

THE CHORAL ARTS SOCIETY OF WASHINGTON  
FIFTY-NINTH SEASON, 2023-24



**Carl Orff's**  
*Carmina Burana*

**Conducted by**  
**Josephine Lee**

**April 7, 2024**  
KENNEDY CENTER CONCERT HALL



# Carl Orff's *Carmina Burana*

JOSEPHINE LEE, CONDUCTOR  
CHORAL ARTS SYMPHONIC CHORUS  
UNITING VOICES CHICAGO  
AMY OWENS, SOPRANO  
KYLE TOMLIN, TENOR  
VASIL GARVANLIEV, BARITONE  
CHORAL ARTS ORCHESTRA

*WE ARE*

W. Mitchell Owens, III (b.1990)

*PARTITION*

Ted Hearne (b.1982)

*CARMINA BURANA*

Carl Orff (1895 – 1982)

*Performance timing - 90 minutes with no intermission*

*Performance made possible by a generous gift from Suzanne S. Brock*

*Choral Arts gratefully acknowledges its 2023–2024 Season Sponsors:*



Diane & Peter  
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## ***From Conductor Josephine Lee***

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Tonight's program exemplifies the melding of various worlds past and present - bringing people together on common ground - hope - resilience, yet acknowledging how we can continue to persevere and strive for the greater good of humanity.

We open with *We Are* by W. Mitchell Owens, III (Uniting Voices Alumnus/Composer-in-Residence), which is more than just a song, it's a call to action, a reminder that in unity there is strength, and in hope there is a path forward. By embracing these ideals, we can create a supportive, compassionate world where positive change is not just possible, it's inevitable.

Following *We Are*, we continue with *Partition* by Ted Hearne (Uniting Voices Alumnus/former Composer in Residence). Ted was drawn to the following passage from *Parallels and Paradoxes*, a book of conversations about music and society between Palestinian-American theorist and cultural critic Edward Said and Argentinian-Israeli conductor and pianist Daniel Barenboim. *Partition* uses choral storytelling to explore the juxtaposition of unity and segregation within urban environments, highlighting the complexity of collective yet disparate human experiences.

We conclude with Carl Orff's legendary *Carmina Burana*, which captures the essence of human life's cyclical nature through its highs and lows. Tonight's performance explores the rich, powerful and immersive exploration of human experiences, diversity, and the socio-political landscape that shape our world.

### **Carmina Burana**

*Notes by John Goodwin*

Born in Munich in 1895, Carl Orff showed musical talent from a young age, excelling in piano, cello, and composition. However, it was *Carmina Burana*, composed between 1935 and 1936, that catapulted him to international fame. The piece is based on a collection of secular medieval poems from the 11th to 13th centuries, written in old Latin, Middle High German, and French, which were discovered in a Bavarian monastery in the early 19th century. As fate would have it, Orff stumbled upon this book while browsing in a rare bookstore in Würzburg. Inspiration struck, and he began composing the opening movement that same day.

*Carmina Burana* is divided into three parts, each exploring themes of springtime, the pleasures and perils of food and drink, and finally, sensuous love. Orff's music is harmonically accessible, yet rhythmically intense, full of primal energy and visceral impact. The opening and closing movement, "O Fortuna," is perhaps one of the most recognizable pieces of classical music, with its thunderous chorus and pounding rhythms which bookend the entire work, signifying the wheel of fate as it spins around again and again.

Orff's approach was influenced by his interest in medieval music and his belief in the power of rhythm and melody to evoke strong emotions. He employed a large orchestra, including two pianos, five timpani, and three glockenspiels, to create a dramatic and colorful sonic landscape. The vocal parts are demanding, requiring a large SATB and children's chorus, capable of singing with both power and precision. Additionally, the soprano, baritone, and tenor soloists are frequently required to sing outside of their normal ranges, demonstrating the suffering of their characters (in the tenor's case, a roasting swan!)

Although originally conceived as a staged work, complete with sets, costumes, and "magic pictures", the work is best known in concert form, allowing the excitement of the music to stand alone. After *Carmina Burana*, Orff continued to compose similar works, always experimenting with and expanding his tonal language, striving for the most direct forms of musical expression.

Orff's legacy continues through his compositions and through his Orff-Schulwerk teaching method. Conceived in the 1920s, the Orff approach is still widely used throughout the world to teach music to children. His dedication to making music accessible to all and his ability to combine traditional and modern elements in his works have solidified his place as one of the most celebrated composers of the 20th century. *Carmina Burana* remains a testament to his creative genius and has cemented its place as one of the most iconic pieces of music ever written.



## ***From Composer Ted Hearne***

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The text comes from a 1996 conversation between Palestinian-American scholar Edward Said, and the Jewish-Argentinian conductor Daniel Barenboim, included in their book *Parallels and Paradoxes*. Speaking about the dehumanizing effects of postcolonial rule, Said says: “[T]he legacy of empires. In the case of the British, whenever they were forced to leave a place, they divided it up. It happened in Palestine. It happened in Cyprus. It happened in Ireland... It’s like someone telling you, ‘Okay, the way to learn a piece of music is to divide it into tinier and tinier units, and then suddenly you can put it all together.’ It doesn’t work that way. When you divide something up, it’s not so easy to put it all back together.”

I have always been interested in the way music can reframe political speech, or unlock curiosities around it that our understanding of language alone may curtail. I love this text by Said because it literally invites music into a conversation about borders, identity conflict, and the right to self-determination. How can music (the respect and fluidity required to make it, the collaboration that is generated, the ineffability of the whole) model something different?

Two additional movements (not a part of this performance) set the texts of street maps — street names and addresses — of New Haven, Connecticut. One question this juxtaposition was meant to pose to the audience and musicians who premiered the piece: What artificial borders do we draw in our own minds through and around the places we live?

For a transcript of the 1996 conversation between Said and Barenboim, visit [tedhearne.com](http://tedhearne.com)

## ***From Composer W. Mitchell Owens, III***

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*We Are* was written to motivate and inspire people through their trials and tribulations. We all have our different struggles, but standing together and helping each other will always outshine negativity. There is always hope, and we must continue to unite to create positive change. As a global community, we have a responsibility to help lift each other up, and that is the goal of this piece. Even when things seem uncertain, we can “make it through” together.

