Oratorio Society of Minnesota, 
U of M School of Music, and Northrop Present

LEST WE FORGET

Presented in collaboration with the U of M Office of the Executive Vice President and Provost

Sunday, November 11, 2018, 4:00 pm

World War I Armistice Centenary Concert
### PROGRAM

**SONGS OF THE GREAT WAR**
A Medley of Popular Songs 1914–1918
Various popular war time tunes
arr. by Rob Wiffin, OBE
Members of the U of M Wind Ensemble
Emily Threinen, conductor

**WHEN JOHNNY COMES MARCHING HOME AGAIN / KEEP THE HOME FIRES BURNING**
Traditional American melody / Vor Novello
arr. by Rob Wiffin, OBE
Members of the U of M Wind Ensemble
Emily Threinen, conductor

**POÈME HÉROÏQUE**
by Marcel Dupré
Helen Jensen, piano
Orchestra
U of M Men’s and Women’s Choirs
Oratorio Society of Minnesota Chorus
Matthew Mehaffey, conductor

**I VOW TO THEE, MY COUNTRY**
by Gustav Holst, arr. by Geoff Knorr
Oratorio Society of Minnesota Chorus
U of M Men’s and Women’s Choirs
Orchestra
Matthew Mehaffey, conductor

**INTERMISSION**
The intermission is 20 minutes

**THE GREAT WAR SYMPHONY**
In memory of all those who gave their lives for their country in The Great War 1914 – 1918
(Joint United States Premiere)
by Patrick Hawes

I. Praeludium (1914–1915)
II. March (1915–1916)
III. Elegy (1916–1917)
IV. Finale (1917–1918)

Jennifer Olson, soprano
Nicholas Chalmers, tenor
Oratorio Society of Minnesota Chorus
U of M Men’s and Women’s Choirs
Orchestra
Matthew Mehaffey, conductor

The concert run time is approximately 2 hours.

Poppies for today’s program have been generously donated by the Apple Valley American Legion Auxiliary – Unit 1776

We extend our sincere thanks to the following individuals and organizations for their generous support of today’s concert

*Minnesota Military Museum, Randal Dietrich, Executive Director - Display of World War I America-Mural and Artifacts
Apple Valley American Legion Auxiliary (Unit 1776), Richard Tollefson, Commander - Donation of Poppies

**WHEN JOHNNY COMES MARCHING HOME / KEEP THE HOME FIRES BURNING**

*When Johnny comes marching home again,
Hurrah. Hurrah!
We'll give him a hearty welcome then
Hurrah. Hurrah!
The men will cheer, the boys will shout
The ladies they will all turn out
And we'll all feel glad
When Johnny comes marching home.

We'll sound the steeple bells for joy
Hurrah. Hurrah!
To welcome home this manly boy,
Hurrah. Hurrah!
The weeping mother will dry her eye
To see the end of her long good-bye
And we'll all feel glad
When Johnny comes marching home.

One boy will make it home today
Hurrah. Hurrah!
And maybe more are on their way
Hurrah. Hurrah!
And when the last one has reached the door
We'll bless the end of this cursed war
And we'll all feel glad
When Johnny comes marching home.

Keep the Home Fires Burning,
While your hearts are yearning,
Though your lads are far away
They dream of home.
There’s a silver lining
Through the dark clouds shining,
Turn the dark cloud inside out
Till the boys come home.

**DIRGE FOR TWO VETERANS**

from “Leaves of Grass” - Walt Whitman (1900)

I vow to thee, my country
The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave
Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.
I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they’re flooding,
As with voices and with tears.
I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums,
Stikes me through and through.
For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,

Two veterans, son and father, dropped together,
And the double grave awaits them.
Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o’er the pavement quite has faded,
And the strong dead-march enwraps me.
In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
‘Tis some mother’s large transparent face,
In heaven brighter growing,
O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you
The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

**I VOW TO THEE, MY COUNTRY**

by Patrick Gilmore (1865) / Lena Guilbert Ford (1914)

I vow to thee, my country
The love that asks no question,
The love that stands the test,
The love that makes undaunted
The final sacrifice.

