



School of Music

FINAL THOUGHTS

Symphony Orchestra
Huw Edwards, conductor

and

Adelphian Concert Choir, Voci d'Amici, Chorale
Steven Zopfi, conductor

Dorian Singers
Kathryn Lehmann, director

FRIDAY, APRIL 25, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

SYMPHONY ORCHESTRA
Huw Edwards, conductor

Requiescat, Opus 79 William Mathias
(1934–1992)

Danses Sacrée et Profane, for Harp and String Orchestra Claude Debussy
Danse Sacrée (Très modéré) — (1862–1918)
Danse Profane (Modéré, Le double moins vite)

Frances Welsh, harp, winner, Concerto/Aria Competition

Overture to the opera *William Tell* Gioachino Rossini
Andante—Allegro—Andantino—Allegro vivace (1792–1868)

INTERMISSION

**ADELPHIAN CONCERT CHOIR, VOCI D'AMICI, CHORALE, DORIAN SINGERS
SYMPHONY ORCHESTRA**

Steven Zopfi, conductor

Requiem in D Minor, Opus 48 Gabriel Fauré
Introit—Kyrie (1845–1924)
Offertorium
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisum

Alexandra Hospenthal, soprano
Alex Adams, bass-baritone
Joseph Adams, organ
Clara Fuhrman, violin
Adelphian Concert Choir, Steven Zopfi, conductor
Voci d'Amici, Steven Zopfi, conductor
Chorale, Steven Zopfi, conductor
Dorian Singers, Kathryn Lehmann, director
Symphony Orchestra, Huw Edwards, conductor

The organ used this evening is provided by Rodgers Instruments.
It is a model 579 and part of the Rodgers Artist Series.
More information about Rodgers Instruments
is available from Worship Music Consultants.

SYMPHONY ORCHESTRA

Huw Edwards, conductor

VIOLIN I

Clara Fuhrman '16,
concertmaster
Larissa Freier '17
Rachel Lee '15
Marissa Kwong '15
Jonathan Mei '16
Sophia El-Wakil '16
Sophie Diepenheim '14
Jennifer Henry '14
Marissa Kwong '15
Jesse McConnell '17
Zachary Hamilton '15*

VIOLIN II

Emily Brothers '14,
principal
Brandi Main '16
Abby Scurfield '16
Austin Chikamoto '17
Lauren Griffin '17
Sarah Tucker '17
Megan Takasaki '15
Nicolette Andres '15*

VIOLA

Spencer DeChenne '15,
principal
Max Keyes '14
Forrest Walker '17
Kimberly Thuman '16
Emily Doyle '15
Sarah Mueller '17
Liam Horner '16
Melissa Meharg '17
Libby Dabrowski '17
Elaine Kelly '15*

CELLO

Bronwyn Hagerty '15
principal
Will Spengler '17
Kira Weiss '17
Anna Schierbeek '16
Aidan Meacham '14
Faithlina Chan '16,
Alana Roth '14
Georgia Martin '15
Carolynn Hammen '16

BASS

Kelton Mock '15,
principal
Arda Bulak '15
Aaron Pomerantz '15
Max Hirtz-Wolf '17

FLUTE and PICCOLO

Morgan Hellyer '14
Whitney Reveyrand '15
Megan Reich '17

OBOE and ENGLISH HORN

Nathaniel Laviste '17
Sol Ontiveros '16

CLARINET and BASS

CLARINET
Andrew Friedman '14
Delaney Pearson '15
Jenna Tatiyatirairong '16
Robert Wrigley '15

BASSOON

Emily Neville '14
Cheryl Phillips, guest

HORN

Matt Wasson '14
Billy Murphy '16
Chloe Thornton '14
Andy Rodgers '16

TRUMPET

Gavin Tranter '16
Lucy Banta '17
Andy Van Heuit '17

TROMBONE

Daniel Thorson '15
Stephen Abeshima '16
Wesley Stedman '16
Scott Clabaugh '16

TUBA

Scott Clabaugh '16

TIMPANI and PERCUSSION

Shannon Kilgore '14
Anson Olson '17
Emily Doyle '15

HARP

Frances Welsh '17
Rosalie Boyle '17

CELESTA

Carolynn Hammen '16

*On Study Abroad
Program

ADELPHIAN CONCERT CHOIR

Steven Zopfi, conductor

SOPRANO 1

Linnaea Arnett '17
Akela Franklin-Baker '15*
Alexandra Hospenthal '16
Caitlin Kerwin '17*
Maggie Manire '14*
Hannah Wynn '14

