

# *Winter Choir Concert*

## Lawrence University Choirs

Viking Chorale  
Concert Choir  
Cantala

*Shannon Gravelle and Phillip A. Swan, conductors*

### Guest artists:

Kivie Cahn-Lipman, cello

Brian Pertl, singing bowl

Leila Ramagopal Pertl, harp

Kathy Privatt, Cantala staging

Mauriah Donegan Kraker, Cantala choreography

Friday, February 28, 2025

7:30 p.m.

Lawrence Memorial Chapel

**Viking Chorale**  
Shannon Gravelle, conductor

<i>When I Rise Up</i>	J. David Moore (b. 1962)
<i>Bamthatha</i>	South African Freedom Song
<i>Verleih uns Frieden</i>	Felix Mendelssohn (1809-1847)
<i>Les Chansons des Roses</i> V. Dirait-on	Morten Lauridsen (b. 1943)
<i>“Hope” is the Thing with Feathers</i>	Giulio De Carlo (b. 1981)

**Concert Choir**  
Shannon Gravelle, conductor

<i>Short is Time</i>	Forrest Pierce
<i>Vier Quartette</i> , op. 92 IV. Warum	Johannes Brahms (1833-1897)
<i>Из вечности музыка (Suddenly Music Sounded)</i>	Sergei Taneyev (1856-1915)
<i>When the Violin</i>	Reena Esmail (b. 1983)

Kivie Cahn-Lipman, cello  
Auden Svoboda, Chelsea Dongas, Franklin McIntire,  
Megan Smith, Curtis Anderson, soloists

*Joyce Songs*

IV. Winds of May

VII. The Bat

Alexander Johnson '12

(b. 1990)

*World Premiere*

*Gloria*

III. Cum Sancto Spiritu

Hyo-Won Woo

(b. 1974)

### **Cantata**

Phillip A. Swan, conductor

Kathy Privatt, staging

Mauriah Donegan Kraker, choreography

## **LESSONS FROM AN UNEXPECTED JOURNEY**

### **FAITH**

*O Virtus Sapientiae*

Hildegard von Bingen

(1098-1179)

Brian Pertl, singing bowl

### **BIG DREAMS**

*I Rise: Women in Song*

Esmail

I. The Beauty of Their Dreams

Thea Weinbeck, Ben Frueh, Mia Kraker, Ellie Lutterman, violin

Megan Mendyke, Izzie Smith, viola

Annika Schmidt, Alice Miller, cello

Cooper Luedtke, bass

Greta Wright, flute

Leila Ramagopal Pertl, harp

### **ECSTATIC JOY**

*Spiritus Domini*

Michele Josia

(b. 1974)

## CONFUSION/PROCESSING THE CHANGES

*Singkap Siaga*

Tracy Wong  
(b. 1983)

Logan Kane, Sienna Falanga, Ruby Recht-Appel, Grace Ryden, soloists  
Aimsley Shearer, Erin Tankersley, dancers

## DIFFICULTY/DIGGING DEEP

*The Valley*

Jane Siberry  
(b. 1955)  
arr. Beth Hanson

## MOVING FORWARD

*Come Alive*

Benj Pasek/Justin Paul  
(b. 1985)/(b. 1985)  
arr. Mark Brymer  
(b. 1957)

## LEGACY

*Flight*

Craig Carnelia  
(b. 1949)  
arr. Ryan Murphy  
(b. 1971)

Mia Kraker, Thea Weinbeck, violin  
Megan Mendyke, viola  
Annika Schmidt, cello  
Cooper Luedtke, bass

*We collectively acknowledge that Lawrence University is situated on  
the ancestral homelands of the Menominee and Ho-Chunk people.*

## Texts, Translations, and Notes

### VIKING CHORALE

*When I Rise Up* – Text by Wendell Berry (b. 1934)

Wendell Berry is a poet, essayist, farmer, and environmental activist. This particular poem advocates for living simply, embracing nature, and prioritizing values like love, community, and spirituality.

When I rise up,  
let me rise up joyful  
like a bird.