All earthly things above,
Entire and whole and perfect,
The service of my love;
The love that that pays the price,
The love that never falters,
The love that that makes undaunted
The final sacrifice.

The love that never falters,
The love that that pays the price,
The love that that makes undaunted
The final sacrifice.
6. Chorus
The naked earth is warm with Spring,
And with green grass and bursting trees
Leans to the sun's gaze glorying,
And quivers in the sunny breeze;
The fighting man shall from the sun
Take warmth, and life from glowing earth;
Speed with the light-foot winds to run
And with the trees to newer birth;
The kestrel hovering by day,
And the little owls that call by night,
Bid him be swift and keen as they,
As keen of ear, as swift of sight.
In dreary doubtful waiting hours,
Before the brazen frenzy starts,
The horses show him nobler powers; —
O patient eyes, courageous hearts!
The thundering line of battle stands,
And in the air Death moans and sings;
But Day shall clasp him with strong
hands,
And Night shall fold him in soft wings.

7. Tenor
Waste of Muscle, waste of Brain,
Waste of Patience, waste of Pain,
Waste of Manhood, waste of Health,
Waste of Beauty, waste of Wealth,
Waste of Blood, and waste of Tears,
Waste of Youth's most precious years,
Waste of ways the Saints have trod,
Waste of glory, Waste of God, - War!

8. Chorus
Watch ye, stand fast in the faith,
Quit ye like men, be strong.

Words: First Letter to the Corinthians (excerpt), King James Bible
Extract from the Authorized version of the Bible (The King James Bible), the rights of which are vested in the Crown, are reproduced by permission of the Crown's Patentee, Cambridge University Press.
The text on which Randall Davidson (1848-1930), Archbishop of Canterbury, based his sermon in St Paul's Cathedral, London on 4th August 1915, the first anniversary of the outbreak of war

9. Soprano
Today, as I rode by,
I saw the brown leaves dropping from their tree
In a still afternoon,
When no wind whirled them whistling to the sky,
But thickly, silently,
They fell, like snowflakes wiping out the noon;
And wandered slowly thence
For thinking of a gallant multitude
Which now all withering lay,
But thickly, silently,
They fell, like snowflakes falling on the Flemish clay.

II. MARCH (1915-1916)

10. Chorus
The new dawn lights the eastern sky;
Night shades are lifted from the sea,
The Third Brigade with courage storm,
Gallipoli!  Gallipoli!
Australians tread Gallipoli.

Words: 'Gallipoli' (excerpt), Sydney Bolitho (1889-1919), 6th Battalion A.I.F.
11. Soprano
Mid Jutland’s deadly battle roar
Our sailor brother fell,
No cross, no stone to mark the grave
Of him we loved so well.
Words: From the announcement of death in the Liverpool Echo to Robert Scott, drowned on the cruiser Black Prince in the Battle of Jutland, 31st May 1916

12. Soprano & Chorus
Mid Jutland’s deadly battle roar
Our sailor brother fell,
No cross or headstone
Shall mark the spot
Where somewhere
On the ocean bed
He rests as well
As a cofined king,
Until the sea
Gives up its dead.
Words: From the announcement of death in the Liverpool Echo to Tom Crawen, who was lost with HMS Defence in the Battle of Jutland, 31st May 1916

13. Tenor
“…there has been hell let loose.
The air vibrates with the incessant din —
The shrill, demented choirs of wailing shells;
No mockeries now for them; no prayers nor bells;
Not in the hands of boys, but in their eyes
What candles may be held to speed them all?
Words: Diary excerpt from 1st July 1916 (first day of The Somme), Siegfried Sassoon (1886-1967) © Siegfried Sassoon Reproduced by kind permission of the Estate of George Sassoon

III. ELEGY (1916-1917)

14. Chorus
What passing-bells for these who die as cattle? —
Only the monstrous angers of the guns.
Only the stuttering rifles’ rapid rattle
Can patter out their hasty orisons.
No mockery now for them; no prayers nor bells;
Nor any voice of mourning save the choirs,—
The pallor of girls’ brows shall be their pall;
And each slow dusk a drawing-down of blinds.
Words: ‘Anthem for Doomed Youth’, Wilfred Owen (1893-1918)