SOPRANO 2

Helen Burns '15 •*
Claire Huber '16
Aubrey Ann Lawrence '16
Lindsey Long '16*
Juyeon Marquardt '15
Lauren Park '16

ALTO 1

Kyla Dierking '17
Lauren Eliason '16
Nichole Hine '17
Abby Robbins '14
Sarah Stone '15
Melody Yourd '15

ALTO 2

Sarah Brauner '16
Megan D'Andrea '17
Jennifer Kullby '14*
Jennifer Mayer '15*
Freya Scherlie '16
Chynna Spencer '14•*

TENOR 1

Keenan Grey Brogdon '16
Will Delacorte '15•*
Austin Docter '17*
Jack Gilbert '14
Cole Jackson '17
Emerson Quarton '15

TENOR 2

Christopher Hanefeld '14*
Gabriel Lehrman '16
Kyle Long '14
Eric Sculac '15
Connor Sleeper '16*
Daniel Wolfert '16

BASS 1

Aaron Altabet '14
John Lampus '15*
Greg Shipman '17
Alex Simon '16*
Matty Specht '17*
Tommy Stone '14

BASS 2

Alex Adams '14•*
Will Bergstrom '14
Edward Jones '16
Brandon Schneider '16
Michael Stahl '17
Brian Stoops '14

*Section Leader

• Voci d'Amici

DORIAN SINGERS
Kathryn Lehmann, director

SOPRANO I

Olivia Anderson '17
Meghan Bacher '17
Kaylene Barber '16
Chantel Dozier '16
Alexa Himonas '16
Hailey Hyde '17
Erin Koehler '17
Maddie Luther '17
Diedre McNally '15
Erica Thomas '16

SOPRANO II

Anna Balzarini '14
Alaina Davis '16
Jordan Eade '15
Sharon Han '17
Jennifer Madera '17
Michelle McGrath '17
Brianna Morrison '17
Bridget Stalheim '17
Madeline Vistica '16
Jinshil Yi '14

ALTO I

Sarina Blitz '17
Mackenzie Boyle '17
Lydia Gebrehiwot '16
Elana Hirsch '15
Alexia Ingerson '16
Maria Kerlee '15
Lauren Lee '15
Melanie Schaffer '16

ALTO II

Hannah Campbell-Smith '15
Dot Gasner '14
Piper Gazeley '16
Miranda Kraus '17
Jenny Malone-Brown '16
Emily Menk '14
Nicky Reed '15
Rachael Riley '17
Eileen Sheats '17

CHORALE

Steven Zopfi, conductor

SOPRANO

Laura Andersen '15
Liana Bardallis '17
Sarah Farris '16
Bessie Ish '15
Ashley Malin '16
Trisha Martin '15
Cassandra McMurry '17
Katie Merrill '17
Leah O'Sullivan '15
Kenzy Sorensen '15
Laura Uyeki '17
Alana Yang '17
Rebecca Zeglovitch '17

ALTO

Tara Conley '17
Marisa Christensen '17
Jenna Deml '17
Lisa Hawkins '16
Amanda Johnson '17
Hattie Benton McKay '17
Kieran O'Neil '16
Courtney Seyl '17
Kathryn Stutz '17
Oriana Wai '17

TENOR

Matt Durland '14
Eric Makhanov '14

BASS

Tullan Baird '17
Monty Newman '17
Adrian Rampy '15
Justin Takeda '15
Andrew Tarilton '16

CONDUCTORS

HUW EDWARDS is in his second year as the director of orchestras at University of Puget Sound, following a very successful debut year with the orchestra. Born in Wales, Great Britain, Mr. Edwards holds degrees from University of Surrey in England, and Southern Methodist University in Dallas. Mr. Edwards came to the Northwest from Chicago, Ill., where he was a lecturer and doctoral candidate at Northwestern University. Mr. Edwards has been active as a conductor since the age of 17, when he was appointed music director of Maidstone Opera Company in England—a post he held for six years—and came to the United States in 1988 on scholarship to attend SMU in Texas. His principal teachers have been Simon Johnson and Barry Wordsworth (London), Anshel Brusilow and Eduardo Mata (Dallas), and Victor Yampolsky (Chicago).

