

School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

IN REMEMBRANCE OF THE **HOLOCAUST** AND  
THE CHORUS OF THERESIENSTADT

# PROTEST REQUIEM

The UF Choral Union with the UF Symphony Orchestra  
**PERFORMING VERDI'S REQUIEM**

**WILL KESLING, CONDUCTOR**

STELLA ZAMBALIS, SOPRANO  
REGINA TORRES, MEZZO-SOPRANO  
MARK THOMSEN, TENOR  
STEPHEN SAXON, BASS

**APRIL 18, 2015 | 7:30 P.M.**

CURTIS M. PHILLIPS CENTER FOR THE PERFORMING ARTS  
GAINESVILLE, FLORIDA



COLLEGE OF  
THE ARTS

UNIVERSITY OF FLORIDA

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more than 150 research centers and institutes at the University of Florida. Our mission is to foster creative activity, scholarly and artistic excellence and innovation across disciplines. We achieve the university's mission by training professionals and educating students as artists and scholars, while developing their critical thinking and inspiring a culture of curiosity and imagination.

UF

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#UFCOTA

Gainesville  
Civic  
Chorus  
Master  
Chorale

The mission of the Gainesville Civic Chorus is to serve the community and its members by bringing a wide variety of high quality choral music to all of Gainesville and surrounding communities. Chorus members are assisted to develop their talents to a very high level as they are instructed and coached by the chorus director as they prepare for performances in GCC concerts.

**Brief History** For the past thirty-nine years the Gainesville Civic Chorus has offered choral music of distinction to Gainesville and the surrounding communities. Organized to participate in the Gainesville Bicentennial Celebration, GCC gave its first concert in 1976. Today, the Gainesville Master Chorale consists of about 80 mixed voices performing five major concerts each year. For many of these concerts Director Will Kesling selects masterworks best appreciated with orchestral accompaniment organized as the Gainesville Philharmonic Orchestra.

In 1992, a smaller ensemble, The Choristers; now the Chamber Singers, was formed to better serve local and civic community groups. The Chamber Singers perform at smaller venues as an outreach to audiences who may not attend the Master Chorale concerts. Together, both groups achieve the GCC mission of presenting outstanding choral music to enrich our community while providing opportunities for area singers to develop and share their talents.

[www.gccchorus.org](http://www.gccchorus.org)

Facebook

Gainesville Master Chorale

# PROGRAM

Concert Length Is Approximately 90 Minutes With No Intermission

**Elegy** (Noun: a poem of serious reflection, typically a lament for the dead.)

**Joshua Mazur**

## **Narration written by Will Kesling, Ph.D.**

Voice of Greta Klingsberg

Theresa Van Horn

Voice of Edgar Krasa

David Fitzgerald

Voice of Marianka Zadikow May

Leslie Ellis

Voice of Felix Kolmer

Dr. Tom Bullock

Voice of Vera Schiff

Regina Siergiej

**Requiem**

**Giuseppe Verdi (1813-1901)**

**1. Introit and Kyrie** (chorus, soloists)

**2. Dies irae**

*Dies irae* (chorus)

*Tuba mirum* (chorus)

*Mors stupebit* (bass)

*Liber scriptus* (mezzo-soprano, chorus)

*Quid sum miser* (soprano, mezzo-soprano, tenor)

*Rex tremendae* (soloists, chorus)

*Recordare* (soprano, mezzo-soprano)

*Ingemisco* (tenor)

*Confutatis* (bass, chorus)

*Lacrymosa* (soloists, chorus)

**3. Offertory**

*Domine Jesu Christe* (soloists)

*Hostias* (soloists)

**4. Sanctus** (double chorus)

**5. Agnus Dei** (soprano, mezzo-soprano, chorus)

**6. Lux aeterna** (mezzo-soprano, tenor, bass)

**7. Libera me** (soprano, chorus)

*Libera me*

*Dies irae*

*Requiem aeternam*

*Libera me*



**Dr. Will Kesling** has conducted hundreds of choral ensembles and forty-three professional symphony orchestras throughout the world. His talents for weaving together text and music, chorus and orchestra have garnered him international respect. A *Washington Post* concert review sums his abilities in two words, “clear professionalism.” A *New York Daily News* reviewer calls “Will Kesling’s conducting truly inspired and impeccably paced.” *L’arena*, the Verona, Italy newspaper reads, “Kesling baton perfect for Brahms . . . you rarely have the opportunity to perceive in a maestro a clear vision of the work which is evident by the gestures, at the same time expressive with great precision.” (June 10, 2013)

Dr. Kesling has conducted a number of engagements in Carnegie Hall and the Kennedy Center for the Performing Arts, as well as in major

concert halls internationally.