When I fall,  
let me fall without regret  
like a leaf.

*Bamthatha* – South African Freedom Song

Bamthatha	He's locked up
Bambeka eIsland.	Sent to Robben Island.
Wasuka wakhala wathi: "amandla"	We shall never sorrow: "Power to the people."

Kawuthethe	Speak out loud
Thetha Winnie, thetha,	Speak out, Winnie, speak out,
Thetha Winnie, thetha: Khulul isizwe.	Speak out to the people: Freedom to our land.

During the Apartheid, Bishop Desmond Tutu visited Winnie Mandela, who was banned from participating in public life due to her activism work. Her husband, Nelson Mandela, was serving a life sentence in prison. Winnie was not allowed to leave her yard, so Bishop Tutu celebrated Holy Communion with her by standing on the other side of her fence. All three of them worked resisting the oppressive forces of the minority government, bringing hope to their community, seen in the text of the piece.

*Verleih uns Frieden* – Felix Mendelssohn

Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten!

Es ist doch ja kein anderer nicht, der für uns könnte streiten, denn du unser Gott alleine.

Grant us peace graciously, Lord God, in our time!

There is indeed no other who could fight for us than You, Our God, alone.

*Verleih uns Frieden* is a choral cantata – a setting of a prayer for peace by Martin Luther. The verse is repeated three times: first with the tenors/basses in unison, then as a melody/counter melody duet with the treble voices and tenor/bass voices, and finally as a chorale setting. Originally with orchestra, the instrumental parts provide independent moving material that have different scoring for each of the three settings of the choir.

*Dirait-on* – Morten Lauridsen

Abandon entouré d'abandon,  
tendresse touchant aux tendresses...  
C'est ton intérieur qui sans cesse  
se caresse, dirait-on;

se caresse en soi-même,  
par son propre reflet éclairé.  
Ainsi tu inventes le thème  
du Narcisse exhaucé.

Rainer Maria Rilke (1875-1926)

Abandon encircled by abandon,  
Tenderly brushing upon tenderness...  
It is you who endlessly  
cherishes yourself, so they say;

Cherish yourself all the same,  
by your own reflection enlightened.  
Thus you discover the theme  
of Narcissus fulfilled.

Translation by Rachel Hannel  
Leech '26

Written in 1993, this is the fourth piece in Lauridsen's choral cycle *Les Chansons des Roses*. The predominant harmonic language is the use of coloristic chords, such as seventh chords, added ninths, and suspended chords. In this piece, imagine a red rose, fully open but without any withering or drooping petals. The rose is perfect in itself.

***“Hope” is the Thing with Feathers*** – Text by Emily Dickinson (1830-1886)

“Hope” is the thing with feathers -  
That perches in the soul -  
And sings the tune without the words -  
And never stops - at all -

And sweetest - in the Gale - is heard -  
And sore must be the storm -  
That could abash the little Bird  
That kept so many warm -

I've heard it in the chilliest land -  
And on the strangest Sea -  
Yet - never - in Extremity,  
It asked a crumb - of me.

Using body percussion, De Carlo's setting of this famous Dickinson text gives the idea of hope as something that is active and attainable, not a wistful thought. Hope, the hope, is persistent throughout the piece, rarely disappearing for long.

## CONCERT CHOIR

*Short is Time* - Text by Christina Rossetti (1830-1894)

Short is time, and only time is bleak;

Gauge the exceeding height thou hast to climb:

Long eternity is nigh to seek:

Short is time.

Time is shortening with the wintry rime:

Pray and watch and pray, girt up and meek:

Praying, watching, praying chime by chime.

Pray by silence if you canst not speak:

Time is shortening: pray on till the prime:

Time is shortening; soul, fulfil thy week:

Short is time.

The basses provide a steady, clock-like accompaniment to the lyrical and sometimes surprising melodic strands. The piece is influenced by the composer's tradition of religious mysticism, focused on the natural world.

*Warum* - Text by Johann Wolfgang von Goethe (1749-1832)

Warum doch erschallen himmelwärts die  
Lieder? Why then do songs resound heavenwards?

