

BEETHOVEN

SYMPHONY NO. 9

DAVID BERNARD
PARK AVENUE CHAMBER SYMPHONY

KRISTIN SAMPSON
EDITH DOWD
CAMERON SCHUTZA
BRIAN KONTES

NEW AMSTERDAM SINGERS
WEST POINT GLEE CLUB
YOUNG NEW YORKERS' CHORUS

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CLASSICS



BEETHOVEN SYMPHONY NO. 9, OP. 125

- I. Allegro ma non troppo, un poco maestoso. (15:09)
- II. Molto vivace. Presto. Molto vivace. (13:21)
- III. Adagio molto e cantabile. Andante moderato. (13:27)
- IV. Presto. Allegro assai. Alla marcia. Andante maestoso.
Adagio ma non troppo, ma divoto. Allegro energico.
Allegro ma non tanto. Prestissimo. (23:39)

Total Duration: 65:38

DAVID BERNARD
PARK AVENUE CHAMBER SYMPHONY

KRISTIN SAMPSON, Soprano
EDITH DOWD, Alto
CAMERON SCHUTZA, Tenor
BRIAN KONTES, Bass

NEW AMSTERDAM SINGERS,
Clara Longstreth, Music Director

WEST POINT GLEE CLUB,
Constance Chase, Music Director

YOUNG NEW YORKERS' CHORUS,
Michael Kerschner, Artistic Director

Audio Engineers: Joseph Patrych, Antonio Oliart
Design: Campagna Design
Program Notes: Steven J. Cahn

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ABOUT BEETHOVEN SYMPHONY NO. 9

Beethoven's Ninth Symphony stands as both a utopian political symbol and an unparalleled musical experience, at the same time. The Ninth therefore fulfills and surpasses two of Beethoven's ambitions, one of which, according to Lewis Lockwood, "was to write a new symphony in D minor, in his late style, worthy of standing up to his earlier ones; the other was to create a cantata-like setting of Schiller's 'Ode.'"

Beethoven's late style, the style ascribed to significant works he composed during the last decade of his life, is more often associated with the late string quartets and piano sonatas than with the symphony, as such. But compared to the earlier symphonies, the Ninth is distinctive in virtually every aspect. For example, James Hepokoski and Warren Darcy observe that, in general, primary themes in classical symphonies "place their chief thematic burdens at their openings." A memorable theme with a sharp profile, what they call an expository theme, is normal for a classical symphony. The opening of the Ninth is entirely different from this model. Commentators have agreed with the musicologist Leo Treitler's description of how the music emerges from silence: "The silence is not broken; it is gradually replaced by sound. The listener is not drawn into the piece; he is surrounded by it as the orchestra fills and expands its space....Probably the sense of the cosmic that has become a commonplace about the Ninth Symphony is a response to this condition of the opening." From the outset the process through which the primary theme is presented suggests the expansive time scale through which the whole work unfolds. After this subtle invocation that enters just at the threshold of hearing, we may not be entirely prepared for the erratic intensifications, mid-course corrections, harsh dissonances and defamiliarizations—as when the recapitulation enters in the major—that are presented up close, in glaring light. (cont'd)



ABOUT BEETHOVEN SYMPHONY NO. 9 (CONT'D)

Like the first movement, the second movement is long—exceedingly long for a scherzo and trio. But this movement, whose relentless d-minor intensity continues that of the first, is presented in the most highly concentrated fashion as a fugue and sonata whose imitative voices are punctuated by timpani blows. If the first movement is composed in a musical future tense, the second movement happens in the present, shouting “Now, now, now” with each fugal entrance.

After the first two movements in D minor, the third movement in B-flat major offers two themes with variations, one in B-flat major and one in D major that Lockwood calls a “lyrical outpouring on a comparably large scale.” A fanfare towards the end of the movement announces the fourth variation. Its subject is the descending fourths of the opening theme. Beethoven chooses an unusual succession of harmonies with which to set these four notes: F major, F minor, C minor, E-flat minor. In the 19th-century, the composer Salomon Jadassohn quoted these chords, verbatim, to set the words: “Ewig, ewig.” The words mean “Eternal.” And these harmonies have been understood as yet another way that Beethoven projects a musical experience of the infinite, cosmic and eternal in this symphony. The movement features an extensive horn solo and double-stops for timpani solo at the close. Through this movement, the scale of the work seems more expansive, and the dissonance that will launch the finale all the more unexpected. (cont'd)