15. Tenor
This is the song of the mud,
The beautiful, glistering, golden mud that covers the hills like satin; The mysterious, gleaming, slivery mud that is spread like enamel over the valleys.
Words: ‘The Song of the Mud’ (excerpts), Mary Borden (1887-1968)

16. Soprano & Tenor
He lies with England’s heroes in the watchful care of God.
Words: From the headstone of Patrick Hayes, Great Uncle, Lance Cpl. Harry Hayes, Lincolnshire Regiment, who died at the Somme 14th October 1916 (CWGC Berles Military Cemetery, France)

May his reward be as great as his sacrifice.
Words: From the headstone of Private Sidney Peart, Lincolnshire Regiment, who died at the Somme 1st July 1916 (CWGC Berles Military Cemetery, France)

17. Soprano & Chorus
We have been sleeping — dreaming. Now,
Thank God! we are awake!
Awake, and ready with a will
The nobler part to take!
Words: ‘America Speaks’ (excerpt), Florence Earle Coates (1850-1927)

18. Chorus
Thy dear brown eyes which were as depths where truth
Lay bowered with frolic joy, but yesterday
Shone with the fire of thy guileless youth,
Now ruthless death has dimmed and closed for aye.
Words: ‘The Dead Soldier’, Sidney Oswald (1880-1926)

IV. FINALE (1917-1918)

19. Chorus
Dies irae,
Solvet seclum in favilla
Testate David cum Sibylla.
Quantus tremor est futurus,
Quando Judex est venturus,
Quantus tremor est futurus,
Teste David cum Sibylla.
Words: ‘Dies Irae’ (vs 1-7), 13th Century Hymn

20. Tenor
Peal after peal of splitting thunder rolls
(Still roar the howling guns, and star shells rise)
We perish, drowned in anger-blasted holes,
We took our orders, asked no questions, died.

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23. Soprano

Calm fell. From Heaven distilled a clemency; There was peace on earth, and silence in the sky;

Asked no questions, no longer let us plead the cause by might."

Words: ‘The Dead (III)’, Rupert Brooke (1887-1915), from the third poem in his collection ‘1914’

JENNIFER OLSON, SOPRANO

Jennifer Olson holds a Masters degree in voice from the University of Michigan and a Doctorate of Musical Arts in voice from the University of Minnesota. She is fluent in French and in addition to her education in the United States, has studied in Milan Italy and in Oxford Quebec. Some of her most notable performances include as soloist in the Minnesota premiere of Frank Ticheli’s Songs of Love and Life, with the University of Minnesota’s Wind Ensemble and Craig Kirchhoff, the role of “Barbarina” in Mozart’s Le Nozze di Figaro at the Bay View Music Festival and the role of “Tiny” in Benjamin Britten’s Paul Bunyan with VocalEssence and Philip Brunelle. In July 2014 Jennifer competed as a National Semi-Finalist representing the North Central Region in the NATS Artist Award Competition in Boston. In September 2014 she represented both Bemidji State University and the University of Minnesota at the NAIIP (New Audiences and Innovative Practice) International Conference in Iceland. Jennifer has been teaching voice for the past 7 years at the collegiate and high-school levels. She currently teaches at Shattuck-St. Mary’s School as the master teacher for the vocal performance program, has a private vocal studio, and started her own summer vocal program, the Summer Vocal Institute, for high school students.

And now the Torch and Poppy Red

At the going down of the sun and in the morning

We will remember them.