Mr. Edwards has been the music director of the Olympia Symphony Orchestra for 10 years. From 2000 to 2012, Mr. Edwards was music director of the Portland Columbia Symphony in Oregon. He stepped down from this post in June 2012, and was immediately named the orchestra's conductor emeritus and principal guest conductor. From 2002 to 2005, Mr. Edwards was music director of the Seattle Youth Orchestras and he was a faculty member at Marrowstone Music Festival from 1998 to 2005.

STEVEN ZOPFI, serves as director of choral activities at University of Puget Sound and is artistic director and conductor of Portland Symphonic Zopfi has served on the faculties of Penn State University, University of Washington, and Pacific Lutheran University. Zopfi, a native of New Jersey, attended The Hartt School School of Music and University of California, Irvine. He earned a Doctor of Musical Arts degree from University of Colorado. Zopfi's scholarly interests include late-20th-century American

motet composition and the instrumentation of the basso continuo of early 17th-century vocal music. Active as an editor of early music, Dr. Zopfi is also a passionate advocate for new music, and has commissioned and conducted several world premieres.

DIRECTOR

KATHRYN LEHMANN, director of Dorian Singers, joined the voice faculty at University of Puget Sound in 2008. She has served as director of choral activities from 2001 to 2007 at Pacific Lutheran University. Ms. Lehmann came to Washington following 11 years in Oregon, where she was the director of vocal and choral activities at Oregon State University, conducting the OSU Chamber Choir, Madrigal Singers, and Opera Workshop. After her position at OSU, Ms. Lehmann served as an associate professor on the faculty of University of Oregon for two years, directing the Chamber Choir, teaching music education classes, and directing the Eugene Chamber Singers.

ORGANIST

JOSEPH ADAM, affiliate faculty artist, organ, enjoys a multifaceted career as performer, church musician, and teacher. He was appointed cathedral organist at St. James Cathedral in Seattle in 1993. Since 1997 he has been on the faculty of University of Puget Sound, where he teaches organ and harpsichord for the School of Music and Community Music Department. He was first-prize winner in the 1991 St. Albans International Organ Competition, and has given recitals throughout the United States and Europe. Mr. Adam is resident organist at Benaroya Hall in Seattle, where for the past seven seasons he has performed and recorded regularly with Seattle Symphony and given an ongoing series of noon recitals. He has performed two Handel organ concerti with the Seattle Symphony under the direction of world-renowned Handel expert Nicholas McGegan. He was a featured soloist at the 2004 American Guild of Organists' National Convention in Los Angeles, giving performances on the new organ at Walt Disney Concert Hall.

STUDENT SOLISTS

ALEXANDER ADAMS '14, bass-baritone, is a student of Dawn Padula and a senior vocal performance major at University of Puget Sound. Alex enjoys singing in Adelphian Concert Choir and Voci d'Amici, as well as Timbermen Barbershop Quartet. Notable roles while at Puget Sound have included Bottom/Pyramus in Britten's *Midsummer Night's Dream* in this year's Opera Scenes and Sergeant of the Police in *The Pirates of Penzance*. Alex hopes to continue his education at University of Southern California, Thornton School of Music in the fall.

CLARA FUHRMAN '16, violin, student of Maria Sampen, is pursuing a Bachelor of Music degree in violin performance. Clara performs frequently on campus as well as in the community; she is currently concertmaster of the Symphony Orchestra and is involved in the chamber music program at Puget Sound. Additionally, she has

attended the Brevard Music Festival in Brevard, North Carolina (2013), as well as the Evergreen Music Festival in Ellensburg, Wash. (2012). Clara has had the honor of performing with Olympia Symphony Orchestra under the direction of Maestro Huw Edwards, and has participated in master classes with renowned violinists such as Kenneth Goldsmith, Frank Huang, and Gregory Lee. Clara has had the opportunity to perform with distinguished musicians and conductors such as Joshua Bell, Keith Lockhart, and JoAnn Falletta, among others.