ABOUT BEETHOVEN SYMPHONY NO. 9 (CONT'D)

Beethoven's other ambition comes to the fore in the last movement: to create a setting of Schiller's "Ode to Joy." As in the opening movement where the primary theme becomes a destination at which we arrive through the process of its unfolding, the finale does not simply set the "Ode," but creates a dramatic process that results in the "Ode." This process is launched from an excruciating dissonance and energetic preamble that follows. Coming to a punctuated sudden halt, space is made for a recitative in the cellos and basses – the first intimation of voice. Each of the earlier movements is recalled between phrases of the recitative until a folksong is suggested. The need for words and voices becomes increasingly urgent. Four settings of the folksong are presented by the orchestra. The first of these is nothing but the tune itself played by cellos and basses—one of the most extraordinary passages in the whole symphony. Successive settings become ever more elaborate, but none satisfies the need for voice. Ultimately, Beethoven begins again from the crashing dissonance; this time a voice responds. Three large musical sections follow. First, a vocal exposition for soloists and chorus presents the first three stanzas in a series of variations punctuated by a Turkish-style march. Second, a slow choral section with a new theme declaims, in Lockwood's translation: "You millions, I embrace you, This kiss goes to the whole world, Brothers— above the starry canopy, A beloved father must surely dwell." Third, Beethoven mysteriously interrupts the recapitulation with a double fugue on the previous themes and then relaunches the final declamation of the text to end the symphony.

About the Ninth finale, Beethoven said that it was written "in the style of my fantasia for piano with chorus but on a far grander scale, with vocal solos and choruses based on the words of Schiller's immortal and famous song *An die Freude* [To Joy]. The folksong theme of the Ode seems latent in the *Fantasia* and *Missa Solemnis*. It is a trace in his sketchbooks decades before the Ninth. Indeed, the music we know as the finale of the A-minor String Quartet, Op. 132 was first intended as the finale of the Ninth. Ultimately, the Ninth is a symphony that must sing. And its song has been heard to serve the worst and best of human impulses. © Steven J. Cahn, 2016.



SCHILLER'S "ODE TO JOY"

with introductory text by Beethoven used in the Fourth Movement

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen, und freudenvollere.*

*Freude!
Freude!*

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

*Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!*

*Joy!
Joy!*

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
Heavenly being, your sanctuary!
Your magic brings together
what custom has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!

Every creature drinks in joy
at nature's breast;
Good and Bad alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your
course,
joyfully, like a conquering hero.

Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.

Do you bow down before Him, you
millions?
Do you sense your Creator, o world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.



DAVID BERNARD, CONDUCTOR

David Bernard has gained recognition for his dramatic and incisive conducting in the United States and in over 20 countries on four continents. He serves as Music Director of the Park Avenue Chamber Symphony and the Massapequa Philharmonic. A multiple First Prize winner of the Orchestral Conducting Competition of *The American Prize*, Bernard was described in the judges' remarks as, "a first-rate conductor...phenomenal performance...masterly in shaping, phrasing, technique and expressivity." *Lucidculture* praised Bernard's recent Lincoln Center performance of Stravinsky's *The Rite of Spring*: "Conducting from memory, David Bernard led a transcendent performance. Segues were seamless, contrasts were vivid and Stravinsky's whirling exchanges of voices were expertly choreographed." Bernard's complete recorded Beethoven symphony cycle was praised by *Fanfare Magazine* for its "intensity, spontaneity, propulsive rhythm, textural clarity, dynamic control, and well-judged phrasing." His recent premiere recording of a new edition of Stravinsky's *The Rite of Spring* was praised by *Gramophone* as "committed and forceful...(with) thrilling moments" and by *Audiophile*: "The recording provides an opportunity to hear into this icon of 20th-century music... no detail was lost, and Bernard leads...an affecting performance. Local guys make really good."

David Bernard is particularly active as a guest conductor and has worked on the Edwin F. Kalmus editorial team with Clinton F. Nieweg, retired librarian of the Philadelphia Orchestra, developing new editions of Stravinsky's "The Rite of Spring" and "The Firebird Suite—1919 Version," which has been published in 2016. In addition, he has published his own editions of Mozart's Clarinet Concerto, K. 622, and Schumann's Symphony No. 2, Op. 61.