## **We Are**

W. Mitchell Owens III, CCC Alumnus & Composer-in-Residence

Commissioned in 2010 by Chicago Children's Choir

Version premiering tonight commissioned by The Choral Arts Society of Washington

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There are times when we feel lost and scared,  
And the future seems unclear.

There are times we feel that one cares  
And we can't hold back our tears,  
So it's time to regain all our strength.  
We can't just give in again and again.  
So we stand here joined in harmony,  
We'll be the ones to hold your hand.

'Cause we are one family,  
We will still soldier on.  
'Cause we are one community,  
There's still yet a new dawn.  
So don't be discouraged,  
We will make it through this together as one.

There are times it seems we can't move on  
And it seems like we won't make it through.  
There are times when we feel let down  
And we often feel confused.  
But it's time to regain all our strength  
We can't just give in again and again.  
So we stand here joined in harmony,  
We'll be the ones to hold your hand.

'Cause we are one family,  
We will still soldier on.  
'Cause we are one community,  
There's still yet a new dawn.  
So don't be discouraged,  
We will make it through this together as one.

Yes, you'll make it.  
Make it through the night.  
Make it through the storm.  
It will be alright.  
Yes you'll make it.  
You'll make it through.

## **Partition**

Text by Edward Said (1935-2003), from *Parallels and Paradoxes*

### **1. partition**

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When you divide something up,  
it's not so easy to put it all back together.

### **3. music**

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It's like someone telling you  
The way to learn a piece of music  
Is to divide it up into tinier units,  
Then suddenly you can put it all back together.  
It doesn't work that way.

### **5. (not so)**

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easy

## *Carmina Burana*

Carl Orff (1895-1982)

### 1. O Fortuna (O Fortune)

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#### Text

O Fortuna, velut luna  
statu variabilis,  
semper crescis aut decrescis;  
vita detestabilis  
nunc obdurat et tunc curat  
ludo mentis aciem,  
egestatem, potestatem  
dissolvit ut glaciem.

Sors immanis et inanis,  
rota tu volubilis,  
status malus, vana salus  
semper dissolubilis,  
obumbrata et velata  
michi quoque niteris;  
nunc per ludum dorsum nudum  
fero tui sceleris.

Sors salutis et virtutis  
michi nunc contraria,  
est affectus et defectus  
semper in angaria.  
Hac in hora sine mora  
corde pulsum tangite;  
quod per sortem sternit fortem,  
mecum omnes plangite!

#### Translation

O Fortune, like the moon  
thou art changeable,  
always dost thou wax and wane.  
Detestable life,  
first dost thou mistreat us, and then,  
whimsically,  
thou heedest our desires.  
As the sun melts the ice, so dost thou dissolve  
both poverty and power.

Monstrous and empty fate,  
thou, turning wheel,  
art mean, voiding  
good health at thy will.  
Veiled in obscurity,  
thou dost attack me also.  
To thy cruel pleasure  
I bare my back.

Thou dost withdraw  
my health and virtue,  
thou dost threaten  
my emotion and weakness with torture.  
At this hour, therefore, let us  
pluck the strings without delay.  
Let us mourn together,  
for fate crushes the brave.

## 2. Fortune Plango Vulnera (I Lament Fortune's Blows)

### Text

Fortune plango vulnera stillantibus  
ocellis,  
quod sua michi munera subtrahit  
rebellis.

Verum est, quod legitur, fronte  
capillata,  
sed plerumque sequitur occasio  
calvata.

In Fortune solio sederam elatus,  
prosperitatis vario flore coronatus;  
quisquid tamen florui felix et beatus,  
nunc a summo corruui gloria privatus.

Fortune rota volvitur: descendo  
minoratus;  
alter in altum tollitur; nimis exaltatus  
rex sedet in vertice—caveat ruinam!  
nam sub axe legimus Hecubam  
reginam.

### Translation

I lament Fortune's blows with weeping eyes,  
for she extorts from me her gifts,  
now pregnant and prodigal,  
now lean and sear.

Once was I seated on Fortune's throne,  
crowned with a garland of prosperity.  
In the bloom of my felicity  
I was struck down and robbed of all my glory.

At the turn of Fortune's wheel, one is  
deposed,  
another is lifted on high to enjoy a brief  
felicity.  
Uneasy sits the king—let him beware his ruin,  
for beneath the axle of the wheel we read the  
name of Hecuba.

### I. PRIMO VERE (IN SPRINGTIME)

## 3. Fortune Plango Vulnera (I Lament Fortune's Blows)

### Text

Veris leta facies mundo propinatur,  
hiemalis acies victa iam fugatur,  
in vestitu vario Flora principatur,  
nemorum dulcisono que cantu  
celebratur.

Flore fusus gremio Phebus novo more  
risum dat, hoc vario iam stipatur flore.  
Zephyrus nectareo spirans in odore.  
Certatim pro bravio curramus in amore.

Cytharizat cantico dulcis philomena,  
flore rident vario prata iam serena,  
salit cetus avium silve per amena,  
chorus promit virginum iam gaudia  
millena.

### Translation

The bright face of spring shows itself to the  
world, driving away the cold of winter.  
Flora reigns in her colorful robes,  
praised in the canticle of sweet-sounding  
woods.

Phoebus laughs in Flora's lap again.  
Surrounded by flowers, Zephyrus breathes  
the fragrance of their nectar.  
Let us compete for the prize of love.

The sweet nightingale begins her song,  
the bright meadows laugh with flowers.  
Birds flit about the pleasant woods,  
the maidens' chorus brings a thousand joys. 9

## 4. Omnia Sol Temperat (The Sun Tempers All)

(Baritone Solo)

### Text

Omnia sol temperat purus et subtilis,  
novo mundo reserat faciem Aprilis,  
ad amorem properat animus herilis  
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemni vere  
et veris auctoritas iubet nos gaudere;  
vias prebet solitas, et in tuo vere  
fides est et probitas tuum retinere.

Ama me fideliter, fidem meam nota  
de corde totaliter et ex mente tota.  
Sum presentialiter absens in remota,  
quisquis amat taliter, volvitur in rota.

### Translation

The sun, pure and fine, tempers all;  
a new world is opened by the face of April.  
The heart of man rushes to love,  
and over all the boyish God rules.

The power of Nature's renovation in the  
glorious spring commands us to be joyful.  
Spring evokes the wonted ways of love.  
Hold fast thy lover.

Love me faithfully, feel the constant  
adoration of my heart and mind.  
I am with you even when apart.  
Whosoever shares my feeling knows the  
torture of love.

