is also featured on the Centaur, Ongaku and Titanic labels. Robert Honeysucker is a member of the voice faculties at The Boston Conservatory, New England Conservatory Extension and The Longy School of Music.

Full lyric soprano **Kerry Deal** is a versatile performer in the greater Boston area. As a frequent interpreter of oratorio, she has been especially heard in the sacred works of Mozart, including his *Requiem*, *Coronation Mass*, *Solemn Vespers*, and the *Grand Mass in C Minor*, but her performances also encompass a variety of other sacred works, ranging from baroque oratorio such as Handel's *Messiah*, to the more romantic religious works of Fauré and Gounod. Also a champion of new music, Ms. Deal often features 20th and 21st century music in recital and has premiered and recorded new works with St. Cecilia Music, and has sung the world premier of artsong by American composer Gloria Coates at Rubinstein Hall in the Munich Steinway Haus. As a young artist at Opera in the Ozarks, Ms. Deal sang the role of Mimi in *La Bohème*. More locally, she has sung with Longwood Opera, Opera Aperta, and with New York Opera Forum as Nedda in *I Pagliacci*.

Ms. Deal earned her BA *magna cum laude* in languages and literature at the College of William and Mary in Virginia before pursuing her graduate studies in music, with a MM in Opera Performance from the Boston Conservatory and a DMA in Voice Performance from Boston University. Ms. Deal has been a member of the voice faculty at the Boston Conservatory for the past ten years, where she teaches a combined studio of music theater and vocal performance majors. In addition to her teaching responsibilities at Boston Conservatory, she has been featured in several faculty recital series and as a guest soloist in both Haydn's *The Creation* and Mozart's *Regina Coeli* (K. 108) with the Conservatory's Chorale and Orchestra. Most recently, she was heard in Bernstein's "Kaddish" Symphony #3. Ms. Deal also holds an affiliate faculty position at the Massachusetts Institute of Technology, where she instructs recipients of the prestigious Emerson vocal fellowship award.

Ms. Deal gives regular masterclasses for both singers and teachers, and since 2010, she has served as faculty for the International Performing Arts Institute in Germany. Based in Kiefersfelden and with “intensives” held in Hamburg and Munich, this unique summer program provides comprehensive training and audition exposure with German agents to both classical and musical theater singers.

Former students of Ms. Deal have found success in both operatic and music theater mediums, with acceptance to important young artist programs and contracts in regional opera and theater, as well as on Broadway, at Carnegie Hall, and in national touring companies.

William Cutter, Director of Choral Program. M.M., D.M.A., Composition, Boston University School for the Arts. His major teachers included David Del Tredici and Bernard Rands. He has held academic posts at Boston University, The University of Lowell, and the Walnut Hill School. Currently director of choral activities at MIT and the Director of Choral Studies at the Boston Conservatory where he teaches graduate conducting and is the Artistic Director of the Boston Conservatory Summer Vocal/Choral Intensive Program for high school singers. Cutter served as the chorus master for the Boston Lyric Opera Company for seven seasons and is also assistant to John Oliver for the Tanglewood Festival Chorus where he has prepared the chorus for recording sessions and TV tapings for Keith Lockhart, John Williams and the Boston Pops. He has been guest conductor of the New England Conservatory Chamber Singers and the Chorus Pro Musica of Boston. In August of 2010, Cutter prepared the Montreal Symphony Chorus for a performance of Haydn’s “Creation” for Maestro Kent Nagano and the Montreal Symphony. Later that same month, he prepared the women of the Tanglewood Festival Chorus for a performance of Holst’s “The Planets” for Maestro David Zinman at Tanglewood with the Boston Symphony. As a professional tenor, he has sung with Boston’s premiere choral ensembles including the Handel and Haydn Society, The Cantata Singers, Boston Baroque, and Emmanuel Music. His music is published by E.C. Schirmer, Lawson-Gould, Roger Dean Publishing and Alfred Educational Publishers.

Joseph Turbessi is active in the greater Boston area as a solo and collaborative pianist, organist, and chamber musician. He has performed with Boston area ensembles Boston New Music Initiative, Juventas, and Lorelei; and has performed solo recitals on the Jamaica Plain and Equilibrium concert series. He is a strong advocate for new music, has premiered a number of works by young composers and has performed in new music festivals in Oregon and Italy. Turbessi also accompanies choirs at MIT and the Boston Conservatory, and serves as music director at Belmont United Methodist Church.

MIT Concert Choir Spring 2013

SOPRANOS

Claire Walsh
Elizabeth Attaway
Emily TenCate
Jennifer Huang
Julia Berk
June Geng
Lauren Burke
Lillian McKinley
Linda Xu
Marcela Rodriguez
Maria Elena Martinez
Mary Munro
Megan O'Leary
Noele Norris
Patricia Hanus
Robyn Lesh
Victoria Vega

ALTOS

Alice Choi
Allison Christian
Allison Mann
Caitlin Wheatley
Caterina Colon
Chelsea Levy
Cynthia Li
Elana Ben-Akiva
Elizabeth Qian
Jessica Noss
Joyce Chen
Katharine Daly
Kelly Alioth Drinkwater
Lily Chen
Megan Chang
Monica Ruiz
Susan Cavender
Theodora Kunicki
Victoria Enjamio
Lucy Zhang

TENORS

Aquil Fannis
Bhaskar Balaji
David Rush
Gaurav Singh
Jes Mascaro
Justin Mazzola-
Paluska
Kweku Adams
Mitchell Lee
Phillip Ai
Victor Morales

BASSES

Alex Ji
Anders Kaseorg
Benjamin Gunby
Damien Jiang
Eric Chan
Jakob Dahl
Joseph Chism
Lian Guertin
Troy Welton
Will Waste
Jonathan Stoller
Chris Jones

Orchestra

Violin 1

Allan Espinosa
Ana-Maria LaPointe
Jessica Amidon
Jorge Soto
Liz Whitfield
Aubrey Holmes
Josh Newburger

Violin 2

Egle Jarkova
Maiani da Silva
Barbara Hughey
Annie Hsu
Chia Li Ho
Eric Mrugala
Lizzie Jones

Harp

Amanda Romano

Viola

Bryan Tyler
Vanessa Buttolph
Zoe Kemmerling
Claudia Stumpf
Josquin Larsen
Christian Hoschek

Cello

Javier Caballero
Ben Kulp
Josh Packard
Jessye Billings-White
Agnes Kim
Edevaldo Mulla

Bass

Julianne Russell
Victor Holmes
Chao Chen

Flute

Tim Macri
Rachel Braude
Brandy Blakely

Oboe

Ben Fox
Courtney Miller
Paul Ragaller

Clarinet

David Dziardziel
Diana Searle
Emily Fritz-Endres

Bassoon

David Richmond
Mike Westberry
Dominick Ferrara

Horn

Marina Krickler
Yoni Kahn
Krysta Harmon
Matthew Lemmel

Trumpet

Kevin Tracy
Chris Belluscio

Trombone

Peter Charig
Jeremy Loudon
Chris Beaudry

Tuba

Taka Hagiwara

Timpani

Matt Sharrock