

# **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**

 **RECURSIVE™**  
**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

Recorded at DiMenna Center NYC in November 2016

©© 2017 Recursive Classics.

All Rights Reserved.

RC2058306



## 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 Orphee 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 Blancke-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 Badaea 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  
Gabiella 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 Zaijier  
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



**WEST POINT GLEE CLUB**  
**Constance Chase, Music Director**

**SOPRANO I**

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

**SOPRANO II**

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



**YOUNG NEW YORKERS' CHORUS**  
**Michael Kerschner, Artistic Director**

**SOPRANO I**

Zoe Aaron  
Irene Droney  
Cosette Carlomusto  
Meredith Clark  
Jessica Foster  
Kathleen Lewis  
Aria Montcrieff  
Carolyn Mortell  
Katya Petrova  
Megumi Sasada  
Laurel Toyofuku

**SOPRANO II**

Rebecca Czochor  
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