## 5. Ecce Gratum (Behold the Spring)

(Chorus)

### Text

Ecce gratum et optatum  
ver reducit gaudia,  
purpuratum floret pratum,  
sol serenat omnia.  
Iamiam cedant tristia!  
Estas redit, nunc recedit hyemis sevitia.

Iam liquescit et decrescit  
grando, nix et cetera;  
bruma fugit, et iam sugit, ver estatis  
ubera; illi mens est misera,  
qui nec vivit, nec lascivit  
sub estatis dextera.

Gloriantur et letantur  
in melle dulcedinis, qui conantur, ut  
utantur premio Cupidinis;  
simus jussu Cypridis  
gloriantes et letantes  
pares esse Paradis.

### Translation

Behold the spring, welcome and long-awaited,  
which brings back the pleasures of life.  
The meadow with purple flowers is a-bloom,  
the sun brightens all things.  
Now put all sadness aside, for summer  
returns, and winter's cold withdraws.

Ice and snow melt away, the frost flees, and  
spring sucks the breast of summer.  
Miserable is he who neither loves nor frolics  
under summer's spell.

Those who vie for Cupid's prize  
taste the sweetness of honey.  
Let us, proud and joyful,  
be ruled by Venus.  
Let us emulate Paris.

## 6. Tanz (Dance)

(Orchestra)

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## 7. Floret Silva Nobilis (The Noble Wood is Filled)

(Chorus)

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### Text

Floret silva nobilis  
floribus et foliis.  
Ubi est antiquus meus amicus?  
Hinc equitavit,  
eia, quis me amabit?

Floret silva undique,  
nah mime gesellen ist mir we.  
Gruonet der walt allenthalben,  
wa ist min geselle also lange?  
Der ist geriten hinnen,  
o wi, wer sol mich minnen?

### Translation

The noble wood is filled  
with buds and leaves.  
Where is my love?  
He rode away on horseback.  
Alas, who will love me now?

Everywhere the forest is in bloom;  
I am longing for my lover.  
If the wood is green all over,  
why does my lover not return?  
He has ridden away.  
Woe is me, who will love me?

## 8. Chramer, Gip die Varwe Mir (Shopkeeper, Give Me Color)

(Chorus)

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### Text

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an, jungen man!  
lat mich iu gevallen?

Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot iu hoch gemuot  
unde lat iuch in hohen eren schouwen.  
Seht mich an...

Wol dir, werlt, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an...

### Translation

Shopkeeper, give me color  
to paint my cheeks, that young men  
may not resist my graces.  
Young men, look here, do I not charm you?

Make love, good men  
and gracious women.  
Love will ennoble you,  
and you will stand in high respect.  
Young men...

Hail, O world so rich in joys.  
I will obey you always,  
and accept your bountiful gifts.  
Young men...



## 9. Reie (Round Dance)

(Orchestra)

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### Swaz Hie Gat Umbe (Here are Maidens)

(Chorus)

**Text**

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

**Translation**

Here are maidens  
in a circle;  
they'd like to be without a lover  
all the summer through.

### Chume, Chum, Geselle Min (Come, Come, My Pretty Maid)

(Chorus)

**Text**

Chume, chum, geselle min,  
ih enbite harte din,  
chum, chum, geselle min.

**Translation**

Come, come, my pretty maid,  
I wait for thee,  
Come, come, my pretty maid.

Suzer rosenvarwer munt.  
chum unde mache mich gesunt,  
suzer rosenvarwer munt.

Sweet rosy mouth,  
come and heal my longing,  
sweet rosy mouth.

Swaz hie gat umbe...

Here are maidens...

## 10. Reie (Were diu Werlt Alle Min (Were the World All Mine)

(Chorus)

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**Text**

Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chüenegin von Engellant  
lege an minen armen.

**Translation**

Were the world all mine,  
from the sea to the Rhine,  
I should gladly forsake it  
for the Queen of England  
in my arms.

## II. IN TABERNA (IN THE TAVERN)

### 11. Estuans Interius (Burning Inwardly)

(Baritone Solo)

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#### Text

Estuans interius ira vehementi  
in amaritudine loquor mee menti:  
factus de materia, cinis elementi,  
similis sum folio, de quo ludunt venti.

Cum sit enim proprium viro sapienti  
supra petram ponere sedem fundamenti,  
stultus ego comparor fluvio labenti,  
sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis,  
ut per vias aeris vaga fertur avis;  
non me tenent vincula, non me tenet  
clavis,  
quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis;  
iocus est amabilis dulciorque favis;  
quicquid Venus imperat, labor est suavis,  
que nunquam in cordibus habitat ignavis.

Via lata gradior more iuventutis,  
inplicor et vitiis immemor virtutis,  
voluptatis avidus magis quam salutis,  
mortuus in anima curam gero cutis.

#### Translation

Burning inwardly with rage  
and bitterness I talk to myself;  
made of matter, ash of the elements,  
I am like a leaf which the wind plays with.

If a wise man builds  
his house upon a rock,  
I, fool, am like a gliding river  
which follows no straight path.

I am swept away like a pilotless ship,  
like a bird floating aimlessly through the air.  
No fetters, no locks hold me;  
I am looking for my like, and I join the  
depraved.

The burdens of the heart weight too heavily on  
me.

Jesting is lovely and sweeter than the  
honeycomb.

What Venus commands is suave labor;  
love never dwells in cowardly hearts.

On the broad road I move along as youth is  
wont to do. I am entangled in vice, and  
unmindful of virtue. Greedy more for lust than  
for welfare,  
dead in soul, I care only for my body.

## 12. Olim Lacus Colueram (Once I Dwelt in the Lakes)

(Tenor Solo and Male Chorus)

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### Text

Olim lacus colueram,  
olim pulcher extiteram,  
dum cignus ego fueram.  
Miser, miser!  
modo niger  
et ustus fortiter!

Girat, regirat garcifer;  
me rogius urit fortiter:  
propinat me nunc dapifer,  
Miser...

Nunc in scutella iaceo,  
et volitare nequeo,  
dentes frendentes video:  
Miser...

### Translation

Once I dwelt in the lakes,  
once I was  
a beautiful swan.  
O miserable me!  
Now I am  
roasted black!

The cook turns me on the spit,  
the fire roasts me through,  
and I am prepared for the feast.  
O miserable me...

I am borne upon a platter  
and can no longer fly.  
I catch sight of gnashing teeth.  
O miserable me...

