

# CARNEGIE HALL



MARCH 2008

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# CARNEGIE HALL presents

Mon, Mar 10, 2008 at 8 PM  
Isaac Stern Auditorium / Ronald O. Perelman Stage

## THE CARNEGIE HALL NATIONAL HIGH SCHOOL CHORAL FESTIVAL

A Program of The Weill Music Institute at Carnegie Hall

CRAIG JESSOP, Conductor  
ORCHESTRA OF ST. LUKE'S

JANICE CHANDLER-ETEME, Soprano  
STEPHEN POWELL, Baritone

WILLIAM G. ENLOE HIGH SCHOOL SINGERS  
(Raleigh, North Carolina)  
Ann Johnson-Huff, Conductor

STATE COLLEGE AREA HIGH SCHOOL MASTER SINGERS  
(State College, Pennsylvania)  
Robert W. Drafall, Conductor

SAN MARCOS HIGH SCHOOL MADRIGAL SINGERS  
(Santa Barbara, California)  
Carolyn Teraoka-Brady, Conductor

BALTIMORE CITY COLLEGE HIGH SCHOOL CONCERT CHOIR  
(Baltimore, Maryland)  
Linda R. Hall, Conductor

*(Program on following page)*

*This concert is made possible, in part, by an endowment fund for choral music established by S. Donald Sussman in memory of Judith Arron and Robert Shaw.*

*Programs of The Weill Music Institute at Carnegie Hall are generously supported by the City of New York: Office of the Mayor, the Department of Cultural Affairs, and the New York City Council; and by the New York State Council on the Arts.*

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# CARNEGIE HALL

DANIEL E. GAWTHROP (b. 1949)  
"Sing Me to Heaven" (1993)  
PAUL A. AITKEN (b. 1970)  
"Flanders Fields" (1999)  
TRADITIONAL, arr. WILLIAM L. DAWSON (1899–1990)  
"In His Care-O" (1961)  
William G. Enloe High School Singers  
Ann Johnson-Huff, Conductor

MATTHEW HARRIS (b. 1956)  
"Blow, Blow Thou Winter Wind" (1995)  
RALPH VAUGHAN WILLIAMS (1872–1958)  
"O Mistress Mine" (ca. 1891–96)  
NILS LINDBERG (b. 1933)  
"Shall I Compare Thee to a Summer's Day?" (1992)  
JAAKO MANTYJARVI (b. 1984)  
"Double, Double, Toil, and Trouble" (1984)  
State College Area High School Master Singers  
Robert W. Drafall, Conductor

JAVIER BUSTO (b. 1949)  
"Ave Maria"  
DAVID DICKAU (b. 1953)  
"If Music Be the Food of Love"  
David Potter, Piano  
TRADITIONAL, arr. JOSHUA SHANK (b. 1980)  
"The Minstrel Boy"  
San Marcos High School Madrigal Singers  
Carolyn Teraoka-Brady, Conductor

M. THOMAS COUSINS (1927–2003)  
"Glorious Everlasting"  
W. Patrick Alston, Piano  
Z. RANDALL STROOPE (b. 1953)  
"Amor di mi alma"  
TRADITIONAL, arr. MARK BUTLER (b. 1963)  
"Signs of the Judgment"  
Baltimore City College High School Concert Choir  
Linda R. Hall, Conductor

*Intermission*

JOHANNES BRAHMS (1833–1897)

*Ein deutsches Requiem* ("A German Requiem") (1865–68)

- I. Selig sind, die da Leid tragen
- II. Denn alles Fleisch es ist wie das Gras
- III. Herr, lehre doch mich
- IV. Wie lieblich sind deine Wohnungen
- V. Ihr habt nun Traurigkeit
- VI. Denn wir haben hie keine bleibende Statt
- VII. Selig sind die Toten