David Bernard is an acclaimed orchestra builder and is sought after for his artistic leadership and innovation in community engagement. Under his leadership as Music Director, both the Park Avenue Chamber Symphony and the Massapequa Philharmonic have thrived—with growing audiences, expanded ensembles and increased critical acclaim. Bernard's approach to growing new audiences for classical music has been acclaimed by WQXR, *Newsday*, *ClassicalWorld* and the *Epoch Times*.



PARK AVENUE CHAMBER SYMPHONY

Since its founding in 1999, the Park Avenue Chamber Symphony has built a loyal following, both in New York City and worldwide through its extensive catalog of recordings on iTunes, Naxos, Amazon and Spotify. In 2011 the orchestra toured the People's Republic of China performing in 9 cities including Beijing, Qingdao, Dalian, Chaoyang, Jinzhou, Shenzhen, Shenyang and Xi'an. Three-time First Prize Winner of The American Prize Competition in Orchestral Performance (2011, 2012, 2013), the Park Avenue Chamber Symphony's performances were described by the judges as "extremely impressive, well-shaped. This ensemble is good enough to surpass many professional orchestras, performing incredibly difficult repertoire on a professional level." New York Critics have acclaimed Park Avenue Chamber Symphony performances as "Triumphant...polished...exquisite...with a strong sense of style and commitment...with the depth and fervor of the old school European orchestras."

The ensemble regularly features important soloists including Carter Brey (principal cellist, New York Philharmonic), David Chan (concertmaster, Metropolitan Opera Orchestra), Jon Manasse (clarinet soloist) and Whoopi Goldberg (Oscar Winning Actor and Entertainer), as well as emerging artists from Juilliard, Manhattan School of Music and Mannes. The Park Avenue Chamber Symphony performs at the DiMenna Center for the Arts, Carnegie Hall, Alice Tully Hall and Avery Fisher Hall. Through its fundraising efforts, the Park Avenue Chamber Symphony has helped establish a new Scholarship Fund for students at the Juilliard School's Pre-College Division, as well as support The Harmony Program—a New York City organization that provides music lessons to economically disadvantaged children and is modeled after Venezuela's world-famous model of music education, "El Sistema".



KRISTIN SAMPSON, SOPRANO

Praised by The New York Times for her “bright, sizable and expressive voice” Kristin Sampson began the 2016-17 season as Micaëla in New York City Opera’s touring production of Carmen. In the spring of 2017, Ms. Sampson appears as Magda in Respighi’s La Campana Sommersa with New York City Opera and will make her role and house debut at Opera Carolina as Minnie in La Fanciulla del West. Her season comes to a close with her debut at the Festival Puccini in Torre del Lago’s production of Tosca as Tosca. Her engagements in future seasons include several appearances as Minnie in La Fanciulla del West with the New York City Opera, Teatro del Giglio (Lucca, Italy), and Teatro Lirico di Cagliari; Suor Angelica in Suor Angelica at Torre del Lago; and concert appearances in Italy and throughout the United States. Her 2015-16 season included debuts at Potenza’s Teatro Francesco Stabile as Mimi in La Bohème and at New York City Opera as Tosca in the celebratory production of Tosca that re-opened the company. A recent recipient of a grant from the Olga Forrai Foundation, Ms. Sampson’s signature roles have included Tosca, Cio-Cio San, Nedda, Santuzza, Emmeline, Adriana, Mimi, and Violetta. She has performed in the U.S. with the Santa Fe Opera, Opera Orchestra of New York, Dicapo Opera Theatre, Augusta Opera, El Paso Opera, and the National Lyric Opera among others, and internationally with the Opera Society of Hong Kong, Armel Opera Festival, National Theater of Szeged, Teatro Municipal de Santiago, and Teatro dell’Opera di Roma.