Zögen gerne nieder Sterne, die droben  
blinken und wallen, They would fain draw down the stars that  
twinkle and sparkle above,

zögen sich Lunas lieblich Umarmen,  
They would draw to themselves the  
moon's lovely embrace,

zögen die warmen, wonnigen Tage seliger  
Götter gern uns herab! They would fain draw the warm, blissful  
days of the blessed gods down upon us!

Set in two distinct sections, the question ("Why then do sounds resound heavenwards?") is the first section, and the answer is the second section. The piano is a separate voice, adding to the question and the answer, often punctuating the answer.

*Suddenly Music Sounded* – Text by Yakov Polonsky (1819-1898)

Iz véchnosti múzika vdrug razdallas,  
*Suddenly music sounded out of eternity,*  
i v beskonéchnost oná polillás,  
*And it streamed forth into infinity,*  
i háos oná na putí zahvatilla.  
*Capturing Chaos along the way.*  
I v bézdne, kak, vihr, zakruchilis svetilla.  
*And in the abyss, great lights began to whirl about.*  
Pervúchey strunóy kázh diy lluch ih drozit.  
*Each ray trembles like a tuneful string.*  
I zhízn, probuzhdionnaya étoyú drózhyu,  
*Awakened by this trembling*  
Lish tólko tomú i ne kázhetsa llózhyu,  
*Life appears not to be a lie only to those*  
Kto sllishit poróy étu múziku Bózhyu  
*Who on occasion hear this Divine music,*  
Kto rázumom svétell,  
*Whose mind is enlightened*  
F kom sértse gorít.  
*And whose heart burns ardently.*

Heavily influenced by Brahms, Taneyev's music contains moments of Baroque-like forward spinning through wildly-moving tonal centers. Secular choral music came relatively late in Russian history. As unaccompanied choral singing grew between 1900 and 1910, the demand for secular Russian choral music grew, and Taneyev anticipated this need when he began composing secular choruses, albeit small ones, in the mid-1870s. His early works were fairly simple and short, but they grew in complexity as he evolved as a composer. This piece is one of his later works, from his larger Opus 27.

*When the Violin* – Text by Hafiz; translated by Daniel Ladinsky

When  
The violin  
Can forgive the past

It starts singing.

When the violin can stop worrying  
About the future

You will become  
Such a drunk laughing nuisance



That God  
Will then lean down  
And start combing you into  
Her  
Hair.

When the violin can forgive  
Every wound caused by  
Others

The heart starts  
Singing.

From the composer: This piece is about that first moment of trust, of softening. About the most inward moments of the human experience, of realizing that 'breakthroughs' often don't have the hard edge, the burst of energy that the word implies, but that they can be about finding tender, warm, deeply resonant spaces within ourselves as well.

*Joyce Songs* – Text by James Joyce

IV. Winds of May

Winds of May, that dance on the sea,  
Dancing a ringaround in glee  
From furrow to furrow, while overhead  
The foam flies up to be garlanded  
In silvery arches spanning the air,  
Saw you my true love anywhere?  
Welladay! Welladay!  
For the winds of May!  
Love is unhappy when love is away!

VII. The Bat

O, it was out by Donnycarney  
When the bat flew from tree to tree  
My love and I did walk together;  
And sweet were the words she said to me.

Along with us the summer wind  
Went murmuring – - O, happily! – -  
But softer than the breath of summer  
Was the kiss she gave to me.

These two premieres are a part of the celebrations of the Lawrence Conservatory of Music's 150 Year Celebration. These were written by Lawrence alumnus, Dr. Alex Johnson '12.

## *Cum Sancto Spiritu* – Hyo-Won Woo

Gloria in excelsis Deo  
Et in terra pax hominibus bonae  
voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te,  
Gratias agimus tibi  
Propter magnam gloriam tuam,  
Quoniam tu solus Sanctus,  
Tu solus Dominus,  
Tu solus Altissimus,  
Jesu Christe, Amen.