Since his debut in 1991, Dr. Kesling has become one of the Soviet Union’s (now Russia) most popular American guest conductors. He has returned to conduct nine of the country’s top orchestras: Moscow State Academic Symphony Orchestra, Moscow Philharmonic, Moscow State Symphony Orchestra, Moscow State Chamber Orchestra, St. Petersburg State Symphony Orchestra, Orchestra of St. Petersburg Radio & Television, St. Petersburg State Symphony Orchestra Classika, St. Petersburg State Symphony Orchestra Congress, and St. Petersburg Mozarteum Chamber Orchestra. One of the highlights of his career came in 1992 when he conducted the Moscow State Chamber Orchestra and Bolshoi Opera Chorus in the first professionally produced performance of Handel's *Messiah* since the institution of Communism. He served as the Principal Guest Conductor of the St. Petersburg State Symphony Orchestra, Russia from 1993 – 2001.

Dr. Kesling has also conducted professional concerts in Brazil (Orquestra Sinfonica Brasileira), Bulgaria (Varna State Chamber Orchestra), Canada (Vancouver Symphony, Victoria Symphony and the Calgary Chamber Orchestra), the Czech Republic (Czech National Orchestra, National Theater Orchestra of Prague, Brno Philharmonic, Bohuslav Martinu Symphony Orchestra, Czech Virtuosi), Hungary (Budapest Chamber Orchestra), Kenya (Nairobi Symphony Orchestra), Korea (Changwon Philharmonic), Mexico (Orquestra Sinfonica Nacional), Uruguay (Orquestra Sinfonica del SODRE), Poland (Royal Chamber Orchestra), and several sold out performances at the Festival Internacional de Música in Cambrils, Spain .

Dr. Kesling is a featured conductor for the Mezinárodní Hudební Musica Ecumenica in Prague, Czech Republic. In June 2002 Maestro Kesling opened this international festival with a performance of Verdi’s *Requiem* and closed the festival with Dvořák’s *Te Deum* and Orff’s *Carmina Burana*, both concerts in Smetana Hall with the National Theater Orchestra of Prague and Czech Philharmonic Chorus. On this same series in 2003 he conducted the Verdi *Hymn of Nations* and Beethoven’s *Symphony No. 9* with the Czech National Orchestra and the Czech Philharmonic Chorus. During the summer of 2004 Kesling celebrated the centennial of Dvořák’s death leading a rare performance of the composer’s *Requiem* in Prague and more. In June of 2005 in Prague Dr. Kesling conducted the Czech National Orchestra Choir Respighi’s *Pines of Rome* and *Carmina Burana*, joined by the Prague Chamber Choir.



Domestic orchestras conducted are the Honolulu and San Diego Symphonies, the Louisiana Philharmonic in New Orleans and the Connecticut and National Chamber Orchestras, to name a few. On September 11, 2004, Maestro Kesling made his debut with the National Philharmonic in Constitution Hall, Washington, DC premiering the new Revolutionary War oratorio, *A Prelude to Glory*. He has also guest-conducted the world famous Mormon Tabernacle Choir on a national CBS broadcast. He has several commercial recordings available on both the Integra Classics and Shadow Mountain labels, and conducted the feature film scores, *The Two Sisters* and *The Silence of Speed* (GOLD MEDAL - WORLDVEST FILM FESTIVAL).

Maestro Kesling served as a conducting coach at The International Music Academy offered by the Gustav Mahler Conservatory of Music in Vienna, Austria (May 20 – June 2, 2013). As a part of the Academy he conducted a public performance *Spectacular Moments in Opera: Most Loved Choruses, Overtures & Arias* with the Vienna Radio Orchestra and the choir from the University of Zagreb, Croatia. In June Dr. Kesling conducted two performances of the Brahms *Tragic Overture* and *Ein Deutches Requiem* in Verona and Vicenza, Italy with the Croatian Chamber Orchestra and choirs from Hungary, Italy and the United States.