EDITH DOWD, ALTO

Tennessee native Edith Dowd made her New York City Opera debut as Effie in *The Ballad of Baby Doe*. Her many roles with the company include Third Lady in *The Magic Flute*, Pitti-Sing in *The Mikado*, Marcellina in *Le Nozze di Figaro*, Annina in *La Traviata*, and Mrs. Sangupta in the world première of Wuorinen's *Haroun and the Sea of Stories*. Ms. Dowd appeared with Santa Fe Opera as the second maid in *Elektra*, and as Lucy Lockit in *Beggar's Opera*. Other roles include Ruth in *Pirates of Penzance* with Sacramento Opera, and the title role in *Carmen* with New York's Bellayre Music Festival as well as with Pacific Repertory Opera. She made her European debut at the acclaimed Spoleto Festival in Spoleto, Italy in the role of Juno in *Semele*, which led to an invitation by famed composer and festival founder Gian Carlos Menotti to perform the role of Mme. Flora in his opera *La Medium*, directed by the composer. Ms. Dowd appeared as guest artist with the Kammeroper Schloss Rheinsberg Festival, Germany. She also appeared as Maddalena in *Rigoletto* with The American Opera Theatre at the National Theater in Taipei, Taiwan. Other international credits include Orpheus in the Les Amis du Lyrique en Bretagne production of *Orphée et Eurydice*, Mary in *Der Fliegende Hollander* with the Tokyo City Symphony in Tokyo, Japan, Pauline in the world premiere of *The Seagull* in Szeged, Hungary. Most recent appearances include Marcelina in *Marriage of Figaro* with Long Island Opera, Amneris in *Aida* with New York Lyric Artists, first maid in *Elektra* with Create Opera, Berio's *Folk Songs* and Beethoven's 9th Symphony with Santa Rosa Symphony, an encore performance of the Berio *Folk Songs* with members of the Santa Rosa Symphony at the Moke Hill Music Festival, as well as the role of Azucena in *Il Trovatore* with New Rochelle Opera. Upcoming performances include Verdi's *Requiem* with San Francisco Choral Society at Davies Symphony Hall, the role of Mary in *Der Fliegende Hollander* with Livermore Opera. Ms. Dowd is a graduate of the Curtis Institute of Music and a recipient of The Gerda Lissner Foundation Award.



CAMERON SCHUTZA, TENOR

Noted for his “clarity of tone” and “ringing high notes” (Opera) tenor Cameron Schutza is a two-time Winner of the Metropolitan Opera National Council Auditions (Arizona District), as well as a Regional Finalist. The 2014-15 season included his debut as Don José in Bizet’s *Carmen* with the Walla Walla Symphony, his international debut as Narraboth in Strauss’s *Salome* with the Orquesta Sinfónica Nacional at The Palacio de Bellas Artes with Carlos Miguel Prieto, and a gala performance with soprano Angela Meade for Portland Summerfest’s Opera in the Park. His Fall season began with a concert celebrating 150 years of Richard Strauss with soprano Elizabeth Blanche-Biggs. Mr. Schutza’s season continued with Wagner’s *Die Meistersinger* at the Metropolitan Opera and Tenor soloist in Verdi’s *Requiem* with the Houston Masterworks Chorus. In 2013 he appeared in Beethoven’s *Fidelio* with soprano Christine Goerke under the baton of Christian Badea at Michigan Opera Theater. This season’s highlights include his role debut as Manrico in Verdi’s *Il Trovatore* with soprano Angela Meade at both the Astoria Music Festival and Portland Summerfest, his return to Caramoor to cover Florestan in Beethoven’s *Fidelio*, and a return to the Metropolitan Opera for Strauss’s *Salome*. Mr. Schutza has been named Winner of the 2016 Robert Lauch Memorial Fund Endowment Award from Wagner Society of New York. His performance is made possible by the generosity of The Metropolitan Opera.