## 13. Ego Sum Abbas (I am the Abbot)

(Baritone Solo and Male Chorus)

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### Text

Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntas mea est,  
et qui mane me quesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:  
Wafna, wafna!  
quid fecisti sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!

### Translation

I am the Abbot of Cucany,  
and I meet with my fellow-drinkers  
and belong to the sect of Decius.  
Whoever meets me in the tavern over dice  
loses his garments by the end of the day,  
and, thus denuded, he cries:  
Wafna, wafna!  
what has thou done, o infamous fate?  
Thou hast taken away  
all the pleasures of this life.

## 14. In Taberna Quando Sumus (When We Are in the Tavern) (Male Chorus)

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### Text

In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.

Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus ut queratur,  
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur,  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Baccho mittunt sortem:

Primo pro nummata vini,  
ex hac bibunt libertini;  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

Bibit hera, bibit herus,  
bibit miles, bibit clerus,  
bibit ille, bibit illa,  
bibit servus cum ancilla,  
bibit velox, bibit piger,  
bibit albus, bibit niger,  
bibit constans, bibit vagus,  
bibit rudis, bibit magus.

Bibit pauper et egrotus,  
bibit exul et ignotus,  
bibit puer, bibit canus,  
bibit presul et decanus,  
bibit soror, bibit frater,  
bibit anus, bibit mater,  
bibit ista, bibit ille,  
bibunt centum, bibunt mille.

Parum sexcente nummate  
durant, cum immoderate  
bibunt omnes sine meta.  
Quamvis bibant mente leta,  
sic nos rodunt omnes gentes  
et sic erimus egentes.  
Qui nos rodunt confundantur  
et cum iustis non scribantur.

## 14. In Taberna Quando Sumus (When We Are in the Tavern) (Male Chorus)

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### Translation

When we are in the tavern,  
unmindful of the grave,  
we rush to the gaming tables  
over which we sweat.

If you want to know  
what happens in the tavern  
(where money gets you wine),  
then listen to my tale.

Some men gamble, others drink,  
others shamelessly indulge  
themselves,  
and of those

who stay to gamble,  
some lose their garments,  
and others are in sackcloth.  
There no one is in fear of death,  
throwing dice for Bacchus:

First, the dice are thrown for wine,  
which the libertines drink.  
Then they toast the prisoners twice,  
then they toast the living thrice.  
Four times wine is drunk for  
Christians,  
five times for the faithful departed,  
six times for the boastful sisters,  
seven times for the forest soldiers.

Eight times for the sinful brethren,  
nine times for the dispersed monks,  
ten times for the navigators,  
eleven times for men at odds,  
twelve times for the penitent,  
thirteen for the travelers.  
We drink for Pope and King alike,  
and then we drink, we drink.

The mistress drinks, the master drinks,  
the soldier and the clergyman.

This man drinks, that woman drinks,  
the servant and the maid.

The quick man drinks, the lazy drinks,  
the White man and the Black.

The sedentary drinks, the wanderer  
drinks,  
the ignorant and the learned.

The poor man drinks, the sick man  
drinks,

the exiled and the unknown.

The youngster drinks, the oldster drinks,  
the Bishop and the Deacon.

The sister drinks, the brother drinks,  
the old woman and the mother.

Women drink and men drink  
by the hundreds and the thousands.

Six hundred coins are not enough  
for this aimless  
and intemperate drinking.

Though our drink is always gay,  
there are ever those who nag,  
and we shall be indigent.

May they who nag us be confounded,  
and never be inscribed among the just.

### III. COUR D'AMOURS (THE COURT OF LOVE)

#### 15. Amor Volat Undique (The God of Love Flies Everywhere)

(Soprano Solo and Children's Chorus)

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**Text**

Amor volat undique,  
captus est libidine.  
Iuvenes, iuvenucle  
coniunguntur merito.

Siqua sine socio,  
caret omni gaudio;  
tenet noctis infima  
sub intimo  
cordis in custodia:  
fit res amarissima.

**Translation**

The God of Love flies everywhere  
and is seized by desire.  
Young men and young women  
are rightly joined together.

If a girl lacks a man  
she misses all delight;  
darkest night  
is at the bottom  
of her heart:  
this is bitterest fate.

#### 16. Dies, Nox et Omnia (Day, Night and the World)

(Baritone Solo)

---

**Text**

Dies, nox et omnia  
michi sunt contraria,  
virginum colloquia  
me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolur,  
attamen consulat  
per voster honor.

Tua pulchra facies,  
me fay planszer milies,  
pectus habet glacies,  
a remender,  
statim vivus fierem  
per un baser.

**Translation**

Day, night and the world  
are opposed to me,  
and the sound of maidens' voices  
makes me weep.  
Alas, I am filled with sighing  
and fear.

O friends, amuse yourselves  
and speak as you please.  
Spare me, a sad men,  
for great is my grief.  
Counsel me,  
by your honor.

Thy lovely face  
makes me weep a thousand tears  
because thy heart is made of ice.  
Thy single kiss  
would bring me  
back to life.

## 17. Stetit Puella (There Stood a Maid)

(Soprano Solo)

---

### Text

Stetit puella rufa tunica;  
si quis eam tetigit, tunica crepuit.  
Eia!  
Stetit puella, tamquam rosula;  
facie splenduit, os eius floruit.  
Eia!

### Translation

There stood a maid in a red tunic;  
when it was touched the tunic rustled.  
Eia!  
There stood a girl, like a rose;  
her face was radiant, her mouth bloomed.  
Eia!

## 18. Circa Mea Pectora (My Heart is Filled)

(Baritone Solo and Chorus)

---

### Text

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.  
Manda liet, manda liet,  
min geselle chumet niet.

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.  
Manda liet...

Vellet deus, vellent dii,  
quod mente proposui:  
ut eius virginea  
reserassem vincula.  
Manda liet...

### Translation

My heart is filled  
with sighing.  
I am longing for thy beauty.  
My misery is great.  
Mandaliet, mandaliet,  
my sweetheart does not come.

Thine eyes shine  
like the sun's rays,  
like lightning flashes  
in the night.  
Mandaliet...

May the Gods look with favor  
on my desire  
to undo the bonds  
of her virginity.  
Mandaliet...