**Orchestra of St. Luke's**

**Craig Jessop, Conductor**

**Janice Chandler-Eteme, Soprano**

**Stephen Powell, Baritone**

**Baltimore City College High School Concert Choir**

**San Marcos High School Madrigal Singers**

**State College Area High School Master Singers**

**William G. Enloe High School Singers**

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# CARNEGIE HALL



CARNEGIE HALL salutes

**Bank of America** 

Proud Sponsor of the 2007–2008 Season

## THE CARNEGIE HALL NATIONAL HIGH SCHOOL CHORAL FESTIVAL

Now in its fifth year, The Carnegie Hall National High School Choral Festival is a program of The Weill Music Institute at Carnegie Hall. It brings together top high school choirs from across the US, chosen by taped audition for an intensive yearlong program guided by Maestro Craig Jessop, Music Director of the Mormon Tabernacle Choir. In the fall, the participating choral directors are flown by Carnegie Hall to Salt Lake City, Utah, for a Professional Development weekend, during which they prepare the featured work in score study sessions with Dr. Jessop and participate in the rehearsal process of the Mormon Tabernacle Choir. Dr. Jessop subsequently visits each participating high school in January or February for a full day of rehearsals of the featured work. The choirs then spend four days in March rehearsing in New York City, culminating in the final concert at Carnegie Hall with the Orchestra of St. Luke's.

The 2008–09 National High School Choral Festival will be presented as part of *Honor! A Celebration of the African American Cultural Legacy*, curated by Jessye Norman. Participating choirs will have the opportunity to twice perform Michael Tippett's *A Child of Our Time*, the featured work, once at Carnegie Hall and once at the Apollo Theater.

Applications are currently being accepted for the 2008–09 season and are due by May 2, 2008. Choirs will receive selection notification by May 30, 2008. The application form can be downloaded online by visiting [carnegiehall.org/hchoralfestival](http://carnegiehall.org/hchoralfestival). For further information about The Carnegie Hall National High School Choral Festival, please contact The Weill Music Institute at 212-903-9625 or [hchoralfestival@carnegiehall.org](mailto:hchoralfestival@carnegiehall.org).

The Weill Music Institute at Carnegie Hall creates broad-reaching music education programs, playing a central role in Carnegie Hall's commitment to making great music accessible to as many people as possible through creative musical interaction and inspiring lifelong learning. Educational programs are woven into the fabric of the Carnegie Hall concert season, with opportunities for preschoolers to adults, new listeners to emerging professional musicians. With its access to the world's greatest artists and latest technologies, The Weill Music Institute is positioned to inspire the next generation of music lovers, nurture tomorrow's musical talent, and shape the evolution of music education itself. The Weill Music Institute annually serves over 115,000 children, students, teachers, parents, young music professionals, and adults in the New York City metropolitan area, across the US, and around the world.

# NOTES on the program

BY WALTER FRISCH

## JOHANNES BRAHMS *Ein deutsches Requiem* (A German Requiem)

Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna.

The Carnegie Hall premiere of *A German Requiem* took place on November 27, 1891, with Clementine DeVere, soprano; Heinrich Meyn, baritone; the Oratorio Society of New York; and the New York Symphony Orchestra conducted by Walter Damrosch.

Performance time: approximately 70 minutes.

Brahms's *German Requiem* has become such a staple of the choral-symphonic repertory that it is easy to lose sight of its profound originality. Brahms's Classical and Romantic predecessors in the Austro-German tradition—Haydn, Mozart, Beethoven, and Schubert—whether observant Catholics or not, had almost all used the standard Latin texts in their masses. Brahms took an entirely different path—hence the special title of his piece. For his *German Requiem*, he turned to his own native language and to what he felt was the most important text in it: the Bible in Martin Luther's translation. A Protestant from Hamburg, Brahms once remarked, "People don't realize that we North Germans long for the Bible every day. In my study I can pull out my Bible right away, even in the dark."

Brahms did not attend church as an adult, nor did he write any liturgical music. For him, the Luther Bible was as much a poetic and literary source as a sacred

one. In the *German Requiem*, Brahms acted as his own librettist, as it were, interweaving 16 different passages from the Old and New Testaments and the Apocrypha. The texts focus not on the terror of death but on consolation and hope among the living. There is little conventional Christian prayer; the names Jesus and Christ appear nowhere in the *German Requiem*. Only the Lord (*Herr*) is addressed directly.