In recognition of his achievements Dr. Kesling was awarded **The Congressional Order of Merit** by the Congress of the United States of America in September 2003 and the **Ronald Reagan Gold Medal** in November 2004. In March 2006, Professor Kesling was awarded the **Congressional Medal of Distinction** for his “contributions to the cultural life of the citizenry.” On October 12, 2013 Dr. Kesling was inducted into Phi Mu Alpha Sinfonia, men’s fraternity of musicians, as a National Honorary Member. Dr. Kesling received the **Spirit of Gainesville Award for the Arts** by the *Gainesville Sun* and *Gainesville Magazine* on November 25, 2013. Dr. Kesling is Director of Choral Activities at the University of Florida.



Soprano **Stella Zambalis** is a regular guest of leading opera companies throughout the United States, Canada, Europe and South America. Ms. Zambalis has created several new roles including Cherubino in *The Ghosts of Versailles* for the Metropolitan Opera and The Sorceress in Robert Moran’s *Desert of Roses* for Houston Grand Opera. One of several World Premieres include Leonard Bernstein’s *A Quiet Place*, which premiered at the Houston Grand Opera in 1983 and later traveled to the Kennedy Center in Washington, D.C. and on to La Scala in Milan for the work’s European premiere. On the concert stage she has performed with Houston Symphony, San Francisco and Houston Ballets, *Verdi Requiem* under Robert Shaw, with Eve Queler and the Opera

Orchestra of New York, the Little Orchestra Society in New York, and under the baton of Raphael Frůbeck de Burgos with the Festival of Two Worlds in Spoleto, Italy and the Radio Symphony Orchestra of Berlin. On recordings, Ms. Zambalis may be heard as Juliet in Tchaikovsky’s unfinished work. *Romeo and Juliet: Overture Fantasy* (completed by Taneyev) with the Moscow Radio and Television Orchestra for Bridge Records (a division of Koch International), and a solo album featuring three complete solo song cycles sung in original Czech by Dvořák for the *Opus* label.



Described as a “tour de force of vocal virtuosity married to a fabulous stage presence” (Captain Classics – WFCF, St Augustine), Mezzo-Soprano **Regina Torres** wields her voice with equal acclaim in opera and musical theatre. Her powerful and beautiful sound has thrilled audiences in her portrayals of such vastly different roles from the domineering La Zia Principessa in *Suor Angelica* to the ethereal La Voix in *Les contes d’Hoffmann* to the cackling Witch in *Hänsel und Gretel* to the stately Mother Superior in *The Sound of Music*.

Ms. Torres has also appeared as a soloist in performances of the *Messa di Requiem*s of Verdi and Dvořák (Space Coast Symphony) and also Fauré, Duruflé, and Mozart. She has also performed Bach’s *St. John Passion*, Mendelssohn’s *Elijah*, and Handel’s *Messiah*. Upcoming oratorio performances include Rutter’s *Mass of the Children* and Mendelssohn’s *Hear My Prayer*.

As frequent recitalist who enjoys creating unusual programs, Ms. Torres is also one-half of the duo, Mezzolicious, a cabaret ensemble bringing the wonderful aspects of the mezzo-soprano to life in song and theatre. In May, she will return to St. Augustine for two special concert events - First Coast Opera’s Crystal Gala and Celebrate 450, an extravaganza dedicated to America’s oldest city.

Ms. Torres is particularly delighted to return to the University of Florida where she began her vocal studies and was a member of the Fighting Gator Marching Band and Gainesville Civic Chorus. Her graduate studies were completed at Indiana University’s prestigious Jacobs School of Music.



As one of America’s most accomplished tenors **Mark Thomsen** enjoys a successful career in critically acclaimed performances. Often working repetitively with major companies, Mr. Thomsen has performed to acclaim at the Metropolitan Opera, Chicago Lyric Opera, La Scala (Milan), Wiener Staatsoper, Wiener Volksoper, New York City Opera, Dallas Opera, Houston Grand Opera, Washington National Opera, and the Santa Fe Opera among others. Highlights of recent seasons include singing the role of Faust in Berlioz’ *The Damnation of Faust* in Anchorage, tenor solos of Handel’s *Messiah* and in Dubois’ *The Seven Last Words of Christ* in Las Vegas, performing the tenor solos with the Indianapolis Opera in their multi-media production of *Opera Goes To The Movies*