ALEXANDRA (LEXA) HOSPENTHALL '16, soprano, is a vocal performance major with sophomore standing at Puget Sound. She has been a participant of the Adelpian Concert Choir for two years and recently participated in this year's Opera Scenes as Erste Dame in Mozart's *Die Zuberflote*.

FRANCES WELSH '17, harp, is a freshman at University of Puget Sound focusing her studies on music and biology. She has been playing harp for nine years. Aside from recently being selected as one of three winners of the University of Puget Sound Concerto/Aria Competition, she also received honorable mention at the 2011 Peninsula Youth Orchestra Concerto Competition. Before coming to Puget Sound Frances was principal harpist with New Millennium Chamber Orchestra and Peninsula Youth Orchestra, performing in countries such as England, Germany, and the Czech Republic. Frances has extensive experience playing in both orchestral settings and as a freelance harpist.

PROGRAM NOTES

WILLIAM MATHIAS

Born Nov. 1, 1934, Whitland, Dyfed, Wales
Died July 29, 1992, Anglesey, Gwynedd, Wales

Requiescat, Opus 79

William Mathias—along with Grace Williams, Alun Hoddinott, and Daniel Jones—has become one of the most lauded Welsh composers of the 20th century. Much interest in Mathias' diverse music occurred after he received a commission to compose an anthem ("Let The People Praise Thee, O God") for the royal wedding of Charles, Prince of Wales, and Lady Diana Spencer, at St. Paul's Cathedral in 1981. His music does possess a Celtic consciousness but Mathias was influenced by the music of Debussy, Britten, Hindemith, and Tippett.

Requiescat, a prayer of repose, was completed in early in 1978 for the Welsh Philharmonia Orchestra, which premiered the work in the course of a North Wales tour that February. I had the pleasure of meeting the composer in Oxford, during the summer of 1983, and Mathias suggested that I look at his *Requiescat* for a college orchestra I was conducting at that time in Wimbledon, London. I performed it and have always enjoying coming back to this haunting score. Best described as an extended song-form (almost a "song without words"), *Requiescat* is dedicated to the memory to Sir Ben Bowen Thomas. It begins out of silence, develops by various means to an impassioned climax, and moves back into silence, or rather, to a line by

Sir Thomas Browne quoted on the last page of the score: “And the slumber of the body seems to be but the waking of the soul.”

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CLAUDE DEBUSSY

Born Aug. 22, 1862, Saint-Germain-en-Laye, France

Died March 25, 1918, Paris, France

Danses Sacrée et Profane

Claude Debussy was commissioned by Pleyel Company in 1904 to write a piece that would showcase a new instrument invented by the company’s director, Gustave Lyon: the cross-strung harp. While the traditional harp is diatonic and includes seven pedals in order to change accidentals, the cross-strung harp, like a piano, is chromatic with a separate string for every note. Debussy thus wrote **Danses Sacrée et Profane**, including many chromatic passages that emphasized the new harp’s abilities. Though the cross-strung harp was soon abandoned, *Danses Sacrée et Profane* remains a major part of standard repertoire to this day and has been adapted for the traditional double-action harp. One of the major challenges of this piece is the amount of pedal changes that need to take place in these chromatic passages, as it was written with a different instrument in mind.

The piece was originally orchestrated for harp and string quintet (two violins, viola, cello, and double bass), but was later adapted for harp and chamber orchestra. The opening of *Danse Sacrée* is very slow and stately, and it maintains this relaxed, peaceful feeling throughout its development. The overall mood of this movement is very reminiscent of the “sacred,” moving through parallel harmonies typical of Debussy’s music. The piece moves into a pronounced triple meter in the *Danse Profane*, and while the harp explores variations on the initial theme, the stable foundation of the dance is maintained throughout the movement in the orchestra. *Danse Profane* reflects the profane not in the sense of obscenity, but in terms of earthly existence as opposed to the spirituality of the first movement.