Glory to God in the highest,  
And on earth peace to people of good  
will.  
We praise you, we bless you,  
We adore you, we glorify you,  
We give you thanks  
For your great glory,  
For you alone are the Holy One,  
You alone are the Lord,  
You alone are the Most High,  
Jesus Christ, Amen.

Notice that the “Cum Sancto Spiritu” text is actually omitted from the text being sung. This movement (the third out of three) is constructed on music from the first movement, and is primarily motive-driven and polyrhythmic. According to the composer, this active and exciting end to the large work symbolizes the exciting work of the Spirit.

## CANTALA

### **Note from the conductor:**

I have been dreaming of presenting a unique choral program concept for over 15 years. It’s one that combines my love for choral music and theatre. A program that tells a story, much like a musical or opera, but through choral music, staging, choreography, sets, and lighting. Tonight’s program is an incomplete but beginning attempt at bringing these elements together through a collaboration with my theatre friends and colleagues. As I was searching for a story line, I kept tripping over my personal experience of a recent health diagnosis. Though my story is unique to me, the message seemed like a universal, relatable topic . . . the difficulty of encountering unexpected circumstances and maneuvering through those situations. Life moments can be debilitating – or provide opportunities. As I navigate my new circumstances, I strive to do so with a deep sense of gratitude – something I am attempting to share in our weekly rehearsals (Motivational Mondays, GratiTuesdays, Warm and Fussy Wednesdays, and Thankful Thursdays). Gratitude and perspective are key to a fulfilling journey. Two weeks ago, I came across an Instagram video clip that brilliantly encapsulates my thoughts for this program. It is from an interview by Anderson Cooper with Stephen Colbert:

**Anderson Cooper:** You told an interviewer that you have learned to, in your words, “Love the thing that I most wish had not happened.” You went on to say, “What punishments of God are not gifts?” Do you really believe that?

**Stephen Colbert:** Yes. It’s a gift to exist. It’s a gift to exist. And with existence comes suffering. There’s no escaping that. But, if you are grateful for your life, which I think is a positive thing to do...not everybody is...and I’m not always, but it’s the most positive thing to do...then you have to be grateful for all of it. You can’t pick and choose what you’re grateful for. And, then, so what do you get from loss? You get awareness of other people’s loss, which allows you to connect with that other person...which allows you to love more deeply and to understand what it’s like to be a human being. And to connect with them and to love them in a deep way that not only accepts that all of us suffer but also then makes you grateful for the fact that you have suffered, so you can know that about other people. That’s what I mean. It’s about the fullness of your humanity. What’s the point of being here and being human if you can’t be the most human you can be? I’m not saying best...’cause you can be a bad person and a most human. I want to be the most human I can be. And that involves acknowledging and ultimately being grateful for the things that I wish didn’t happen, because they gave me a gift.

from [instagram.com/filmpoetrylife](https://www.instagram.com/filmpoetrylife)

CNN Anderson Cooper 360°: Stephen Colbert Interview (August 17, 2019)

Tonight, we humbly share our gift of this life journey.

*O Virtus Sapientiae (Antiphon for Divine Wisdom)* – Hildegard von Bingen

O virtus Sapientiae,  
quae circuiens circuiisti  
comprehendendo omnia  
in una via, quae habet vitam,  
tres alas habens,  
quarum una in altum volat,  
et altera de terra sudat,  
et tertia undique volat.  
Laus tibi sit, sicut te decet,  
O Sapientia.

O strength of Wisdom  
who, circling, circled,  
enclosing all  
in one lifegiving path,  
three wings you have:  
one soars to the heights,  
one distils its essence upon the earth,  
and the third is everywhere.  
Praise to you, as is fitting,  
O Wisdom.

Translation by Kate Quartano Brown

*The Beauty of Their Dreams* – Text by Eleanor Roosevelt

The future belongs to those who believe in the beauty of their dreams.  
The purpose of life, after all, is to live it, to taste experience to the utmost, to reach out eagerly, and without fear

*Spiritus Domini* – Text from *Introit for the Mass of Pentecost*

Spiritus Domini replevit orbem terrarum, alleluia;  
Et hoc quod continet omnia, scientiam habet vocis, alleluia.  
Exsurgat Deus, et dissipentur inimici ejus;  
Et fugiant, qui oderunt eum, a facie ejus.