and singing the role of Dick Johnson in Puccini’s *La Fanciulla del West*, performing the roles of The Governor, Vanderdender and Ragotski in Portland Opera’s production of Bernstein’s *Candide*; jumping in at the last minute to sing the tenor lead with the Peoria Symphony in their rendition of Edward J. Collins’ *Daughter of the South*; singing a recital for the King and Queen of Sweden with Maestro Caraher at the piano in Minneapolis; performing the role of Cavaradossi in Puccini’s *Tosca* in Mercatello sul Metauro, Italy; and performing the role of Don Ottavio in Opera Las Vegas’ production of Mozart’s *Don Giovanni*. In January of 2015 Mr. Thomsen directed and sang the role of Alfredo in the Imperial Symphony Orchestra’s production of Verdi’s *La Traviata*. Mr. Thomsen is Founder and Director/Master Teacher of the vocal festival La VOCE Totale, which is based in Las Vegas, and co-founder of the vocal summer program IOPE, which is based in Italy. Mark Thomsen is appearing courtesy of Florida Southern College, Lakeland, FL, where he is Professor of Music and Artist in Residence.



**Stephen Saxon** has soloed on four continents; in national telecasts; for heads of state; under the batons of maestri such as Roberto Abbado, Wolfgang Sawallisch and Leonard Slatkin; with the Symphonies/Orchestras of St. Louis, Minnesota, Santiago (Chile, Teatro Municipal), Washington (D.C., National), Dallas, Phoenix, San Francisco, Long Beach, many others; and with the New York City, Washington, and Orlando Opera companies, others. Dozens of Kennedy Center performances have consisted principally of the well-known passions/oratorios/requiems/masses by Bach, Handel, Haydn, Mozart, Beethoven, Brahms, and Verdi. He soloed in the premiere of Jacob Druckman's oratorio, *Vox Humana*, commissioned by the National Symphony. He has sung Mahler's *Eighth Symphony* four times, from Kalamazoo to Caracas; Beethoven's *Ninth Symphony* 36 times, from Tokyo to Santiago.

A violinist twice chosen Outstanding Music Major at USM, Saxon has local credits as a strolling violinist/guitarist/singer and as a founding board member of and frequent soloist with the Gainesville Civic Chorus. In 2004, after thirty-five years of service, he retired from UF, and is now Professor Emeritus, Department of Mathematics, and University of Florida. He continues to publish and address international conferences in his research area. In 2003 he was elected Academico Correspondiente by La Real Academia de Ciencias Exactas, Fisicas y Naturales, the Spanish equivalent of our National Academy of Science.

**Joshua L. Mazur** enjoys a budding career as a singer, conductor and composer. He had the title role in *The Phantom of the Opera* with the UF Opera Theater, tenor solos in Schütz's *Seven Last Words of Christ on the Cross* and Handel's *Messiah* with the Master Chorale and Orchestra. Debuting as a conductor in *Amahl and the Night Visitors*, Lakeland Opera Theater in 2008, he was Assistant Conductor and Musical Director for the world premiere of *The Red Silk Thread* and conductor of *Sweeney Todd* at the University of Florida. The Gainesville Civic Chorus Associate Director, Joshua was named Composer in Residence for compositions written for the Master Chorale. He holds a Bachelors degree in Voice Performance from Florida Southern College and will graduate this semester from the University of Florida with a Master of Music in Vocal Performance and has been accepted to the Ph.D. program to continue his studies in composition/theory and conducting.

## PROGRAM NOTES

### *Elegy*

I was asked to write music underscoring narration telling the story of the Ghetto choir, and was deeply moved by this request. I felt the burden of telling this story in music with every bar I wrote. Honestly, what music could there be that might do justice to the sufferings of these people who lived in such agony even unto their last day? *Elegy* is, above all, an expression of hope. It is meant to honor the Theresienstadt choir's fallen members and the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. Hopefully the work may also serve as a small reminder how fragile and precious life is and how intimately connected we all are as human beings. The score features a decaying old piano not unlike the one the choir at Theresienstadt may have used to learn the Verdi Requiem from their single smuggled score. Perhaps the cries of the orchestra may reawaken the silenced voices of this humble choir for just a moment so that they may not ever be forgotten.

- Joshua L. Mazur

# Requiem

The story of Verdi's *Requiem* begins with the death of Gioacchino Rossini (November 13, 1868) and Verdi's reaction to it. "A great name has disappeared from the world! His was the most widespread; the most popular reputation of our time, and it was a glory of Italy! When the other one who still lives is no more, what shall we have left?" The 'other one' referred to by Verdi was the Italian poet, novelist, and political leader Alessandro Manzoni (1785-1873).