Brahms may have planned his *Requiem* as early as 1861; a page on which he wrote out the texts for all seven movements is on the verso of a work known to have been composed in that year. But the first mention of the *Requiem* in his correspondence—and the likely date of his earliest real compositional activity on it—came only in spring 1865. One impetus may have been the death of Brahms's mother, Christiane, in February of that year. She is often associated specifically with the fifth movement, which was added to the *Requiem* only after its pre-

miere in 1868. An authoritative biographer of Brahms, Florence May, reported that Brahms had been thinking of his mother when writing that movement. But his mother's death may have played a more significant role in getting the whole *Requiem* underway. Anyone who has read her letters to Brahms will recognize the same steadfast, unpretentious piety that is reflected in the words and music of the *Requiem*.

The *German Requiem* was also a memorial to another figure of parental authority for Brahms, Robert Schumann, who had died many years earlier in 1856, but whose importance for Brahms remained undiminished. Brahms commented to his friend Joseph Joachim in 1873 that "you ought to know how much a work like the *Requiem* belongs to Schumann." Brahms may have been aware that Schumann had himself contemplated writing a German requiem. In any case, Brahms's *Requiem* was the first work that realized the enormous promise Schumann had found in the younger composer.

In overall design, the *German Requiem* forms a great arch in seven movements. It is anchored on both ends by movements in F major, whose texts were carefully selected by Brahms to complement each other. The first movement begins with a passage from the Gospel of Matthew, "**Selig sind, die da Leid tragen**" ("Blessed are they that have sorrow"). The seventh movement begins with the Book of Revelation, "**Selig sind die Toten, die in dem Herrn sterben**"

("Blessed are the dead, which die in the Lord"). At the center of the *Requiem*'s arch is the fourth movement, "**Wie lieblich sind deine Wohnungen**" ("How lovely are thy dwelling places"), which is perhaps the most beloved part of the work, and the only one that is sometimes performed alone. Here Brahms offers a vision not of anguish or torment, but of beauty and security, taken from Psalm 84. Brahms sets these words to a lilting theme and accompaniment in 3/4 meter that most resemble a Viennese waltz. He thus brings a more popular or accessible style into the very heart of his *Requiem*. This is no simple dance, however. Brahms includes a fugal development at "die loben dich immerdar" ("they praise you evermore"). And the main vocal melody of the movement is fashioned as an inversion of the introductory orchestral theme. The midpoint of the *Requiem* thus reflects the same principle of mirror symmetry that informs the two outer movements.

Brahms told the choral conductor Siegfried Ochs that much of the *Requiem* was based on a chorale melody, but did not specify the actual tune. Ochs identified it plausibly as "Wer nur den lieben Gott lässt walten" ("Who only lets beloved God rule"). The profile of that chorale can be heard in the orchestra at the beginning of the first movement and in the stern vocal melody of the second. This second movement, "**Denn alles Fleisch es ist wie das Gras**" ("For all flesh is as grass"), based on the letters of Peter and

James in the New Testament, is a different kind of dance in 3/4 meter from that in the fourth movement—a somber sarabande that is also a funeral march, indicated to be played *langsam, marschmässig* (“slowly, like a march”). Brahms adapted this movement from an instrumental one he had drafted in the mid-1850s for a two-piano sonata, which then became a draft of a symphony, and was eventually completed as the D-Minor Piano Concerto, Op. 15.

After two purely choral movements, the baritone soloist enters in the third, “**Herr, lehre doch mich**” (“Lord, make me to know”), set to words from Isaiah. If the second movement was more reminiscent of Bach in its treatment of the chorale, this movement culminates in an expansive and positively Handel-like fugue at the words “Der Gerechten Seelen sind in Gottes Hand” (“But the souls of the righteous are in the hand of God”). The fugue is underpinned for 36 measures by a continuous pedal point on D played by the trombones, tuba, and timpani—an effect that was widely noted, and almost as widely condemned, at the first performance of this movement in Vienna, especially because the percus-

sionist managed to play *fortissimo* and drown out most of the other players.

The fifth movement, “**Ihr habt nun Traurigkeit**” (“And ye now therefore have sorrow”), is the most intimate and delicate in the *Requiem*. Its tone of consolation has been prepared by the fourth movement but now is focused on the voice of a soprano soloist, who sings in counterpoint with a plaintive solo oboe.