Words: ‘For The Fallen’ (excerpt), Robert Laurence Binyon (1869-1943)

NICHOLAS CHALMERS, TENOR

Nicholas Chalmers has sung with The Rose Ensemble, the Bach Society of Minnesota, the Minnesota Bach Ensemble, Glorious Revolution Baroque, The Singers-Minnesota Choral Artists, and the Minnesota Chorale. Recent solo engagements include Oratory, Magnum Chorum, the Church Music Association of America, the St. Mark’s Cathedral

EMILY THREINEN, CONDUCTOR

Emily Threinen currently serves as Director of Bands at the University of Minnesota School of Music in Minneapolis-Saint Paul. In this position, she conducts the acclaimed Wind Ensemble, guides the graduate wind band conducting program, instructs undergraduate advanced conducting, and provides administrative leadership for all aspects of the University of Minnesota Bands. Prior to her appointment at Minnesota, Threinen served as Director of Bands and Artistic Director of Winds and Brass at Temple University’s Boyer College of Music and Dance in Philadelphia.

Before her work in Philadelphia, Threinen served as Director of Bands at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia; Director of the Duke University Wind Symphony in Durham, North Carolina; Director of the Concordia University Wind Ensemble in Ann Arbor, Michigan; Conductor of the Dowdworth Saxhorn Band in Ann Arbor, Michigan; and Director of Bands and Instrumental Music at Harding High School in St. Paul, Minnesota, receiving the Outstanding Teacher Award.

Threinen consistently works with composers, arrangers, and performing artists of varied disciplines. Residencies and projects with composers and new composers are integral to her creative work. Threinen is published in multiple volumes of the GIA Teaching Music Through Performance in Band book series where she has been recognized as a strong scholarly contributor. She is an active guest conductor, clinician, conference presenter, and performer.

Threinen currently serves on the Board of Directors of the Conductors Guild and was elected to the American Bandmasters Association in March, 2016. She is an active member of these organizations: World Association for Symphonic Band and Ensembles (WASBE), College Band Directors National Association (CBDNA), National Band Association (NBA), National Association for Music Education (NAFME), Pi Kappa Lambda, and Kappa Kappa Psi as an honorary member. Threinen is a Yamaha Master Educator.
As a conductor, Dr. Mehaffey serves as Music Director of two respected civic choruses, The Oratorio Society of Minnesota and The Mendelssohn Choir of Pittsburgh - the “Chorus of Champions” of the PBS National Choral Network. Each week he leads over 200 passionate amateur and professional singers in Pittsburgh and St. Paul. In his development of concert programs that celebrate the standard choral/orchestral repertoire and push the boundaries of a traditional choral concert. Recent notable professional engagements include work with Washington National Opera, Saint Paul Chamber Orchestra, Czech National Symphony Orchestra, Prague Proms, Lyra Baroque Orchestra, VocalEssence, Minnesota Chorale, Singers in Accord, and Turner Network Television.

As a teacher, Dr. Mehaffey is Professor of Music at the University of Minnesota, where he conducts the University Singers and Men’s Chorus, teaches graduate and undergraduate courses in conducting, and oversees a choral program of 6 graduate students, 7 choirs, and over 300 singers. Graduate conducting students under the tutelage of Romy and Mehaffey have achieved considerable success in a variety of venues, including NAfME National Choral Conducting Competition (2015 winner); prestigious conducting masterclasses offered by ACDA, Chorus America, National Association for Music Education - Organization, and the Oregon Bach Festival; presentations at College Music Society and NAfME symposia; by serving as choral leaders in academic institutions and civic ensembles around the country. He has served on the faculties of The George Washington University, Macalester College, and the summer faculties of Ohio State University Chorale, and University of St. Thomas.

He is the co-author of Choral Ensemble Intonation: Methods, Procedures, and Exercises and the co-editor of three volumes of Teaching Music Through Performance in Choral and Orchestral Settings. Publications. He is also co-author of the chapter “A Multiplicity of Voices: Choral Music in the United States,” for the internationally released volume, The Cambridge Companion to Choral Music.

Dr. Mehaffey possesses degrees in music from Bucknell University, Westminster Choir College, and the University of Arizona, and is eternally grateful for his formative musical mentors William Payn, Kay Payn, James Jordan, Joseph Flummerfelt, Maurice Skones, and Dr. Chamberlain.