Giuseppe Verdi reportedly idolized only two nineteenth-century Italians: the composer Gioacchino Rossini and the novelist Alessandro Manzoni as a 'glory of Italy,' and believed that his novel, *I Promessi Sposi* (*The Betrothed*) was "one of the greatest [books] ever to emerge from the human brain." He, like Verdi, was an ardent supporter of Italian independence and unification.

When Manzoni died in May of 1873, Verdi was too grief-stricken to attend the funeral, but a week later went to Milan to visit Manzoni's grave alone. Verdi thought it only fitting to immortalize him with a great funeral mass in the tradition of those composed by Cherubini and Berlioz.

Verdi's *Manzoni Requiem* is a unique work for a number of reasons. To begin, Verdi was first and foremost an operatic composer, to whom theatrical expression was second nature, and for whom the Requiem text presented endless possibilities for vivid scenic and dramatic elaboration. Thus, his setting of the Requiem's liturgical texts was no less dramatic and picturesque within its own idiom than any Verdi opera. Indeed, Hans von Bülow once scornfully referred to the Requiem as Verdi's "latest opera in church vestments." Unlike the funeral masses of his most important predecessors, Verdi's *Requiem* is not structured around the traditional Catholic Church service, and was never intended to be performed as an integral part of this service.

Above all else, Verdi's Manzoni Requiem is an eloquent testament to Verdi's personal philosophy of life. Verdi professed no personal belief in God, and was often described as an atheist. His apprehensions about the great unknown that lay beyond this life and his terror over the possibility of a final judgment for which he might be unprepared are laid bare in the sections to which he gave the most emphasis.

Two large sections dominate the structure of the Requiem: the nine parts of the Sequence beginning with "Dies irae" ("Day of wrath"), which features the soloists in various combinations with each other and with the chorus, and the concluding Responsory beginning with "Libera me" ("Deliver me") for soprano soloist and chorus. These are the two most dramatic sections, full of sharp contrasts and descriptive writing.

The *Requiem* opens with grief-laden voices that seem to have barely enough energy to sing the words "*Requiem aeternam*" ("Rest eternal grant them") The dark tone momentarily gives way to a consolatory "*Lux aeterna*" ("Light perpetual"), but then the Sequence "*Dies irae*" ("Day of wrath") strips away premature hope. Rather than representing a mere dramatic gesture, Verdi's *Requiem* reflects the human struggle to understand life's impenetrable mysteries once childhood belief in church teachings is shattered, a conflict that engaged him throughout his lifetime.

The "*Dies irae*" is based on a medieval poem in which a sinner pleads for salvation. Verdi gives the chorus a strenuous, chromatic line in octaves, sung full voice in the midst of a cataclysm of thunderous drums, lightning-strike chords, and plunging and climbing runs in the orchestra. The furious energy abates only for the second stanza, "*Quantus tremor est futurus*" ("How great a trembling will be"). Here the orchestra is soft and staccato as the chorus, *sotto voce*, stutters out its fright.



A brass fanfare builds into the blaze of sound that introduces the next stanza, "*Tuba mirum spargens sonum*" ("The trumpet, spreading its wondrous sound"). These words, sung by the chorus in ringing tones, abruptly ends and the orchestra prefaces the next lines of text, "*Mors stupebit et natura*" ("Death will be stunned"), with a halting figure in the lowest instruments. Over repetitions of this figure, the bass soloist sings a short, gruff passage describing Judgment Day.

A long solo for the mezzo-soprano soloist follows with the next two stanzas, "*Liber scriptus proferetur*" ("The written record shall be brought forth") and "*Judex ergo cum sedebit*" ("When therefore the Judge is seated"). In reaction to the mezzo-soprano's sobering description of the great book of all things to be judged, the chorus mutters "*dies irae*" on a single pitch. A whirling in the strings wells up into a furious reprise of the opening.

With "*Quid sum miser tunc dicturus?*" ("What then am I, a poor wretch going say?"), the perspective changes from that of a narrator to a first-person account by a penitent sinner. Verdi gives this lament to a trio of soloists. In a striking descant, the choral basses resonate "*Rex tremendae majestatis*" ("King of terrifying majesty"). The third line of the stanza, "*Salva me, fons pietatis*" ("Save me, fount of pity"), embodies personal supplication as all four soloists and the full chorus sing an upwardly arching melody. The basses intervene with their menacing "*Rex tremendae,*" but the repetitions of "*Salva me*" continue until the phrase finally blooms with the combined forces of soloists and chorus.