The sixth movement, “**Denn wir haben hie keine bleibende Statt**” (“For we do not have a lasting place”), brings back the baritone soloist and the more turbulent mood of the second and third movements. It is literally the most apocalyptic movement of the *Requiem*, as it grimly evokes (with words from Paul’s letters to the Corinthians) the trumpet of the Last Judgment and asks defiantly, in a passage of enormous declamatory force, “**Tod, wo ist dein Stachel?**” (“Death, where is thy sting?”). The answer is provided by the second large fugue of the *Requiem*, “**Herr, du bist würdig**” (“Lord, you are worthy”), which creates a glorious culmination to the *Requiem*. After this, the quiet affirmation of the seventh movement seems the only appropriate conclusion.

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Walter Frisch’s writings include *Brahms: The Four Symphonies* (Yale University Press).

# THE Artists

## CRAIG JESSOP

Craig Jessop was appointed music director and conductor of the Mormon Tabernacle Choir in December 1999, having served as the Choir's associate director since 1995.

Before his appointment with the Choir, Dr. Jessop was a lieutenant colonel in the US Air Force music programs, where he served as director of the USAF Singing Sergeants in Washington, DC (1980–87); as commander and conductor of the Band of the US Air Forces in Europe at Ramstein, Germany (1987–91); and as commander and conductor of the Air Combat Command Heartland of America Band (1991–95). He has also been music director of the Maryland Choral Society, the Rhineland-Pfalz International Choir of Germany, and the Omaha Symphonic Chorus.

At the Opening Ceremony of the 2002 Olympic Winter Games in Salt Lake City, Dr. Jessop conducted the Mormon Tabernacle Choir and Utah Symphony, working with world-renowned artists Sting and Yo-Yo Ma and composers John Williams and Michael Kamen. In 2003, Dr. Jessop conducted the Choir at the Tanglewood Festival, and prepared the singers for a



Jamie Layne

performance of *A German Requiem* at that prestigious venue with the Boston Symphony Orchestra and Rafael Frühbeck de Burgos. In 1999, Dr. Jessop was asked to step in for Robert Shaw to conduct the concert and subsequent recording of Mr. Shaw's English adaptation of the same piece with the Mormon Tabernacle Choir and the Utah Symphony.

In addition to his work as a conductor, Dr. Jessop has been active as a baritone vocalist, first as a member of the Mormon Tabernacle Choir, and later with the choirs of Helmuth Rilling and John Rutter and with the Robert Shaw Festival Singers. He is a previous winner of the Metropolitan Opera regional auditions and San Francisco Opera auditions, and has participated in the Merola Opera training program of the San Francisco Opera.

## JANICE CHANDLER-ETEME

Janice Chandler-Eteme has long been among America's foremost lyric sopranos, singing an astonishing range of literature with the world's top orchestras and conductors. Her current season includes her Dallas Opera debut as Clara in *Porgy and Bess*, *Messiah* with the Minnesota Orchestra, *Missa solemnis* with the National Philharmonic, and Beethoven's Ninth Symphony with the Detroit Symphony.

Mahler's Second Symphony figured prominently in Ms. Chandler-Eteme's 2006–07 season, a work she performed with Maestro Temirkanov and Rome's Santa Cecilia Orchestra, with the Nashville Symphony under Leonard Slatkin, and



with the Pacific Symphony under Carl St. Clair. This same season, she also performed *Porgy and Bess* at the Kennedy Center, and toured France with the Orchestre National des Pays de la Loire, performing Villa-Lobos's *Bachiana Brasileira* No. 5.

## STEPHEN POWELL

In 2007–08, Stephen Powell makes his San Francisco Opera debut singing Sharpless in *Madama Butterfly*; appears with the Washington Concert Opera as Riccardo in *I puritani* conducted by Antony Walker; appears with North Carolina Symphony as Count in *Le nozze di Figaro* conducted by Grant Llewellyn; and performs Germont in *La traviata* with Arizona Opera and Figaro in *Il barbiere di Siviglia* with Hawaii Opera Theater. Mr. Powell also joins Austin Lyric Opera for its fall gala concert and performs *Messiah* with Rochester Philharmonic Orchestra, *Carmina Burana* with Oregon Symphony



Christian Poland

conducted by Carlos Kalmar, and Beethoven's *Missa solemnis* with Singing City Choir.