## 19. Si Puer cum Puellula (When a Boy and a Maiden)

(Male Chorus)

---

### Text

Si puer cum puellula  
moraretur in cellula,  
felix coniunctio.  
Amore suscrescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

### Translation

When a boy and a maiden  
are alone together,  
happy is their union.  
Their passions mount,  
and modesty disappears.  
An ineffable pleasure  
pours through  
their limbs, their arms, their lips.

## 20. Veni, Veni, Venias (Come, Come, Come)

(Double Chorus)

---

### Text

Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrce, nazaza, trillirivos...

Pulchra tibi facies,  
oculorum acies,  
capillorum series,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

### Translation

Come, come, come,  
do not let me die.  
Hyrca, hyrce, nazaza, trillirivos...

Pretty is thy face,  
the look of thine eyes,  
the braids of thy hair;  
O how beautiful thou art!

Redder than the rose, whiter than the lily,  
more beautiful than all the rest;  
always I shall glory in thee.

## 21. In Trutina (I am Suspended)

(Soprano Solo)

---

### Text

In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

### Translation

I am suspended  
between love  
and chastity,  
But I choose what is before me  
and take upon myself the sweet yoke.

## 22. Tempus est Iocundum (Pleasant is the Season)

(Soli, Chorus, Children's Chorus)

---

### Text

Tempus est iocundum, o virgines,  
modo congaudete vos iuvenes.

Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quo pereo.

Mea me confortat promissio,  
mea me deportat negatio.  
Oh, oh, oh...

Tempore brumali vir patiens,  
animo vernali lasciviens.  
Oh, oh, oh...

Mea mecum ludit virginitas,  
mea me detrudit simplicitas.  
Oh, oh, oh...

Veni, domicella, cum gaudio,  
veni, veni, pulchra, iam pereo.  
Oh, oh, oh...

### Translation

Pleasant is the season, o maidens;  
now rejoice, ye lads.  
Oh, oh, oh, with love  
I bloom for a maiden,  
my new, new love, of which I perish.

Yielding gratifies me;  
refusing makes me grieve.  
Oh, oh, oh...

In winter man's desires are passive;  
the breath of spring makes him lascivious.  
Oh, oh, oh...

My maidenhood exites me,  
but my innocence keeps me apart.  
Oh, oh, oh...

Come, my mistress, come with joy,  
come, my beauty, for I die.  
Oh, oh, oh...

## 23. Dulcissime (Sweetest One)

(Soprano Solo)

---

### Text

Dulcissime, totam tibi subdo me!

### Translation

Sweetest one, I give my all to you!

## BLANZIFLOR ET HELENA (BLANZIFOR AND HELENA)

### 24. Ave Formosissima (Hail to Thee Most Beautiful)

(Chorus)

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<u>Text</u>	<u>Translation</u>
Ave formosissima, gemma pretiosa, ave decus virginum, virgo gloriosa, ave mundi luminar, ave mundi rosa, Blanziflor et Helena, Venus generosa!	Hail to thee most beautiful, precious gem, Hail, pride of virgins, most glorious virgin. Hail, light of the world, hail, rose of the world. Blanziflor and Helena, Venus generosa!

### 25. O Fortuna (O Fortune)

(The text repeats the opening chorus)

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## Josephine Lee Conductor

Emmy-winning and Grammy-nominated conductor, pianist, singer, producer and non-profit leader Josephine Lee has made a widespread impact in the fields of music and education through an array of engagements across the globe. Ms. Lee has worked with a sterling roster of international artists and currently serves as President of Uniting Voices (formerly Chicago Children's Choir), a nonprofit organization that empowers and unites 3,000+ diverse youth annually to find their voice and celebrate their common humanity through the power of music.



Through her vision for Uniting Voices, Ms. Lee has doubled the number of students served, tripled the organization's budget and established Uniting Voices Chicago as one of the city's premier civic and cultural institutions, creating a performance-based learning experience built around innovative creative partnerships. Lee led Uniting Voices Chicago singers in performances with Colombian pop superstar Karol G on Saturday Night Live and at Lollapalooza (2023); with Peter CottonTale on the viral work *Together* in Google's Year in Search video (2020) and on The Late Show With Stephen Colbert (2021); PBS Great Performances national broadcast of Bernstein's *Mass* with Ravinia Festival (2020); with Bobby McFerrin & The SpiritYouAll Band at Ravinia Festival (2019); recording of Chance the Rapper's debut studio album *The Big Day* (2019) and Grammy Award-winning *Coloring Book*; the world premiere of a hip hop version of Homer's *Odyssey Long Way Home* (2018); the original world musical *Sita Ram* with Lookingglass Theatre (2003, 2006, 2012); and performances with Yo Yo Ma, Luciano Pavarotti, Solange, Al Green, Eddie Vedder, Wyckle Jean, Buddy Guy, the Eagles, Andrea Bocelli, and more. For over two decades, Ms. Lee has prepared Uniting Voices Chicago ensembles to serve as the youth ensemble for Lyric Opera of Chicago and Chicago Symphony Orchestra, among other cultural cornerstones. Ms. Lee uses music as a tool for cultural diplomacy; Uniting Voices was the first non-Korean civilian group to be granted permission to enter the Yeolsei Observation Platform in the Korean Demilitarized Zone. In recognition of her leadership, Ms. Lee received the Kennedy Center's National Committee for the Performing Arts Award for Arts Advocacy, the Roman Nomitch Fellowship to attend the Harvard Business School's Strategic Perspectives in Nonprofit Management program, the Jesse L. Rosenberger Medal from the University of Chicago, the 3Arts Artist Award from MacArthur Foundation, and other esteemed awards.

As an independent artist, Lee delivered a "sensuous and bluesy" performance (*The New York Times*) in Pulitzer Prize finalist Ted Hearne's Place at its Brooklyn Academy of Music world premiere, as well as performances with the LA Philharmonic and Festival Musica in Strasbourg. As a composer, she was commissioned for a suite for piano and cello, *Ascension*, and a piece for piano, *The Good Goodbyes*. Ms. Lee has conducted the National Philharmonic at Strathmore with Grammy Award-winning artist Lisa Fischer and her band Grand Baton, Chicago Sinfonietta, Oregon Symphony, Grant Park Orchestra, Sphinx Virtuosi, Chicago Youth Symphony Orchestra, and Portland Youth Symphony Orchestra.

## Ted Hearne Composer

TED HEARNE (b.1982, Chicago) is a composer, singer, bandleader and recording artist. Inspired by the overlay of different viewpoints and their sonic possibilities, he creates personal and multi-dimensional works that often explore unconventional interactions of text and music, and are rooted in a sense of inquiry.