—Notes by Frances Welsh ‘17

GIOACHINO ROSSINI

Born Feb. 29, 1792, Pesaro, Italy

Died Nov. 13, 1868, Paris, France

Overture to the opera *William Tell*

Rossini’s 38th opera, *William Tell*, composed in 1829, proved to be his last—although he was to live for almost 40 more years. Based on Schiller’s version of the 14th-century struggle of the Swiss fighting for liberté from the Austrians, the full opera (more than five hours in duration) receives only an occasional airing in opera houses these days. The work maintains its immortal status, however, through its finely crafted **Overture**, which has become a concert hall favorite.

Overture to William Tell is quite unique: it is in four connected sections, which imparts a feeling of a self-contained, descriptive symphony. The first part of the

Overture is a lyrical passage for a quintet of solo cellos accompanied by divided lower strings, which incorporates the opera's "love theme." A dramatic "storm scene" heralds the full orchestra with its stunning depictions of thunder and lightning from trombones and percussion. (This vivid passage is also symbolic as it represents the fury of the Swiss under their oppressors.) The *andantino* is a beguiling "pastoral interlude" with virtuosic parts for the warbling flute and English horn—imitating the traditional Swiss alphorn. Idyllic peace is shattered by a loud trumpet fanfare, which initiates an electrifying "gallop." The music reaches two climaxes and ends with an exuberant celebration as the Swiss forge their way to hard-won victory.

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GABRIEL FAURÉ

Born May 12, 1845, Pamiers, France

Died Nov. 4, 1924, Paris, France

Requiem

Fauré was one of the foremost French composers of his generation. His long career as a pianist, organist, and composer spanned almost 60 years, almost 40 of which were spent in the church. His first important position came at age 50, when he was appointed organist at the large Parisian church La Madeleine in 1895. He would later become director of Paris Conservatory, in 1905, and continued in that position until 1920, when increasing deafness forced the composer to step down. In his later years, Fauré was regarded as the model French composer, and his work influenced an entire generation of composers, including Copland, Elgar, Ravel, and Strauss. Fauré died in 1924 of pneumonia and was accorded a state funeral at La Madeleine.

Fauré's **Requiem** is widely considered his masterpiece, and it quickly entered the choral/orchestral canon alongside settings by Berlioz, Mozart, and Verdi. Unlike the more grandiose settings of these other composers, however, Fauré's *Requiem* is more contemplative and intimate. Fauré began work on his *Requiem* in 1887, purely, in his own words, "for the pleasure of it," though the death of his father in 1885, and of his mother in 1887, might have contributed to its genesis. A first "version" was completed in 1888, and was sung at a funeral service at La Madeleine. This performance included five movements: Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In Paradisum.

In the 1890s Fauré expanded the work by adding an Offertory and the Libera Me, and fleshing out the orchestra parts. Still later, in 1900, the composer prepared a version for full orchestra and choir, which his student, Roger-Ducasse, helped rewrite and probably re-orchestrate. This "full symphonic" *Requiem* was the standard for much of the 20th century, until the English conductor and composer John Rutter reconstructed the lost original chamber setting in the 1980s. Rutter's reconstruction does away with the full violins, winds, and brass of later versions and instead focuses on organ accompaniment with supporting color from lower strings and select winds and brass. This is the version we are performing tonight.

Unlike other settings of Requiem, Fauré's setting focuses on comfort and solace rather than the eternal judgment. Fauré said, "They say that my *Requiem* does not

express the terror of death; someone has called it a lullaby of death. But that is how I see death: as a happy deliverance, as a yearning for the joy that lies beyond, rather than as a sorrowful passing." Fauré chose his texts accordingly by avoiding the traditional "Dies Irae" sequence that focuses on God's wrath and even adding the antiphon "In Paradisum" from the burial service at the end.

Fauré's accomplishment has endured and his *Requiem* stands alongside those by Brahms and Durufié, the other two great contemplative *Requiem*s. Its message of hope and comfort etched into its first and last word, "Requiem" [rest] still resonates with its audiences today.