BRIAN KONTES, BASS

Noted by Opera News for his “dark bass and strong dramatic energy”, the bass Brian Kontes returns to the upcoming Metropolitan Opera season for assignments in *Manon Lescaut*, *Salome* and *Der Rosenkavalier*. This will be Mr. Kontes’s 7th season with the company. Previous roles have included *Die Meistersinger* (HD Broadcast) and *Tannhauser* under the baton of Maestro James Levine, and *Die Zauberflöte*, *War and Peace*, *Madama Butterfly*, *La Gioconda*, *La fanciulla del West*, and Shostokovich’s *The Nose* (HD Broadcast), conducted by Maestro Valery Gergiev. Recent engagements have included the role of Happy in *La fanciulla del West* with Opera Omaha and Commendatore in *Don Giovanni* with Intermountain Opera. Mr. Kontes also made his international debut with Opera National de Lorraine as Banquo in Verdi’s *Macbeth*. Additionally, recent engagements have included the roles of Sprecher in *Die Zauberflöte* and Don Basilio in *Il barbiere di Siviglia* at Ash Lawn Opera, Verdi’s *Requiem* with The New Choral Society of New York, and the role of Colline in *La bohème* at Opera Hong Kong. Brian Kontes has been heard with the OperaOrchestra of New York in Carnegie Hall as Remigio in *La Navarraise* as well as Alessio in Bellini’s *La Sonnambula*. He also sang the role of Alexis in *Anthony and Cleopatra*, and *Il Commendatore* in *Don Giovanni* with the former New York City Opera. Within concert repertoire, Mr. Kontes was recently heard as the bass soloist for Mozart’s *Requiem* with the Westmoreland (PA) Symphony. He has also been heard as guest soloist with the Charlotte Symphony for a concert version of *Fidelio* under the baton of Maestro Christof Perick and with the Greeley Philharmonic for Beethoven’s *Mass in C* and Beethoven’s *Symphony No. 9*. In past seasons he has appeared with the New York Choral Society in Carnegie Hall as the bass soloist for Rossini’s *Stabat Mater*. He has sung numerous additional Carnegie Hall concerts as the bass soloist in the Faure *Requiem*, Bach’s *Magnificat*, and Haydn’s *Paukenmesse* with Mid America Productions. Brian Kontes was a first place winner of the George London Foundation Competition and is a graduate of The Curtis Institute of Music. He is appearing in this performance courtesy of the Metropolitan Opera.



PARK AVENUE CHAMBER SYMPHONY

David Bernard, Music Director

VIOLIN

David Edelson,
Concertmaster
Caitlin Crandell
Julia Doe
Jay Dweck
David Ferrero
Lauren Flowers
Lucy Jackson
Jieun Kim
Jeffery King
Alexandra Maguire
Amanda Muchnick
Lauren Noble
Brian Rash
Benjamin Texier
Caroline Valenzuela

Gabrielle Miskovitz,
Principal
Anne Baker
Gion-Andre Buesser
Laura Chang
Julie Chen
Daniel Constant
Joanna Demko
Laura Macbeth
Roy Niederhoffer
Michelle Park
Craig Phillips
Gabriella Sultanik
Rani Vaz

VIOLA

Michael Lee, *Principal*
Pamela Bookman
David Drebotick
Shannon Haas

Nimmi Kavasery
Andrea Leifer
Seth Novatt
Anna Peter
Michael Susinno
Rachel Teplow
Elizabeth Williams
Sophie Zaaier
Dustin Zuelke

CELLO

Aaron Campbell,
Principal
Gary Beck
Jean Brenner
William Dale
Melissa Eisenstat
Phil Ewell
Leslie Maazel
Irene ten Cate
Pamela Walsh
Andrew Wolinsky
David Zale

BASS

Bill Nealon, *Principal*
Claudia Barrett
Marco Brehm
Richard Doll
Deanna Kennett
Norman Lotz
Jason Summerfield
Andris Zvargulis

FLUTE

Andrea Berger
Barbara Lakota
Tabitha Glista

OBOE

Heather Donnelly
Daniel Fierer

CLARINET

Rebecca Doggett
Dennis Joseph

BASSOON

Briana Lehman
Danielle Stopek
Joshua Hodge

HORN

Katie Angielczyk
Alex Gertner
Sigrun Kahl
Dan Schulze
Portia Sirinek

TRUMPET

Clyde Daley
Jenny Longman

TROMBONE

Dan Dicker
Matt Melore

BASS TROMBONE

Alan Futerfas

TIMPANI

Paul Robertson

PERCUSSION

Chi-Ching Lin
Matthew Mitchener
Warren Stein



NEW AMSTERDAM SINGERS
Clara Longstreth, Music Director

SOPRANO I

Orren Alperstein
Jane Barry
Robin Beckhard
Jayanthi Bunyan
Lauren Goff
Borbala Gorog
Francesca Harris
Rebecca Harris
Kate Leahy
Andrea Olejar
Clara Schuhmacher
Elsbeth Strang
Laure Wassen

SOPRANO II

Holly Fisher
Abigail Kniffin
Alyssa Lafosse
Katherine Massinger
Judith Pott
Bernadica Sculac
Stern