*The New York Times* has praised Mr. Hearne for his "tough edge and wildness of spirit," and "topical, politically sharp-edged works." *Pitchfork* called Hearne's work "some of the most expressive socially engaged music in recent memory -- from any genre," and Alex Ross wrote in *The New Yorker* that Hearne's music "holds up as a complex mirror image of an information saturated, mass-surveillance world, and remains staggering in its impact."

Twice a finalist for the Pulitzer Prize, Hearne has collaborated with artists of many disciplines, including Saul Williams, Erykah Badu, Dorothea Lasky, Pam Tanowitz, Damon Davis, Sanford Biggers, Rachel Perry, Ashley Tata, Patricia McGregor and Daniel Fish. Recent works of note include *over and over vorbei nicht vorbei* (an opera commissioned by Komische Oper Berlin); *Farming* (a musical-theatrical work for The Crossing, envisioned as a conversation between Jeff Bezos and colonist William Penn); *Place* (a fiery meditation on gentrification and displacement, written with Saul Williams); *Sound from the Bench* (a vocal work setting the Supreme Court oral arguments to Citizens United v. Federal Election Commission, with poet Jena Osman); and *The Source* (setting texts by U.S. Army Private Chelsea Manning and the U.S. Dept of Defense cables she was responsible for leaking to Julian Assange and Wikileaks).

Ted is a member of the composition faculty at University of Southern California. Upcoming commissions include a new orchestral work for the Royal Ballet of London and an operatic adaptation of Ursula K. Le Guin's seminal science-fiction work *The Dispossessed*, with Kaneza Schaal and WildUp



## W. Mitchell Owens, III Composer

Born in Indianapolis, raised in Chicago, Mitchell Owens is both an established composer and producer. Classically-trained, he attended high school at Interlochen Arts Academy, and went on to study at Berklee College of Music.

Since the age of eighteen, he has continued to be the sole Composer-in-Residence for the Chicago Children's Choir. This has allowed his music and arrangements to be heard all over the world while also providing opportunities to work with notable artists such as Yo-Yo Ma, Bobby McFerrin, Chance The Rapper, and more.

This earned him two co-production credits on Chance The Rapper's Grammy-winning album, *Coloring Book*. His work was also featured in an Emmy-winning documentary featuring the CCC called, *Songs On The Road To Freedom*.

Moving to LA in 2013, Mitchell began to leap into production and film scoring. He has produced, side by side with platinum-producer Mike Daley, for Ritchie Court, Productions. This catalog includes co-production credits for international and K-Pop artists like EXO, NCT 127, Red Velvet, WayV, Lil' Dicky, Chris Brown, Jordan Fisher, Grace Weber, BJ The Chicago Kid, and more.

He has also composed four full-length film scores, and two shorts. Notably, his professional debut was with superstar Justin Timberlake, as co-composer, orchestrator, and conductor for the indie film, *The Book of Love*. Since then, he has continued to be apart of the indie film world with two releases on both Hulu and Netflix, *Say You Will* and *Brampton's Own*. His most recent score for *Fate Of A Sport*, executive produced by LeBron James and Uninterrupted, has been nationally televised on ESPN, and is available on ESPN+.

Mitchell Owens continually brings excellence to the industry, as well as to the community, as he furthers his musical career.



## Amy Owens Soprano

American soprano Amy Owens is known for her “high-flying vocals” and “scene-stealing” charisma on operatic and symphonic stages, as well as her innovative, multi-disciplinary pursuits across genres. Her performing career has taken her to some of America’s most illustrious venues, including the Kennedy Center with the National Symphony Orchestra, for her debut as the soprano soloist in *Carmina Burana* under the baton of Gianandrea Noseda. Amy has also performed the work with the Omaha Symphony, Virginia Symphony, Buffalo Philharmonic, Mobile Symphony and MidAmerica Productions for her Carnegie Hall debut. Recent operatic engagements include her main stage debut with Virginia, Opera as Mabel *The Pirates of Penzance*, where she was praised by Opera News for her “silvery, focused soprano caressing each melodic contour,” Lucy, *The Telephone* on tour with Santa Fe Opera, Chrisann Brennan, *The Revolution of Steve Jobs* with Utah Opera, Emily *Our Town* and Phoebe, *A Gentleman’s Guide to Love and Murder* with the Utah Festival Opera and Musical Theater, her debut with Chicago Opera Theater as Yan, *Becoming Santa Claus* conducted by Lydiya Yankovskaya, Johanna, *Sweeney Todd* with Michigan Opera Theater, and Florentine in On Site Opera’s North American premiere of *La Mère Coupable*.



Recent concert engagements include Beethoven *Symphony No. 9* with the New Mexico Philharmonic, Handel’s *Messiah* with the Dayton Philharmonic and Lubbock Symphony orchestras, *Grenados Canciones Amatorias* with the Brooklyn Art Song Society, appearances with the Oberlin Contemporary Music Ensemble, Brooklyn Art Song Society, the Florida Keys Concert Association and the role of Cunegonde in *Candide* with Utah Symphony.

Amy’s affinity for new music has made her a sought-after soprano for developing contemporary works, including creating the title role in Augusta Read Thomas’ *Sweet Potato Kicks the Sun* with Santa Fe Opera, the Metropolitan Opera workshop of *Eurydice*, and multiple workshops with American Opera Projects.

Amy was a resident artist with Utah Opera, Wolf Trap Opera, Santa Fe Opera, and Central City Opera, and was a grand prize recipient from the Sullivan Foundation. She also holds awards from the Jensen Foundation (Finalist) and Metropolitan Opera National Council (Eastern Region Finalist). She is a multiple prize-winner with the George London Foundation and was a featured soloist on their recital series with Anthony Dean Griffey and Warren Jones.

She released two collaborative albums in 2019: a debut album of original music, *Haethor*, which received acclaim in the electronica world as “an enchanted force” (Impose), and *Songs of Leonard Bernstein*, including previously unrecorded vocal music. Other discography includes her performance as Mater Gloriosa in Utah Symphony’s recording of Mahler *Symphony No. 8* and in New York Festival of Song’s *Picnic Cantata*.