—Notes by Steven Zopfi

TEXTS AND TRANSLATIONS

I. Introitus - Kyrie

Choir, tenors

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

Grant them eternal rest, o Lord,
and may perpetual light shine upon them.

Sopranos

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.

Thou, o God, art praised in Sion, and
unto Thee shall the vow be performed in
Jerusalem.

Choir

Exaudi orationem meam
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy.

II. Offertorium

Altos, tenors

O Domine, Jesu Christe, Rex Glorïae
libera animas defunctorum
de poenis inferni et de profundo
lacu departed.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
from the pains of hells and from the
bottomless pit.

O Domine, Jesu Christe, Rex Glorïae
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus ne
cadant in obscurum.

Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them up.

Altos, tenors, basses

O Domine, Jesu Christe, Rex Glorïae
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

Baritone solo

Hostias et preces tibi Domine, laudis offerimus

We offer unto Thee this sacrifice of

tu suscipe pro animabus illis.
Quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eius.

Chorus

O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.

Amen.

III. Sanctus

Sopranos, tenors, basses

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis.

IV. Pie Jesu

Treble solo

Pie Jesu, Domine, dona eis requiem
dona eis requiem sempiternam requiem.

V. Agnus Dei

Tenors, choir

Agnus Dei, qui tollis peccata mundi
dona eis requiem.

Choir

Agnus Dei, qui tollis peccata mundi
dona eis requiem.

Tenors

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

Choir

Lux aeterna luceat eis, Domine
Cum sanctis tuis in aeternum,
quia pius es.

prayer and praise.

Receive it for those souls whom today we
commemorate.

Allow them, o Lord, to cross from death
into the life which once Thou didst promise to
Abraham and his seed.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the bottomless pit.

Nor let them fall into darkness.

Amen.

Holy, holy, holy, Lord God of Sabaoth

heaven and earth are full of Thy glory
Hosanna in the highest.

Merciful Jesus, Lord, grant them rest
grant them rest, eternal rest.

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

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

O Lamb of God, that takest away the sin
of the world, grant them rest,
everlasting rest.

May eternal light shine on them, o Lord,
with Thy saints for ever,
because Thou are merciful.

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

VI. Libera me

Baritone solo

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

Choir

Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira.

Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde.

Requiem aeternam dona eis Domine
et lux perpetua luceat eis.

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

VII. In Paradisum

Sopranos

In Paradisum deducant Angeli in tuo
adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem.

Chorus

Jerusalem

Sopranos

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

Chorus

Aeternam habeas requiem.

Grant them eternal rest, o Lord,
and may perpetual light shine on them.

Deliver me, o Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved
when thou shalt come to judge the world by
fire.

I quake with fear and I tremble
awaiting the day of account and the wrath to
come.

That day, the day of anger,
of calamity, of misery,
that day, the great day,
and most bitter.

Grant them eternal rest, o Lord,
and may perpetual light shine upon
them.

Deliver me, o Lord, from everlasting
death on that dreadful day when the
heavens and the earth shall be moved
when thou shalt come to judge the world by
fire.

May the angels receive them in Paradise,
at thy coming may the martyrs receive
thee and bring thee into the holy city
Jerusalem.

Jerusalem

There may the chorus of angels receive
thee, and with Lazarus, once a beggar,
may thou have eternal rest.

May thou have eternal rest.

CONCERTO/ARIA COMPETITION

University of Puget Sound Concerto/Aria Competition has been an honored tradition of the School of Music since 1981. Richard Kessler, a former faculty member, began this music competition in order to enhance the performance opportunities available to students in the School of Music. From its beginning, the program has been enormously successful. Puget Sound students participate each fall term in this highly competitive program. Contestants select and prepare a concerto or aria of their choice, then perform before a panel of judges. The winners of the competition perform in a celebratory public concert with the Symphony Orchestra or Wind Ensemble in the spring. The university is proud of all of the students who compete in the Concerto/Aria Competition. Many of the winners of this competition have also won national music competitions and are now members of professional chamber groups, orchestras, and opera companies.