ALTO I

Amanda Ball
Elizabeth Basile
Darlene Challberg
Elizabeth Hardin
Sally Hoskins
Lucy Kraus
Mary Lou Russell
Leila Sesmero
Ellen Stark
Berenice Thompson
Barbara Zucker-
Pinchoff

ALTO II

Cindy Brome
Rebecca Dee
Hannah Kerwin
Nayantara Mukherji
Nina Reiniger
Charlotte Rocker
Donna Zalichin

TENOR I

Eli Enenbach
Vincent Cloyd Exito
Dennis Goodenough
James Gregory
Robert Marlowe
Nate Mickelson
Scott Wilson

TENOR II

Paul Parsekian
A. Robert Pietrzak
John Pinegar
Adam Poole
Henry Stoke

BASS I

Joseph Brooks
Timothy DeWerff
Jason Hill
Michael Milton
David Ortiz
Robert Palmer
Michael
Zimmerman

BASS II

Richard Abel
Bendix Anderson
Brian Farrell
Rick Hibberd
Steve Holtje
Michael Landy
John Leuenhagen



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Taylor Chambers
Diana Contreras
Mariah Foster
Katelynn Gross
Mary McCurry
Tania Nash
McKenna Pressley

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Marina Camacho
Nicolette Jimenez
Aliyah LaBlue
Madison Maguire
Anna Rothenberger
Mollie Shepard

ALTO I

Jane Adler
Miranda Bass
Dominiqué Butts
Morgan Conrow
AnnaMaria Dear
Haley Duke
Arykah Moore

ALTO II

Eliza Brownfield
Claire Callahan
Madelyn Crimmins
Ciara Gerald
Danielle Ginzburg
Loretta Peffers
Samantha Price

TENOR I

David Brownfield
Patrick Gallucci
Jacob Moffatt
Jacob Nuding
Calvin Ruyak
Carlton Sisler
Austin Wheeler

TENOR II

Patrick Burns
Gage Callahan
Dylan Charlton
Samuel Galbreath
Zachary Hout
Seungchul Lee
Caleb Marsden
Richard Martin
Nicholas Miller
Hunter Mixon
Jack Provost
John Sabatino
Justin Thomas

BASS I

Stuart Anderson
Evan Brunner
Bruce Burgener
Patrick Cowan
Thomas Davenport
Henry G. Davis
Ethan Evans
Justin Karim
Jacob Lemelin
Connor Meyer
Samuel McPeak
Gregory Momberger
Joseph Sultemeier
Nicholas Wilde
Benjamin Wiggins
Kelsey Wohleben

BASS II

Aidon Dillon
Andrew Molloy
Donahue
Javier Doward
Chandler Gach
Zachary Gilliland
Patrick Howze
Jeffrey Lawson
Grady McIntyre
Scott Nieboer
Henri-Alexandre
Noël, III
John Pendergast
Sawyer Peterson
Charlson Ro
Joshua Rogers
David White



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Carolyn Mortell
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Megumi Sasada
Laurel Toyofuku

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Rebecca Israel
Beth Kelly
Caitlin McGuire
Sarah Muffly
Lianna Murphy
Elisa Nikoloulis
Ana Rege
Casey Rice
Aya Takemoto

ALTO I

Kelly Shoemaker
Ashley Barad
Karen Bradley
Anna Cline
Tala Ginsberg
Abbey Hunt
Nicole Ryder
Sophia Jiminez
Elena Serna-
Wallender
Julie Thiry

ALTO II

Emily Clark
Karen Giangreco
Kim Ingenito
Amanda Levine
Elena Mayer
Sabina Miklowitz
Gillian Miller
Alissa Nigro
Jody Williams Tutt

TENOR I

Drew Egan
Andrew Leinung
Stephen Marcott
Neil Timiraos
Tom Tolland

TENOR II

Dan Burdzy
Joshua Dunham
Matthew Finkel
Tim Koch
Sam Sonntag
Wisdom Tang
Joseph Tsai
Matt Zambelli

BASS I

Peter Ayres
David Caldwell
Don Kim
Daniel Ngai
Alex Onish
Stephen Singerman
Chris Strauss
Andrew Wang

BASS II

Jonas Cartano
Sean Leigh
Frank Manda
Tony Majewski
Ben Raynor
Daniel Thompson
Evan Wichman