Past operatic highlights include Camoëns in *Dom Sébastien*

(Opera Orchestra of New York), Germont in *La traviata* (Utah Opera), Jochanaan in *Salome* (Cleveland Opera), Zurga in *Les pêcheurs de perles* (Kentucky Opera and New York City Opera), and Marcello in *La bohème* (Lyric Opera of Chicago).

On the concert stage, Mr. Powell's performances include *Carmina*

*Burana* (Atlanta Symphony Orchestra, Brooklyn Philharmonic, The Philadelphia Orchestra, and San Francisco Symphony), Elgar's *Dream of Gerontius* (North Carolina Symphony), and *Messiah* (Milwaukee Symphony Orchestra, Rochester Philharmonic, Alabama Symphony Orchestra, and Orchestre symphonique de Montréal).

## WILLIAM G. ENLOE HIGH SCHOOL CHORUS

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The William G. Enloe High School Choral Department consists of an Opera Theater / Music Theater class and five choirs. The Chamber Choir and the Advanced Women's Ensemble study a wide array of challenging repertoire and perform for numerous local and national events throughout the school year. Students from the Chamber Choir and Advanced Women's Ensemble participate in countless honors choirs; past tours include performances in Australia, Europe, and North America. In 2006, they were

chosen to perform for a special event at the North Carolina Music Educators' Conference and, in 2007, at the Founding of Jamestown Settlement Celebration in May of 2007, featuring guest speakers Judge Sandra Day O'Connor and President George Bush.

This past year's performances included the world premiere of award-winning pianist and composer Joel A. Martin's *Requiem for Peace*, featuring the poem "Caged Bird" by Dr. Maya Angelou.

## ANN JOHNSON-HUFF

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Ann Johnson-Huff earned her bachelor's degree with concentrations in Choral Conducting / Music Education and Voice from Illinois Wesleyan University in Bloomington, Illinois. She has taught in Illinois and Wisconsin, and she is currently the choral director at William G. Enloe High School in Raleigh, North Carolina. Huff serves on the executive board for the North Carolina

Music Educators' Conference and is currently Chair for the High School Choral Section. She has received a Golden Apple Teaching Award, and was a nominee for Chapel Hill High School Teacher of the Year and Disney Teacher of the Year. She has been a guest on *Meet the Teacher* with Zora Rashkis, Public TV Station, and with William Friday on *North Carolina People*, WUNC-TV.

## THE WILLIAM G. ENLOE HIGH SCHOOL CHORUS

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### SOPRANO

Jennifer Ashton  
Allison Bonner  
Alexandra Bowers  
Lacey Castleberry  
Stephanie Contestable-  
Grudier  
Heather Cruickshanks  
Kelly Dunseath  
Anna Grace FitzGerald  
Alexandra Fontana  
Natalie Griffie  
Arlie Honeycutt  
Mara Howard-Williams  
Samantha Ingram  
Helen Johnston  
Amy Kemp  
Katelyn Lee  
Laura Levine  
Kathryn Martin  
Lynn McLean

Carolina Morales  
Jacqueline Navarro  
Lauren Porter  
Lea Preston  
Lindsay Register  
Elizabeth Ruf  
Sarah Chaughnessy  
Laura Sprafley  
Krista Vrabel

### ALTO

Cherise Batts  
Sarah Bemold  
Brooke Blanton  
Abigail Bogardus  
Laura Buff  
Tifani Caldwell  
Sarah Cohen  
Hannah Darst  
Heidi Dunseath  
Alison Grady

Katie Komorek  
Meagan Meekins  
Rebecca Miller  
Colleen Muse  
Sarah Park  
Wilson Sayre  
Lauren Schofield  
Alessandra Seal  
Jessica Speake  
Taylor Spiers  
Abigail Swank  
Hannah Teator  
Madhu Valimiri  
Allison Waller  
Ailta Williams  
Suzanna Ziko

### TENOR

Nick DeVito  
Justin Ellis  
David Gwynn

William Lehmann  
Robert Narron  
Peter O'Neal  
Walker Sherk  
Logan Sutton

### BASS

Daniel Cryer  
Marc Denning  
Ellis Gyongyos  
Ian Harwood  
Alejandro La Rosa  
James Mariowe  
Matthew Mollenkopf  
Eric Vozzo  
Andrew Way  
Markel Williams