The next stanzas, still in first-person perspective, are given to the soloists: a beautiful duet for soprano and mezzo, "*Recordare Jesu pie Jesu*" ("Remember, merciful Jesus"), a lyrical arioso for tenor, "*Ingemisco tanquam reus*" ("I groan, like one who is guilty"), and a mournful aria for bass "*Confutatis maledictis*" ("When the accursed are confounded"). The "*Dies irae*" returns with its original fury, only to disappear into the beautiful "*Lacrymosa dies illa.*" ("O how tearful that day"). The mezzo-soprano introduces the touching melody, which the chorus takes up. A progression of key changes makes a transition into the graceful prayer for eternal rest.

The four soloists sing the third movement, the Offertory, in which the soprano's delayed entrance delivers hopeful words about Saint Michael. A dignified march, "*Quam olim Abrahae*" ("Which once thou promised to Abraham"), precedes and follows the tenor's introduction of the "*Hostias*" ("Sacrifices and prayers of praise"), a passage of transcendent beauty.

A brilliant and uplifting fugue for double chorus follows. The Sanctus, which begins with a double fugue, is the most extended cheerful music in the composition. He ends the movement with the melodic line stretching out part of the opening subject and the choral treatment reaching a rousing conclusion.

The haunting peacefulness of the Agnus Dei sung by the female soloists and the chorus is followed by the Communion text "*Lux aeterna*" ("Light eternal"), set for the lower three solo voices. Luminous harmonic changes, shimmering tremolos in the strings, colorful instrumentation, and subtle shifts of mood create a rare sense of mystery and finally, wholeness.

The last movement, the Responsory is not a part of the liturgical Requiem Mass, but a responsory sung after the Mass during the Burial Rite while the coffin is sprinkled with holy water and incense. The text "*Libera me*" (Deliver me) begins with the soprano soloist's plea to be spared from judgment. The chorus echoes her words in hushed chords until the raging "*Dies irae*" explodes once more. After the maelstrom dies down, the gentle music that began the entire work returns, but the orchestra's part is now taken by the chorus and the soprano soloist *a cappella*, in a hushed and painfully touching passage.

This moment of magical stillness is shattered as the soprano cries out “*Libera me*” (Deliver me) in terror, leading to a full-fledged fugue for the chorus echoing the same plea. The subject of this fugue, with its odd intervals and dizzying changes of direction, has an almost jaunty rhythm that propels it through various melodic permutations and keys. Twice the soprano joins in and brings a gentler character to the music; but once the basses put a short, sinister fragment of the fugue subject to the words “*dum veneris*” (“When you come to judge the world by fire”), the music inexorably grows to its enormous climax.

The last bars of the work bring back for a third time the soprano soloist’s desperate call of “*Libera me*” (Deliver me), now an octave lower, nearly exhausted. The concluding C-major chord of this mighty composition offers only a shadow of hope.

The 1944 performances of the *Requiem* by a chorus of 150 Jews in the notorious Theresienstadt ghetto near Prague, is a fitting postscript to the history of this great work. With only a broken piano and a single copy of the score, the inmates learned the powerful, inspiring *Requiem* and sang it for the only audience they had — their Nazi captors and fellow prisoners. Marianka Zadikow May, one of the survivors, said, “This is our way of fighting back — we have a vision of high art. The Verdi *Requiem* is the pinnacle of defiance.” That story you will learn more of his evening.

Will Kesling, Ph.D.

## University of Florida Concert Choir

Dr. Will Kesling, Conductor

Tané DeKrey, Accompanist

### SOPRANO I

Michele Cabeza  
Megan Chester  
Jasmine Robinson  
Lila Saunders  
Erica Saunders  
Erica Scaglione  
Ruth Ann Spears  
Madison Walker  
Kelli White  
Jamey Wright

### ALTO I

Dani Arnolt  
Courtney Desrosiers  
Nashka Desrosiers  
Ariana Faraji  
Hannah Hough  
Gera Kruihof  
Adeline Morgan  
Candace Osagu  
Leeana Peters