KIRA WINTER, CONDUCTOR

Kira Winter is a second-year DMA student at the University of Minnesota where she studies conducting with Kathy Saltzman Romey and Matthew Mehaffey and voice with Wendy Zaro-Mullins. She serves as Director of Music Ministries at Farmington Lutheran Church. She previously served as Resident Conductor for the Harvard-Radcliffe College Musicians Society, Cambridge, MA, and was Assistant Conductor for Boston Choral Ensemble for the 2014-2015 season. She has served in the University of Minnesota Wind Ensemble and Dr. Emily Thieren, of M Director of Bands, by Rob Wiffin OBE, Professor of Conducting at the Royal Military School of Music, who also teaches postgraduate conducting, composition and arranging at the London College of Music.

WHEN JOHNNY COMES MARCHING HOME AGAIN / KEEP THE HOME FIRSES BURNING

This piece was commissioned in 2009 by the Brigham Young University Choral Department to be included on their album “A Pilgrim’s Journey Home”. Rosalind Hall, conductor of the BYU Chorus, approached David Zabranske with the project idea, asking for a work incorporating the two war tunes, one American and one British, and scored for the combined Men’s and Women’s chorus with orchestra. As the composition process unfolded, it became clear that the two melodies could effectively be used on top of each other and also canonically. The trumpets at the beginning and conclusion of the piece showcase the two melodies, one just died and the other lived on. This masterful arrangement serves as a sacred hymn to all who sacrifice to keep our liberties and freedoms alive.

POÈME HÉRÔIQUE

In his memoirs, French organist Marcel Dupré gives an account of his activities during World War I: the after-effects of an operation to his collarbone when he was 17 years old made him unfit for military duty. He suffered much during that war, but in 1917 found satisfaction in writing an oratorio, De Profundis op. 17, in memory of his brother, who had died in the Great War. Poème Héroïque op. 33 is also a war work, though not written until 1935. The work is dedicated to Verdun, the site of the longest and bloodiest battle of the war. Two million men were engaged, and a million died. The title translates as “He who does not pass” railed the French defenders under Marshall Pétain. It took ten months to recover the ground they lost, but in 1918, thanks in part to the American involvement in the war, the French were victorious in the Vendritic sector. The town was the epicenter of the battle that had begun commenced after the Armistice. The inauguration of the rebuilt organ in the restored cathedral of Verdun took place in 1935, and Dupré played the inaugural recital.
these found their way into the symphony. (most notably "The Dead Soldier" by Sydney Oswald). I spent days reading letters from the trenches back to loved ones and countless graphic descriptions of battles in diaries. An entry from Siegfried Sassoon’s diary on the first day of the Battle of the Somme ends the second movement of the symphony.

I became increasingly drawn to inscriptions on memorials and announcements in the press. I chose two announcements of death from the Liverpool Echo as the basis for reflection on the Battle of Jutland. And then there is the most personal of all the texts which I used for the duet in the third movement. I knew this text to be deeply emotive and spoken directly from the mouth of someone who had felt the pain of bereavement. I spent a couple of days searching for my Great Uncle Harry’s grave and discovered it in the middle of glorious countryside just outside Arras. There were fifty or so graves of men and a few metres away lay the body of Harry’s comrade Sidney Pear and his inscription read, ‘May his reward be as great as his sacrifice’. Two beautifully balanced lines of poetry directly from the hearts of those who loved these men the most.

The words on Harry’s grave would have been written by my great grandparents Thomas and Elizabeth Hayes. And so I set them for the duet in the hope that my music would do justice to the immense love which these men had generated.

By the time I had chosen those texts which I knew would inspire me the most and provide the strongest foundation for the symphony, I felt the hardest work was done. My creative tank was full and all I then had to do was build musical themes and textures around the framework. I find the actual process of composition to be quite easy. I am frequently reminded of a sculptor looking at a huge block of stone and envisaging the statue inside: he does not create the sculpture but finds the actual process of composition to be quite easy. I am frequently reminded of a sculptor looking at a huge block of stone and envisaging the statue inside: he does not create the sculpture but finds the actual process of composition to be quite easy. I am frequently reminded of a sculptor looking at a huge block of stone and envisaging the statue inside: he does not create the sculpture but finds the actual process of composition to be quite easy. I am frequently reminded of a sculptor looking at a huge block of stone and envisaging the statue inside: he does not create the sculpture but

I do The Great War Symphony and I have approached it with faith, hope and love in the hope that it will recreate something of the heritage bequeathed to us by those hundreds of thousands of men who gave their lives for their country and for our freedom.