## STATE COLLEGE AREA HIGH SCHOOL MASTER SINGERS

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The State College Area High School Master Singers were formed in the fall of 1996. Under the direction of Robert W. Drafall, the Master Singers have distinguished themselves in earning superior ratings at adjudicated festivals in New York City, Toronto, Virginia Beach, and Chicago. They were invited to participate in a master class with the famed a cappella ensemble Chanticleer, and have collaborated with the Central Pennsylvania Youth Orchestra, and with the State

College Choral Society and Orchestra in a performance featuring Metropolitan Opera Audition winners. Other past performances include the 1999 Heinz Chapel Chamber Choir Invitational, the Central Pennsylvania Festival of the Arts, the 2003 Celebration of African American Spirituals, and a joint concert with Penn State's Essence of Joy. European Concert Tours in 1999, 2003, and 2006 have taken the Master Singers to Ireland, Wales, England, France, Italy, and Switzerland.

## ROBERT W. DRAFALL

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Chicago native Robert W. Drafall is currently in his 27th year as a choral music educator. He was appointed Director of Choirs and Vocal Studies at State College Area High School in the fall of 1996. Prior to his tenure at State College, he directed choirs at Williamsport (Pennsylvania) Area High School, and taught in the Chicago suburban area for 11

years. Mr. Drafall has guest conducted numerous festivals in Illinois, Maryland, Delaware, and Pennsylvania, and has been a member of the adjunct conducting faculty at Penn State University. In 2001, Mr. Drafall was named *State College Magazine's* Teacher of the Year, and was nominated for Disney's American Teacher Awards in the Performing Arts.

## STATE COLLEGE AREA HIGH SCHOOL MASTER SINGERS

### SOPRANO

Karen Alley  
Charlotte Bahndleth  
Julia Brasseur  
Christer Buckley  
Veronica Byron  
Gina Cordell  
Anna Dorsey  
Anna Fevraisen  
Kayla Foster  
Julianne Hackman  
Elizabeth Harbison  
Alissa Han  
Kristen Lightner  
Courtney Lope  
Leah Mueller  
Kathleen Murphy  
Grace Shafer  
Chloe Weaver  
Julia Wilkinson

### ALTO

Hilary Caldwell  
Liz Fontaine  
Sarah Gamble  
Rachel Johnson  
Amanda Jones  
Kristin Kerns  
Alison Moroney  
Carinna Munn  
Amy Quinn  
Emily Roth  
Elizabeth Shafer  
Maddie Sherlock  
Laurel Small  
Charlotte Stevenson  
Jillian Warburton  
Amberlee Weber  
Madhumita Yennawar

### TENOR

Adam Baker  
Patrick Coyle  
Matthew Curtis  
Ford DeCastro  
Andy Foard  
Chris Good  
Ethan Gwynn  
Sam Heppelmann  
Ethan Kennedy  
Praveen Pandian  
Jon Steindorf  
Christopher Tuana-Carleton  
Jacob Weim  
Zachary Zimble

### BASS

William Barksdale  
Logan Beard  
Bill Brotzman  
Dave Cole  
Dominic Geleskie  
Paul George  
Chris Hollibaugh  
Randy Hulet  
Jeff Kail  
Andrew Lentz  
Carl Pilet  
Eric Posatko  
Kevin Supina  
J. J. Thonchick  
Alex Wavrock  
Alex Waters

## SAN MARCOS HIGH SCHOOL MADRIGAL SINGERS

San Marcos High School is a California Distinguished School located in Santa Barbara, California. This public high school has distinguished itself from others in the district by moving to the 90-minute block schedule. The Madrigal Singers, one of five choral groups in the vocal music department, performs a varied repertoire of choral literature, ranging from Renaissance to contemporary, for festivals and the general community. In

the last four years, the group has consistently received superior ratings at state and regional festivals in California. In 2006, the Madrigal Singers performed at the invitational National Festival of Gold in New York City, featuring some of the country's finest ensembles, and received a first-place score. The Madrigal Singers have performed for Donald Brinegar, Lynne Gackle, Anton Armstrong, André Thomas, and Weston Noble.