*The Spirit of the Lord hath filled the whole world, alleluia;  
and that which containeth all things hath knowledge of the voice, alleluia.  
Let God arise, and let His enemies be scattered:  
and let them that hate Him flee from before His face.*

*Singkap Siaga* – Tracy Wong

Singkap = to open, to reveal, quick change; Siaga = ever ready

Notes from the composer:

I drew inspiration from the almost-extinct Malay tradition of shadow puppet theatre and its music *Wayang Kulit Kelantan*. I remember learning how to make these puppets in school in Malaysia. This artform reminded me how light and shadow are equal in beauty, thus shifting my perspective of “shadow” and “darkness” having negative connotations. Throughout my research on this tradition, I have been drawn to a scene in the show where the *Dewa Panah* (two Arrow Gods, one good and one evil) descend from the sky and battle each other. Neither wins. Life goes on in a balance.

The piece is 5% text (“Singkap Siaga”) and 95% vocables, based on the pre-existing vocal equivalent of the stylings and tone of the traditional instruments used in the *Wayang Kulit Kelantan* shadow puppet theatre practice – *gong, dak, ding, dong, tsak, tsng*. The rhythmic elements and patterns are also inspired by the music accompanying the *Dewa Panah* scene. Together with body percussion, this piece has a gutsy and fiery energy that hopefully brings singers to a positive headspace, especially when practicing alone.

*The Valley* – Jane Siberry

I live in the hills, you live in the valleys  
And all that you know are these blackbirds

You rise every morning  
Wondering “what in the world will the world bring today?”  
Will it bring you joy or will it take it away?  
And every step you take is guided by the love of the light on the land  
and the blackbird’s cry

You will walk, you will walk  
You will walk in good company

The valley is dark – the burgeoning holding  
The stillness obscured by their judging  
You walk through the shadows – uncertain and surely hurting  
Deserted by the blackbirds and the staccato of the staff  
And though you trust the light towards which you wend your way  
Sometimes you feel all that you wanted has been taken away.

You will walk, you will walk  
You will walk in good company

I love the best in you – you love the best in me  
though it's not always easy, lovely? lonely?

We will walk, we will walk  
We will walk in good company

The Shepherd upright and flowing – you see.

*Come Alive* – Benj Pasek and Justin Paul

You stumble through your days  
Got your head hung low  
Your sky's a shade of grey  
Like a zombie in a maze  
You're asleep inside  
But you can shake away

'Cause you're just a dead man walking  
Thinking that's your only option  
But you can flip the switch and  
brighten up your darkest day  
Sun is up and the color's blinding  
Take the world and redefine it  
Leave behind your narrow mind  
You'll never be the same

Come alive, come alive  
Go and light your light  
Let it burn so bright  
Reaching up  
To the sky

And it's open wide  
You're electrified

And the world becomes a fantasy  
and you're more than you could ever be,  
'cause you're dreaming with your eyes wide open  
And you know you can't go back again  
to the world that you were living in  
'cause you're dreaming  
with your eyes wide open  
So, come alive!

I see it in your eyes  
You believe that lie  
that you need to hide your face  
Afraid to step outside  
so you lock the door  
But don't you stay that way

No more living in those shadows  
You and me, we know how that goes  
'Cause once you see it, oh  
you'll never, never be the same

A little bit of lightning striking  
bottled up to keep on shining  
You can prove there's more to you  
You cannot be afraid

Come alive, come alive  
Go and light your light  
Let it burn so bright  
Reaching up  
to the sky  
and it's open wide  
You're electrified

And the world becomes a fantasy,  
And you're more than you could ever be,  
'cause you're dreaming with your eyes wide open  
And we know we can't go back again  
to the world that we were living in  
'cause we're dreaming with our eyes wide open  
So, come alive!  
Come one, come all,  
come in, come on  
To anyone who's bursting with a dream

Come one, come all,  
you hear the call.