As an educator and producer, Amy co-founded The Collective Conservatory and developed a unique curriculum to forge new and innovative paths for online musical collaboration during the COVID-19 pandemic. She assumed the role of director of the Young Voices of Santa Fe Opera in Fall of 2023. She holds a M.M. degree in vocal performance from Rice University and a B.M. in vocal performance from Brigham Young University.



## Kyle Tomlin Tenor

Kyle Tomlin is an opera singer, classical soloist, and professional ensemble musician. Hailed by the Washington Post as “impressively commanding,” he performs regularly as a featured artist with opera companies and symphonies all over the United States.



His traditional operatic roles include Rodolfo (*La bohème*), Tybalt (*Roméo et Juliette*), Nemorino (*L'elisir d'amore*), Jupiter (*Semele*), and Eisenstein (*Die Fledermaus*). He is also an accomplished ensemble musician singing at the Washington National Cathedral and the Basilica of the National Shrine of the Immaculate Conception, where he has been featured on many nationally and internationally televised events both as a soloist and as a member of those choirs.

While he regularly performs the standard repertoire, Mr. Tomlin is no stranger to new music. As a Gate City Bank Young Artist with Fargo-Moorhead Opera, he covered roles in the world premieres of *Buried Alive* and *Embedded*, two operas commissioned by the American Lyric Theatre for the Poe Project. He originated the role of John in the North American premiere of *Rockland*, an opera commissioned by the Pine Mountain Music Festival, where he was a Resident Opera Artist for three years. Most recently, he was a tenor soloist with the iSING! International Festival and the Philadelphia Orchestra in the North American premiere of compositions based on Chinese Tang Dynasty poems set for voice and orchestra.

He has sung at The Kennedy Center, Kimmel Center, the Music Center at Strathmore, and Alice Tully Hall at Lincoln Center. Additional companies include Virginia Opera, Toledo Opera, St. Petersburg Opera, Charlottesville Opera, Fairfax Symphony, Tallahassee Symphony, and the National Symphony Orchestra.

Mr. Tomlin is a member of the U.S. Army Chorus, the vocal counterpart of the Army's premier music organization, The United States Army Band “Pershing's Own.” He holds vocal degrees from Penn State University and the University of Michigan.

## Vasil Garvanliev Baritone

Macedonian born and raised singer-songwriter, Vasil Garvanliev, known as VASIL (Vah-SEAL) has been in the music business professionally since the age of 7. Now in his 30's and having lived over two decades in Chicago, Milano, Toronto, & London, he is finally back in Chicago focusing on his first solo cross over album. His 30-year international professional music journey is quite diverse: from a child pop star to a member and soloist for many choirs, to over 50 roles as a leading baritone opera singer.



He graduated from the Glenn Gould School and the prestigious Opera School at University of Toronto with honors and was a member of the Calgary Opera Emerging Artists. Some of the festivals he has been a soloist at are Marlboro Summer, Stratford Summer, Toronto Summer, Britten-Pears, Grachten Festival, Banff Center and Tafelmusik. On the concert stage soloist for Faure & Brahms Requiem, Mahler *Rückert Lieder*, Handel's *Messiah* with Victoria Symphony, Regina Symphony, Montreal Symphony, and University of Toronto Symphony. Equally at home on the opera stage some role highlights are *Don Giovanni*, *Leporello*, *Figaro*, *Don Alfonso* and is an award recipient at the Montreal Internarional, Caballe, Belvedere, and regional Metropolitan Opera competitions.

Vasil returned in his pop roots releasing a few projects over the last couple of years and was the Macedonian representative at the Eurovision Song Contest in both 2020 and 2021 with the songs "YOU" and his original ballad "Here I Stand."

## Uniting Voices Chicago

Founded in 1956 by Rev. Christopher Moore as the Children's Chorus of the First Unitarian Church of Chicago in direct response to the Civil Rights Movement, Uniting Voices Chicago (formerly Chicago Children's Choir) is rooted in the belief that music is a vehicle for fostering respect between young people of all races, ethnicities, socioeconomic backgrounds, religions, gender identities, and sexual orientations.



Since its founding 65 years ago, the organization has grown from a single choir into a vast network of school and after-school programs that serve thousands of students every year. They offer a performance-based learning experience built around innovative creative partnerships and compelling artistic endeavors—from regular appearances at Lyric Opera and Ravinia Festival to one-of-a-kind features on major recording projects like *Chance the Rapper's Coloring Book* (2016) and *The Big Day* (2019).

For more than half a century, they have developed programs that embrace the racial and economic diversity of Chicago, making a high-caliber musical education available to any singer who wants it. Accessibility forms the foundation of our signature world-class instruction.

Eighty percent of their youth live in low-to-moderate income households, and every year these 4,000+ students participate completely free of charge. Whether they're just getting started or are already seasoned performers, youth from every corner of the city discover how to make their voice heard through our empowering programs.

### Sopranos

Lexie Antoine	Vera Cyrenne
Isis Culbert	Christian Davis
Annie DeMarea	Lila Finegold
Mayumi Felder	Reed Francez
Mercedes Gong	Emily Kirkpatrick
Victoria Gonzalez	Norianna Lasenby
Kennedy Grooms	Landyn McClain
Sophia Hieronymus	Lincon Reed
Esther Jen	Kamryn Walker
Salome Kuhr	Katelynn Walters
Afua Rashid	Kyndal Whitmore
Morgan Robinson	Margaret Williams
Sydney Zamora	Georgina Yata-Claypool
Sophie Berg	Daelyn Calloway

### Altos

Jaylah Fulton	Morgan Boyd-Shields
Myah Morris	Jahlani Fulton
Avi Ruby	Ivan Johnson
Lucy Shirrell	Sonja Mulchrone
Esme Siegelin	Helena Smith-Donald
Kaylee Wellington	Ari Stanton-Thomas
Taraji Lee	Eleyna Williams
Lois Amoako	Margaret Cafarelli



## The Choral Arts Society of Washington

Experience. Passion. Harmony. Space. This is choral music – a story that soars from a composer’s intention to a conductor’s interpretation, from a chorus’ passion to an audience’s moment of awe. Leaping from the page to the lungs to the air, it reverberates in the chambers of the heart. Transporting us out of ourselves. Ushering us into ourselves. Mind. Breath. Sound. Heart. Choral singing is an elemental human experience, a sound with the power to crack open new worlds.

Founded in 1965 by Norman Scribner (1936-2015), Choral Arts has a rich history of bringing the power of the human voice to audiences large and small. We weave our shared passion, world-class repertoire, and radiant voices into a sound that changes people. We advance the story of choral music by partnering with musicians, composers, and ensembles from all walks of life.