- 1981–82 David Hensler, trumpet; Duane Karna, tenor
1982–83 Margaret McGee, soprano; Marjorie Skreen, piano
1983–84 Debra Kleiner, mezzo soprano; Cliff Robinson, piano
1984–85 Timothy Bozarth, piano; Douglas Hull, French horn
1985–86 Alayne Faraone, mezzo soprano; Laura Koehl, cello; Tamara
Meinecke, violin
1987–88 Rachel Coloff, soprano; Linda Stratton, piano
1988–89 Darrell Hunt, violin; Alexa Newby, piano
1989–90 Rachel Bowman, soprano; Yoshi Nagai, piano; Darrin Thaves, flute
1990–91 Miriam Chong, double bass; Robert McPherson, tenor
1991–92 Jodi Albrecht, clarinet; Shanie Johnson, oboe; Stephen Reis, cello
1992–93 Alison George, flute; Christine Padaca, piano
1993–94 Michael Leon-Guerrero, oboe; Dani Munsell, soprano
1994–95 Gwynne Kuhner, piano; Wayne Ledbetter, saxophone
1995–96 Erin Guinup, soprano; Brett Johnson, saxophone
1996–97 Keven Stewart, trombone; Monica Yu, piano
1997–98 Andrea Sato, piano; Jeremy Wendelin, alto saxophone
1998–99 Joseph Li, piano; Darren Sagawa, violin
1999–00 Tomiko Hamai, flute; Brian Knowlton, tuba; Tom Walworth, cello
2000–01 Richard Frey, marimba; Teresa Smith, soprano; Erik Steighner,
saxophone
2001–02 Joo Eun Pak, piano; Tasha Parker, soprano
2002–03 Noah Hock, viola; Josefina Mutascu, flute; Rebecca Schermerhorn,
soprano
2003–04 Jennifer Creek, piano; Erin McKibben, flute; Bina Peters, violin
2004–05 Ryan Bede, baritone; Rebecca Fay, soprano; Maureen McGee,
percussion
2005–06 Heidi Benson, mezzo-soprano; Beverly Brossmann, flute; Daniil
Davydov, violin
2006–07 Meese Agrawal, piccolo; Danya Clevenger, vocalist

2007–08 Colin Cronin, piano; John Harrison, baritone; Katelinn Shaw, violin
2008–09 Daniel Goodrich, saxophone; Linnea Johansen, violin; Brian
Roberts, French horn
2009–10 Sara Johansen, violin; Peter Nelson-King, trumpet; Kaleb Shelton,
piano
2010–11 Daniel Bahr, piano; Jinshil Yi, piano; Grace Youn, violin
2011–12 Chet Baughman, alto saxophone; Joseph R. Bozich, alto saxophone;
Rhiannon Guevin, soprano
2012–13 Faithlina Chan, cello; Andrew Friedman, clarinet; Brenda Miller, piano
2013–14 Bronwyn Hagerty, cello; Maggie Manire, soprano; Francis Welsh, harp

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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Saturday, April 26, 2 p.m. and 7:30 p.m. THEATER Sr. Theatre Festival 2014, *How I Learned to Drive* by Paula Vogel, directed by Gaby Gutierrez, Norton Clapp Theatre, Jones Hall. Tickets: \$8 general; \$6 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.3100, or visit tickets.pugetsound.edu. Remaining tickets available at the door. Mature subject matter.

Sunday, April 27, 2 p.m. PERFORMANCE: 23rd Annual Schneebeck Organ Recital, Joseph Adam, organ. Recital will include presentation of the School of Music Outstanding Alumni Award to Paul Fritts '73, Kilworth Memorial Chapel. Free

Wednesday, April 30, 7:30 p.m. GUEST PERFORMANCE: Grammy winning clarinet virtuoso, Eddie Daniels, with Jazz Band, Tracy Knoop, director, sponsored by ASUPS, Schneebeck Concert Hall. Tickets: \$10 general; \$4 PS community with ID. Tickets sold at Wheelock Information Center, 253.879.3100, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

MAY

Thursday, May 1, 5:30–7 p.m. GUEST LECTURE: "The Two Annas: Novels and a Memoir About the Caribbean Immigrant Experience," by Elizabeth Nunez, Rasmussen Rotunda, Wheelock Student Center. Part of The Caribbean Writer Series. Free

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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