To anyone who's searching  
for a way to break free,  
break free!

And the world becomes a fantasy,  
and you're more than you could ever be,  
'cause you're dreaming with your eyes wide open  
And we know we can't go back again  
to the world that we were living in,  
'cause we're dreaming with our eyes wide open

and the world becomes a fantasy,  
and you're more than you could ever be,  
'cause you're dreaming  
with your eyes wide open

And we know we can't go back again  
to the world that we were living in,  
'cause we're dreaming with our eyes wide open

'Cause we're dreaming with our eyes wide open  
So come alive!

*Flight* – Craig Carnelia

Let me run thru a field in the night,  
let me lift from the ground 'til my soul is in flight.  
Let me sway like the shade of a tree,  
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.  
I wanna flow, wanna rise, wanna spill,  
wanna grow in a grove on the side of a hill.

I don't care if the train runs late,  
if the checks don't clear, if the house blows down.  
I'll be off where the weeds run wild,  
where the seeds fall far from this earthbound town.

And I'll start to soar.  
Watch me rain 'til I pour.  
I'll catch a ship that'll sail me astray,

get caught in a wind, I'll just have to obey  
'til I'm flyin' away . . .

Let me leave behind all the clouds in my mind.  
I wanna wake without wondering why,  
finding myself in a burst for the sky.  
High!

I'll just roll.  
Let me lose all control.  
I wanna float like a wish in a well,  
free as the sound of the sea in a shell.

I don't know, but maybe I'm just a fool.  
I should keep to the ground.  
I should stay where I'm at.  
Maybe everyone has hunger like this,  
and the hunger will pass.  
But I can't think like that.

All I know is somewhere, thru a clearing,  
There's a flickering of sunlight on a river long and wide,  
and I have such a river inside.

Let me run through a field in the night,  
let me lift from the ground 'til my soul is in flight.  
Let me sway like the shade of a tree,  
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.  
I wanna flow, wanna rise, wanna spill,  
wanna grow on the side of a hill,  
wanna shift like a wave rollin' on,  
wanna drift from the path I've been traveling upon,  
before I am gone.



## Viking Chorale

Shannon Gravelle, conductor

Benjamin Keating, pianist

### Soprano

Ebony Austin  
Savannah Betterley  
Mackinzee Carpenter  
Lupita Derks-Williams  
Anna Dlugi  
Ashley Escarcega  
Sophia Halle  
Rachel Hannel Leech  
Margaret Kuwata  
Celine Park  
Meghan Peot\*  
Aly Redding Lapuz  
Francesca Rogers  
Parvanay Sariri  
Yue Sasaki  
Mariah Schaumberg  
Anika Schwartz  
Lottie Sherwood  
Tanvi Thatai  
Elizabeth Werner  
Ava Zappaterrini

### Alto

Circe Boston  
MeiSi Chang  
Octavia Chudnow  
Ramona Cloud  
Ella Dorsey  
Greta Engelstad  
Caitlin Forbes  
Annika Gruber  
Carie Huseby  
Damian Islas  
Murphy Koth  
Brigid Kroh  
Tara Maycroft  
Kimberli Mazariegos-  
Bautista  
Kennedy McKinney  
Lily Thompson Nittler  
Kai Outzen  
Ash Stenger  
Laurel Thompson  
Mercury Thornton  
Ada Tuszynski  
Camara White\*

### Tenor

Diego Garcia  
Kellan Glenn  
Thomas Irish  
Simon Jacob  
Rowan McJimsey  
Preston Parker\*  
Spencer Phillips  
Noah Wilgocki

### Bass

Braeden Brown  
Gavin Cottrill  
Cadin DeLaney  
Marques Flood  
Liam Harrison  
Owen Horton  
Walker Hughes  
Kirk Kelly\*  
Colin Nelsen  
Michael Ohgami  
Tommy Walsh  
Peter Weyers