Choral Arts imbues every single performance with the promise of this experience. We sing for a city with little time and high expectations, which compels us to transform a night out into a lifelong memory. We defy preconceived notions – exploring styles, arrangements, spaces, and collaborations that reimagine traditions and create surprising new ones.

At Choral Arts, we sing the music we love as a balm to frenzied days, an antidote to solitude, a union in an often-fractured world. As our conductor raises their baton, a moment is born. As our melody rises, spirits rise with it. As our notes weave intricate harmonies, the bonds between people are strengthened. And as our last note fades, in the heartbeat before the ovation, you will suddenly hear the story singing within you – a small awakening to take back into the world.

Choral Arts. Awaken your world.

# Choral Arts

## Symphonic Chorus

### Sopranos

Lynda Adamson  
Inga Bagepalli  
Barbara Barry  
Kaylee Boalt  
Ashley B. Boam  
Susan G. Boggs  
Katie Chambers  
Yewon Cheon  
Jessica Clarkson  
Marie Colturi  
Melissa Coombs  
Shannon Corey  
Hannah Elson  
Julie Gilmore  
Amity Hall  
Karen Hopper  
Marie A. Hyder  
Kelly Krepelka  
Kristen Lamke  
Heather MacDonald  
Rebecca C. Mullen  
Alexandra Normile  
Marlene Skopec  
Lisa Joy Sommers  
Harin C. Song  
Ann Stahmer  
Deborah Sternberg  
Bonnie J. Williams

### Altos

Petia Antova  
Marty Brown  
Gargi Chaudhuri  
Linda Chen  
Jan McLin Clayberg  
Karen Perkins  
Coda  
Karen Doyne  
Barbara Gardner  
Eliot  
Allison Clear  
Fastow  
Rachel Glick  
Ariel Gold  
Kate Goodrich  
Elke H. Gordon  
Nicole Hambleton  
Shana Jacobus  
Anne B. Keiser  
Janet O'Donnell  
Lucy Newton  
Rebecca Nielsen  
Virginia L. Pancoe  
Sarah Penniston  
Dorland  
Laura S. Pruitt  
Catrina Rateb  
Ann Roddy  
Andrea Royer  
Jennah Slayton  
Jaquay Smith  
Kandie Stroud  
Ellen J. Thome  
Becca Tice  
Michelle Tiller  
Emily Townsend  
Nancy Witherell  
Virginia Yates  
Emily Zoss

### Tenors

Jeff Ashford  
Kenneth Bailes  
Leroy Robert Barnes, Jr.  
David Boomsma  
Tae Min Cha  
Jeff Dauler  
Daniel Forbes  
Joseph S. Gordon  
Jerry Haggin  
Edward Hoover  
James B.  
Hutchinson, Jr.  
Tony Lee  
Tyler Metteer  
Paul Nooney, Jr.  
Byron V. Peters  
Rob Porter  
Alec Saxe  
Jay Silver  
Jay B. Tortona  
Nicholas Viall  
Rob Vogel  
Bryan Wells  
John Leslie Wolfe  
John Logan Wood

### Basses

Galen Boden  
Daniel Chenok  
Michael Cook  
Neil R. Ericsson  
Keithon Gipson  
William Heim\*  
Joe P. Hill  
Dan Hinderliter  
Eric Holmes  
George  
Krumbhaar  
Douglas M. Lapp  
John Lazzeroni  
Clarke Maylone  
Stephen Miller  
Nathan Perriello  
Carsten Portner  
Dennis Reece  
Roberto Sada  
Caleb Selph  
Allen Sokal  
Howard R.  
Spendelow  
Sam Strike  
Arthur Tiller  
Rob Vonderhaar  
Peter Walker  
Christopher Wilde  
Ray Williams

\*Soloist

# Choral Arts Orchestra

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## First Violin

Karen Johnson  
*Concertmaster*  
Eric Lee  
*Associate*  
*Concertmaster*  
Susan Midkiff  
Chaerim Smith  
Ryo Usami  
Sonya Chung  
Shawn Wang  
Patty Hurd  
Yi-Hsin Lin  
Lauren Scott  
Abby Armbruster  
Nathan Wisenewski

## Second Violin

Kayla Moffett  
*Principal*  
Eva Capeletti Cho  
Kei Sugiyama  
Christian Tremblay  
Violaine Michel  
Leslie Nero  
Marcia Farabee  
Samuel Thompson  
Wendy Posner  
Elise Blake

## Viola

Uri Wassertzug  
*Principal*  
Philip Kramp  
Ji young Nam  
Renate Falkner  
Wayne Graham  
Heidi Remick  
Jennifer Ries  
Rebecca Barnett

## Cello

Charlaine Prescott  
*Principal*  
Kerry Van Laanen  
Ariana Nelson  
Fiona Thompson  
Atticus Mellor-Goldman  
Mary Ann Perkel  
Catherine Mikelson  
Lourdes de la Peña

## Bass

Richard Barber  
*Principal*  
Marta Bradley  
T. Alan Stewart  
Edgardo Malaga  
Victor Holmes  
Kimberly Parillo

## Flute

Adria Foster  
*Principal*  
Vincenzo Volpe  
Grace Wang

## Oboe

Emily Tsai  
*Principal*  
Stephen Key  
David Garcia

## Clarinet

David Jones  
*Principal*  
Kathleen Mulcahy  
Ashley Booher

## Bassoon

Christopher Jewell  
*Principal*  
Qun Ren  
Samuel Blair

## Horn

Wei-Ping Chou  
*Principal*  
Patrick Furlo  
Emerson Miller  
Joy Hodges

## Trumpet

Anthony Bellino  
*Principal*  
William Berue  
Caeley Jackson

## Trombone

Lee Rogers  
*Principal*  
Myles Blakemore  
David Murray

## Tuba

Seth Cook  
*Principal*

## Timpani

Lauren Floyd  
*Principal*

## Percussion

Greg Akagi  
*Principal*  
Thomas Dell'Omo  
Erin Dowrey  
Don Johns  
Jason Niehoff  
Jonathan Rance

## Harp

Susan Robinson  
*Principal*

## Librarian

Marcia Farabee

## Orchestra Contractor

David Murray

## Piano I

Matthew Steynor

## Piano II

Emily Baltzer

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