## CAROLYN TERAOKA-BRADY

Carolyn Teraoka-Brady is enjoying her ninth year as both Director of Vocal Music at San Marcos High School and co-curricular chair of Performing Arts in the Santa Barbara High School District. Prior to her teaching at San Marcos, Teraoka-Brady taught junior high instrumental and choral music for 18 years. An active member of the American

Choral Directors Association, the California Association for Music Education, and the Southern California Vocal Association, Carolyn was named the Santa Barbara County Teacher of the Year in 1999. She has been married to her supportive husband Bill for 22 years, and they proudly have one daughter, Katherine, in her first year of college.

## SAN MARCOS HIGH SCHOOL MADRIGAL SINGERS

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### SOPRANO

Chelsea Chaves  
Megan Groenveid  
Tara Logan  
Joanna Lynn Jacobs  
Eliot Spaulding  
Frankie Victoria  
Alyssa Young

### ALTO

Angie Afman  
Kristy Hepp  
Casey McAdams  
Courtney Owen  
Kristan Sharer  
Colette Turner

### TENOR

Colin Barkley  
Angky Budiardjono  
Connor Fatch  
Austin Hunt  
Tad Murrroughs  
Landon Rank  
Will Schneiderman

### BASS

Ian Donahue  
Gary Fields  
Mac Gestow  
Michael Ochi  
Haji Sailors  
Ricardo Sanchez

## BALTIMORE CITY COLLEGE HIGH SCHOOL CONCERT CHOIR

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For 168 years, Baltimore City College has stood as the "Castle on the Hill." A tradition of singing began years ago with the triumphant voices of the male glee club, and it has continued with the development of an elaborate choral program that has garnered a reputation as one of the finest high school ensembles in the region. The Baltimore City College High School Concert Choir, one of four choirs, consists

of 50 selected students. The Choir has been privileged to share the stage with the Baltimore Symphony Orchestra, the Morgan State University Choir, and the Baltimore Choral Arts. With the support of music supporters and foundations, the Choir has traveled abroad and performed widely in Italy, France, and Spain. The Choir has been under the direction of Linda R. Hall for 20 years.

## LINDA R. HALL

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Linda R. Hall has served as the choral director for the four choirs at Baltimore City College High School in Maryland for nearly two decades. Ms. Hall is grateful to have received numerous accolades for her commitment to excellence in music education, including: the Alumnae of Excellence Award from Shenandoah University; the Excellence Merit Achievement Initiative for Maryland's Minority Students Award; the Baltimore

City Council's Teacher of the Year Award; the Outstanding Teacher Award from Baltimore City Community College; and the Teacher Recognition Award from Johns Hopkins University Center for Talented Youth. Ms. Hall is honored to have worked with the Washington Performing Arts Society's Men and Women of the Gospel, and to conduct the world premiere of *INDABA!*, written and performed with Sweet Honey In The Rock.

## THE BALTIMORE CITY COLLEGE HIGH SCHOOL CONCERT CHOIR

### SOPRANO

Manah Ash  
LaChelle Alston  
Meagan Chappell  
Cassandra Cobbs  
Johanna Hammock  
Symone Harcum  
Stephanie Mickens  
Kashae Moody  
Ashley Mooring  
Sheila Moser  
Anais Naharro-Murphy  
Sydney Newton  
Aris Oliver  
Jessica Paylor  
Deshay Redd

Talari Richardson  
Tashera Robertson  
Jacqueline Smith  
Melissa Victor

### ALTO

Brittany Adams  
Jessica Brookington  
Kira Brown  
Brittney Butler  
Imani Carter  
Jamila Davis  
Rebiah Elisa  
Ashley Felder  
Tiffany Giles  
Blair Green

Shari Groover  
Jasmine Johnson  
Lindsay Johnson  
Sache' Jones  
Sharese Jones  
Shauna Jones  
Julia Queale  
Bronna Rouse  
Teniera Watkins  
Ashley White  
Jade Williams

### TENOR

John Greene  
Therm James  
Christian Midder

Darren Ross  
Leroy Smith  
Bryant Stevenson  
Dominick Walker  
Josiah Wise

### BASS

Brian Ajayi  
Akinwumi Alo  
Joseph Eldridge  
Deontay Gray  
Ryan Harrison  
Jamal Jones  
Marcus Smith  
Marquise White