\* Section leader

## Viking Board

**Co-Presidents:** Kirk Kelly and Margaret Kuwata

**Attendance and EOC:** Rachel Hannel Leech and Walker Hughes

**Media:** Carie Huseby and Lottie Sherwood

**Social Connections:** Meghan Peot, Tommy Walsh, and Carie Huseby

**Rehearsal Tracks:** Tanvi Thatai

**Concert Choir**  
Shannon Gravelle, conductor  
Kai Frueh, pianist

**Soprano**

Alex Berget  
Jasmine Cool  
Josie Dale  
Ruby March-Tormé  
Samantha Piwoni  
Sarah Ruiz  
Lydia Tomandl\*

**Tenor**

Evan Carlson  
Matthew Carlson  
Caid Hoarn  
Benjamin Keating  
Franklin McIntire  
Owen Popelka\*  
Sean Price

**Alto**

Isabella Cerdan  
Sam Dill\*  
Chelsea Dongas  
Emily Hamm  
Allison Juárez  
Wunderlin  
Anna Milton  
Evie Puknys  
Megan Smith  
Ava Wadia

**Bass**

Alex Alden\*  
Curtis Anderson  
Benji Besley  
Andrew Bowers\*  
Daniel Douglas  
Isaac Epley  
Silas O'Connell  
Carter Peterson Antin  
Auden Svoboda

\* Section leader

**Concert Choir Board**

**President:** Alex Alden

**Attendance and EOC:** Megan Smith and Samantha Piwoni

**Media:** Matthew Carlson and Alex Berget

**Social Connections:** Caid Hoarn, Ruby March-Tormé,  
and Allison Juárez Wunderlin

**Merchandise:** Ava Wadia and Emily Hamm

**Set Up Crew**

Julia Beardsley  
Ruby March-Tormé  
Jo Matchette  
Megan Smith  
Ash Stenger

**Librarians**

Ruby March-Tormé  
Megan Smith

## Cantala

Phillip A. Swan, conductor

Nhi H. Quach, pianist

### Soprano I

Gia Dagenhart

B Duke\*

Sienna Falanga

Alison Langteau

Sajel Stewart-Verna

Dalena Williamson

Greta Wright\*

### Alto I

Megan Eisenstein

Grace Hitchens

Logan Kane

Jamie Kimmel-Choldin

Sonya Penheiter

Ruby Recht-Appel\*

Grace Ryden

Ave Van Til

### Soprano II

Lillian Alburg\*

Jenna Baumgartner

Anja Custer

Lili Jennings

Cameron Jones

Bella Stahl

Madison Tracy

Alanna Willenson

Rose Williams

### Alto II

Julia Beardsley

Sam Caswell

Ella Cerkoney

Clara Lyford

Jo Matchette\*

Scarlett Stokes

Maggie Wilson

Jennifer Yindra

\* Section leader

## Cantala Board

**Co-Presidents:** Lillian Alburg and Ruby Recht-Appel

**Choir Reps:** Sajel Stewart-Verna, Jamie Kimmel-Choldin,  
and Julia Beardsley

**Attendance:** Maggie Wilson and Greta Wright

**EOC:** Jo Matchette and Ave Van Til

**Community Engagement:** Sam Caswell, B Duke, and Dalena Williamson

**Social Media:** Megan Eisenstein and Sonya Penheiter

**Cantala Merch:** Ella Cerkoney and Maddy Tracy

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music theory, to our colleagues in sight-singing, aural skills and keyboard skills and to our colleagues in the liberal arts. We particularly wish to recognize and thank the voice and piano studio faculty members:

### **Voice Faculty**

Dale Duesing, artist-in-residence

John T. Gates, bass

Esteli Gomez, soprano

Karen Leigh-Post, mezzo-soprano

Kristin Roach, vocal coach and musical director of opera

Cayla Rosché, soprano

Steven Paul Spears, tenor

Copeland Woodruff, director of opera studies

### **Keyboard Faculty**

Daniel Schwandt, organ

Catherine Kautsky, piano

Michael Mizrahi, piano

Anthony Padilla, piano

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of paper and cellophane wrappers are magnified in the hall. Please silence all electronic devices. And please, no flash photography.