### TENOR I

Brandon Good  
Phillip Grow  
Joshua Mazur  
Taige Mills  
Diego Rojas

### BASS II

Cory Alexander  
Robby Bukovic  
Ross Cawthon  
Matt Christoff  
Sean Hoolihan  
Michael Kanzelmar  
Joshua Pearsaul  
David Pelino  
Andre Rickard  
Kevin Wheatle

### SOPRANO II

Rachel Cain  
Samantha O’Brien  
Caitlin Pearse  
Samone Hicks  
Chelsea Mattson  
Gabriella Silva  
Lindsey Tran  
Kasie Wagner  
Shelby Youn

### ALTO II

Amberlyn Etienne  
Alexandra Flinn  
Leah Jones  
Megan Pullen  
Lauren Richard  
Dani Smith

### TENOR II

Joshua Cline  
Anthony Giallourakis  
Jimi Hutchings  
John Payne  
Seth Rowe

### BASS II

Peter Bushnell  
Kyle Gray  
Ezekiel Michael  
Ari Sharfstein  
Kenrick Watkins  
Tim Williams  
Jordan Zimmer

# UNIVERSITY OF FLORIDA SYMPHONY ORCHESTRA

Raymond Chobaz, Music Director & Conductor

Michel Butler, Assistant Conductor

*I am indebted to my dear friend and colleague, Dr. Raymond Chobaz, for entrusting me with his wonderful orchestra. I am so very privileged to work with a fellow conductor who is so generous with his podium.*

## **VIOLINS**

Marina Tucker  
*Concertmaster*  
Xi Ao Zhang  
*Assistant Concertmaster*  
Gabriel Alberts  
*Principal*  
Keturah Lansiquot  
*Assistant Principal*  
Valentina Battistoni  
Christopher Charters  
Hannah Rose Feldman  
Kaitlin Greer  
Amanda Grohowski  
Tara Hempstead  
Ely Levine  
Melissa LiKamWa  
Sarah Palmiotti  
Brenda Rieger  
Alessandra Rosales  
Jennifer Russell  
Rachelle Strang  
Kate Thielen  
Nishad Vaidya  
Yeeun Yoo

## **VIOLAS**

Michael Riccardi  
*Principal*  
Kevin Espinet  
*Assistant Principal*

## **VIOLAS (continued)**

José Cotayo  
Justin Dourado  
Stephen Fine  
Jeremiah Gadway  
Michael Insua  
Alejandra Zapata

## **VIOLONCELLOS**

Audra Thielen  
*Principal*  
Virginia Lane  
*Assistant Principal*  
Samuel Hendley  
Mattia Imponenti  
Alana Klonoski  
Angelica Ramirez  
Dong Yu Li  
Claire Washburn

## **BASSES**

Andrew Vadyak  
*Principal*  
Sarah Klein  
*Assistant Principal*  
Natalie Goldstein  
Brett Merriman  
Whitney Morelli  
Juan Rojas  
Breannan Shim  
Jack Teegarden

## **FLUTES**

Sarah Morich  
*Principal*  
Karisa McKinney

## **PICCOLO**

Quentin Peterson

## **OBOES**

Clarie Santiago  
*Principal*  
James Nguyen

## **CLARINETS**

Hannah Austin  
*Principal*  
Aaron Janosa

## **BASSOON**

Beatrice Caruso  
*Principal*  
Tanuj Amalean  
Rodel Enderez  
Nikhil Thota

## **HORNS**

Molly Zebell  
Alexis Lovelady  
*Co-Principals*  
Kadin De La Barrera  
Giovanni Rodriguez

## **TRUMPETS**

Roger Blackburn  
*Principal*  
Lucas Owen  
Nicolas Vivas-Gonzalez  
Morgan Williams

## **OFFSTAGE TRUMPETS**

Aaron Lovelady  
Kristopher Hartman  
Sean Bocinsky  
David Gomez-Salazar

## **TROMBONE**

Neal Romberg  
*Principal*  
Joshua Jenkins

## **BASS TROMBONE**

Xavier Gonzalez

## **TUBA**

Ismael Sandoval

## **TIMPANI**

Matthew Espinosa

## **PERCUSSION**

Jessica Williams

## **PIANO**

Tané DeKrey

## **Thank You, Steering Committee**

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Joshua Mazur, Associate Conductor

Tané DeKrey, Accompanist

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Tom Bullock  
Peter S. Bushnell  
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Ian Chan  
Donald Collier  
Dan (Thomas M) Daniel  
Gene (F. Eugene) Dunnam  
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