## ORCHESTRA OF ST. LUKE'S

The 2007–08 season marks the 33rd year of America's foremost chamber orchestra, the Orchestra of St. Luke's. The musical organization began as a chamber ensemble in the Church of St. Luke in the Fields in New York's Greenwich Village, and comprises the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, and the St. Luke's Arts Education Program. St. Luke's currently performs approximately 100 orchestral, chamber, and educational concerts throughout New York each year, all showcasing the hallmark collaborative spirit that has garnered consistent critical acclaim for vibrant music making of the highest order.

Formed at the Caramoor International Music Festival in the summer of 1979, the Orchestra evolved from the St. Luke's Chamber Ensemble (founded in 1974), with Ensemble members forming the Orchestra's artistic core as principal players. In addition

to being presented by Carnegie Hall in an annual series in Stern Auditorium / Perelman Stage, the Orchestra of St. Luke's continues a 20-year collaborative relationship with that institution that currently includes participation in such Carnegie events as the Choral Workshop, Family Concerts, and concert presentations of musical theater, including the recent presentation, recording, and telecast of Rodgers and Hammerstein's *South Pacific*. The Orchestra is also engaged throughout the year in a number of artistic collaborations, which this season includes performances with the Paul Taylor Dance Company at City Center and the complete "Brandenburg" Concertos at the Kennedy Center in Washington, DC, and serves each summer as the orchestra-in-residence at the Caramoor Festival.

In chamber music, St. Luke's performs three concert series annually: two series at the Morgan

Library and Museum and Brooklyn Museum, and *Second Helpings*, a contemporary music series taking place both at the Chelsea Art Museum and at Dia:Beacon. The St. Luke's Arts Education Program comprises free education performances and yearlong in-school residencies supported by professional development for teachers and standards-based curriculum materials. Twenty thousand New York City school children and

their teachers are served by the program annually.

In addition to recordings on its own label, St. Luke's Collection, the orchestra has an extensive discography of over 65 releases that includes three Grammy Award-winning recordings.

WQXR is the radio partner for Orchestra of St. Luke's. For St. Luke's calendar of events and more information, visit [OSLmusic.org](http://OSLmusic.org).

## ORCHESTRA OF ST. LUKE'S

Marianne C. Lockwood, *Executive Director and President*

Katy Clark, *Managing Director and Vice President*

Elizabeth Ostrow, *Vice President of Artistic Planning*

### VIOLIN

Naoko Tanaka,  
concertmaster  
Krista Bennion Feeney  
Mayuko Fukuhara  
Mitsuru Tsubota  
Robin Bushman  
Karl Kawahara  
Anca Nicolau  
Ellen Payne  
Marilyn Reynolds  
Robert Shaw  
Susan Shumway  
Mineko Yajima  
Christoph Franzgrote  
Conrad Harris  
Naomi Katz  
Rebecca Muir  
Elizabeth Lim Dutton  
Laura Saatan

### VIOLA

Maureen Gallagher  
Louise Schulman

Ronald Carbone  
David Cerutti  
Lois Martin  
Ann Roggen

### CELLO

Myron Lutzke  
Caire FitzGerald  
Karl Bennion  
Matthew Herren  
Maxine Neuman  
Loretta O'Sullivan

### BASS

John Feeney  
Anthony Falanga  
Lewis Paer  
Melanie Punter

### FLUTE

Elizabeth Mann  
Sheryl Henze  
Kathleen Nester

### OBOE

Stephen Taylor  
Melanie Feld

### CLARINET

Jon Manasse  
Gerhardt Koch

### BASSOON

Cynde Iverson  
Thomas Seftovic

### FRENCH HORN

William Purvis  
Stewart Rose  
Scott Temple  
Patrick Pridemore

### TRUMPET

Carl Altbach  
Louis Hanzlik

### TROMBONE

Michael Powell  
Ken Finn  
John Rojak

### TUBA

Kyle Turner

### TIMPANI

Barry Centanni

### PERCUSSION

John Leister  
David Nyberg

### HARP

Deborah Hoffman  
Sara Cutler

### ORGAN

Richard Elliott