POSTSCRIPT
I am thrilled that one of the performances for the joint U.S. Premiure of The Great War Symphony is to take place in Minnesota on the centenary of Armistice Day. I visited the state in the spring of 2016 and came to realise that it is a centre of real musical excellence. Even before the symphony was complete, Matthew Meahffey made clear his enthusiasm for the work and I am extremely grateful to him for bringing such a commitment to the music and all that it stands for. I know that he will bring about a performance of musicality and sensitivity, and it is my hope that this will draw the audience into a full emotional remembrance of those momentous four years of the First World War which were to change dramatically the course of the twentieth century.

Published October 1, 2018

ORATORIO SOCIETY OF MINNESOTA CHORUS

SOPRANO

Mary Adair
Heather Buun
Andrea Dvorak
Bobbie Fisher
Michelle Funk
Jodie Greene
Andrea Hansen
Savannah Hanson
Kristy Harms
Adrienne Harrison
Cladys Jones
Michelle Marchant-Wood
Jessica Mehr
Jennike Oosterhoff
Amy Ringberg
Andrea Sauer
Kathy Swisher
Phyllis Sherman
Sharon Sinclair
Pat Thielman

ALTO

Laura Broadhead
Barbara Brown
Briar Duffy
Erika Friesen
Deb Heupel
Debbie Ingebrets
Karen Jollie
Sharon Ketterling
Megan Kosse
Lois Laitinen
Melinda Maurey
Gretchen Messenger
Suzanne Mills-Rittmann
Jo Ann Musumeci
Beth Nelson
Lezlie Nelson
Cindy Oberg-Hauser
Shar on Paulson
Kim Petersen
Monica Ramstad
Barbara Randolph-Anderson
Mary Ross
Maria Santucci

ALTO (cont.)

Alaina Tolzmann
Jenna Wade
Nancy Wasserman
Maggie Wirth-Johnson

ALTO (cont.)

Bruce Stasch
Ben Tolzmann

BASS

David Briggs
Richard Carlson
Joseph Eschenbacher
Dennis Hauck
Gene Heupel
Ron Ketterling
Robert Magli
Dale Meier
Bryan O’Neil
Don Oberg-Hauser
Ray Palmer
Dan Schmidt
Donald C. Willeke

TENOR

Michael Bombyk
Steve Bye
Paul Chrenka
Bill Gump
Mark Gustafson
Peter Heege
Ken Hueser
Jack Janzen
David Jakop
Steve Law
Ben Lerner
Michael Merchant
Sandy Migliel
Randy Ols
Kent Rehn
Rick Saumer
Cynthia Stange

TENOR (cont.)

Ben Tolzmann

TENOR (cont.)

Carrie Liu
Kathryn Marcush
Elizabeth Mejicano
Ria Muehlen
Sydney Murray
Marlaine Perelstein
Roth Scholar
Maja Peterson
Julia Quinn
Shelby Smith
Roth Scholar

WOMEN’S CHORUS

Paige Armstrong, Assistant Conductor

MEN’S CHORUS

Christopher G. McKinley, Assistant Conductor

SOPRANO

Emily Adamson
Mia Aker
Kelsey Bailey
Laurel Schnorr, Rat
Sophia Bunker
Emma Bute
Bori Cislak
Runxian Du
Johanna Egebreton
Emma Gunderson
Savannah Heigl
Roth Scholar
Madelyn Herbrand
Katelyn Belden
Anna Boeser
Thompson Scholar
Mara Bowman
Grace Gonzalez
Madison Ham
Greta Kelly
Madison Kosloski
Yajaira Lansiquot
Caroline McLaughlin
Natalee Merola
Mackenna Page
Allison Richards
Monika Samuelson
Natalie Stark
Thompson Scholar
Heather Stamac
Lyla Weisenburger
Kristen Wickman
Katy Willmus

SOPRANO (cont.)

Gabrielle Stephens
Emma Wagner
Victoria Weimholt
Alexis Winters

ALTO

Katelyn Belden
Anna Boeser
Thompson Scholar

ALTO (cont.)

Nina Kilgriff
Aimee Kujak
Carmen Libesch
Samantha Lindstrom
Carrie Liu
Kathryn Marcush
Elizabeth Mejicano
Ria Muehlen
Sydney Murray
Marlaine Perelstein
Roth Scholar
Maja Peterson
Julia Quinn
Shelby Smith
Roth Scholar

TENOR

Trenton DeJager
Robert Gay
Frances Harewood
Schlafla Scholar
Daniel House
John Paul Proper
Kyle Stumpf
Conner Sutton
Derek Sykes
Kyle Tappe
Kyle Towberman

BASS

Mason Brown
Justus Doese
Ryan Hall-Hunt
Austen Meyer
Zachary Nottorno
Spencer Quast
Matthew St. Martin
Benjamin TenBroeke
Adrian Volovits
Brawn Scholar
Preston Wagner
Caleb Walker
Aaron Williams
Isaac Wojcicki

MEMBERS OF THE UNIVERSITY OF MINNESOTA WIND ENSEMBLE

TRUMPET

Geoffrey Senn
Berneking Fellow
Alan Hermans
Groove Fellow
Marshall Yoe
Berneking Fellow

TROMBONE

Justin Bain
Oberhoffer & Patton Scholar
Christian Howard
Berneking Fellow
Steffin Medina
CLA Fellow

PERCUSSION

Ross Shone
CLA Fellow

EUPHONIUM

Emily Green
John E. Free Scholar

BASS

Brown Scholar

TUBA

Austin Comerford
Barmeke & Cohen Fellow
Joseph Weiler
Bing & Groth Scholar

CLA Fellow

CLF Fellow

CLA Fellow

Torp Fellow

Matthew Tlachac
Join us for an unforgettable evening of stories and music from the Victorian era as we celebrate the bicentennial year of Queen Victoria’s birth. With the popularity of the PBS “Victoria” series and the strong support received for our “Downton Abbey” concerts in 2014, we have created a unique program of music which has been carefully researched and sourced from libraries throughout the U.S. and England.

**VICTORIA - A Life in Music** will include actors, soloists, chorus, orchestra and organ and will focus on milestones from the Queen’s incredible reign of almost 64 years. Songs, instrumental selections and works for chorus and orchestra will feature music by Martin Phipps (PBS “Victoria” theme), Handel, Strauss Sr., Mendelssohn, Wagner, Gounod, Albert (Prince Consort), Stanford, Sullivan, Elgar and Parratt along with traditional Irish and Scottish songs from the Victorian era.

If you enjoyed “The Music of Downton Abbey” and “A Downton Abbey Christmas,” you won’t want to miss **VICTORIA - A Life in Music**.

**Saturday**
April 13, 2019 7:30 p.m. | St. Mark’s Episcopal Cathedral

**Sunday**
April 14, 2019 2:00 p.m. | Hamline Church

TICKETS & INFORMATION: oratorio.org

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Thank you to the generous donors who have supported the restoration and programming of Northrop’s beloved Aeolian Skinner Organ. It is because of you that this magnificent instrument’s voice will be enjoyed by many for years to come. We are especially grateful to Dr. Roger E. Anderson for his generous support for the restoration of Northrop’s Organ.

Northrop, University of Minnesota commissioning support is funded by a generous donation from Robert Bruininks and Susan Hagstrum, with additional support from donors to the Northrop Organ Fund.

**GALLERY EXHIBIT**

Explore the history, design and significance of Northrop’s Aeolian-Skinner Opus 892 organ at the Northrop’s Historic Pipe Organ: A Resounding Success exhibit in Northrop’s 4th-floor Gallery. The exhibit is free and open to the public.