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Gold Series: Giuseppe Verdi Requiem, November 1, 2009

Karyl Carlson Conductor
Illinois State University

Michelle Vought Soprano

Debra Austin Mezzo-Soprano

Tod Kowallis Tenor

John Koch Bass

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PEORIA *Symphony* ORCHESTRA

Kate Lewis, ISU School of Music faculty member and Principal Viola of the Peoria Symphony Orchestra



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Illinois State University
College of Fine Arts
School of Music

Gold Series

Giuseppe Verdi
Requiem

Illinois State University

Symphony Orchestra

Civic Chorus & Concert Choir

Karyl Carlson, *Conductor*

Soloists

Michelle Vought, *Soprano*

Debra Austin, *Mezzo-soprano*

Tod Kowallis, *Tenor*

John Koch, *Bass*

Center for the Performing Arts
November 1, 2009
Sunday Afternoon
3:00 p.m.

This is the fifty-first program of the 2009-2010 season.

Program

Illinois State University Symphony Orchestra

Glenn Block, *Music Director*

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Requiem

No. 1: Requiem	Solo Quartet and Chorus
No. 2: Dies irae	
Dies irae	Chorus
Tuba mirum	Bass and Chorus
Liber scriptus	Mezzo-soprano and Chorus
Quid sum miser	Soprano, Mezzo-soprano and Tenor
Rex tremendae	Solo Quartet and Chorus
Recordare	Soprano and Mezzo-soprano
Ingemisco	Tenor
Confutatis	Bass and Chorus
Lacrymosa	Solo Quartet and Chorus
No. 3: Offertorio	Solo Quartet
No. 4: Sanctus	Chorus I and II
No. 5: Agnus Dei	Soprano, Mezzo-soprano, and Chorus
No. 6: Lux aeterna	Mezzo-soprano, Tenor and Bass
No. 7: Libera me	Soprano and Chorus

This performance will proceed without intermission.

(The estimated performance time is 90 minutes)

Patrons leaving the concert hall will be re-seated in the balcony.

Violin I

Rebecca Cutler, *co-concertmaster*
Andrew Francois, *co-concertmaster*
Jordan Blitz
Benjamin Nadel
Robert Reilly
Jennifer Ringsby
Stacey Turner
Annelise Wiering

Violin II

Michelle Krewer, *principal*
Carrie Schrader, *assistant principal*
Elliott Englander
Danielle Fox
Amy Hagedorn
Chloe Hawkins
Brittany Johnson
Rodney McCalister
Valerie Villa
Danielle Vovos

Viola

Matthew Harper, *principal*
Marta Hernandez, *assistant principal*
Alexandra Anlas
Gillian Borth
Katie Childers
Leah A'Hearn
Jessica Lee
Samantha Reno
Keun-Young Song
Mark Wirbisky

Cello

Eunkyung Son, *principal*
Carolyn Parfet, *assistant principal*
Katherine An
Adrienne Boni
Abigail Cash
Anthony DiGiacomo
William Huebler
Emily Kaplon
Deirdre O'Brien
Joshua Stewart

Double Bass

Mallory Alekna, *principal*
Michael White, *assistant principal*
Alexander Hackel
Andrew Israelsen
Nicholas Kling
Marvin Sahs
Jeffrey Schaller
Anna Von Ohlen

Flute

Na Yoon Choi, *principal*
Sierra Norris
Bethany Padgett

Oboe

Lindsey Merz, *principal*
Christina Elder
Eileen Pereira

Clarinet

Jason Landaiche, *principal*
Kara Hale

Bassoon

Yazmin Torres, *principal*
Justin Dahlem
Kevin Larson
Kirsten Larson

Horn

Elizabeth Jones, *principal*
Allison Bellot, *assistant principal*
Danielle Fisher
Nancy O'Neill
Joshua Wagner

Trumpet

Andrew Gerbitz, *principal*
Kait Fieldman
Rachel Epley
Michael Kearney

Offstage Trumpet

Greg Hensel
Eric Noska
Aaron Vonqualen
Matthew Wetmore

Trombone

Michael Klos, *principal*
Kyle Renchen

Bass Trombone

Christopher Darwell, *principal*

Tuba

Douglas Hanna, *principal*

Timpani

Derek Boughy, *principal*

Bass Drum

Timothy Daniels, *principal*
Andrew Novak
Zachary Oostema

Civic Choralz

Karyl Carlson, *conductor*
Patricia Foltz, *rehearsal pianist*

Louise Andrew
Sally Bailey
Kristine Bebel
Vern Bettis
Lydia Brinkmeier
Judy Brown
Shishi Cai
Kochkarn Chalermisrachal
Terry Cole
Kim Connor
Adam Dybel
Elliott Englander
Teresa Fuller
Amy Gardner
Bianca Gerardi
Suzanne Grande
Janet Grupp
Suan Guess-Hanson
Richard Hanson
Robert Hartman
Jennifer Hedstrom
Ed Hines
Judy Hines
Jessica Janaitis
Jeffrey Kalina
Jim Kalmbach
Douglas Kaufman-Dickson
Regan Kramer
Meghan Ladd
Sonja Larson-Strieff
Wenjing Liu
Courtney Lohrenz
Emily Masterman
Jerry McGinnis
Diane L. McIntyre

Leanne Meisinger
Alissa Miller
Nicholas J. Mitchel
Ebony Murrell
Lisa Neuweg
Susan Palmer
Kailey Parks
Kirsten Pasia
Julie Prandi
Jay Regennitter
Jim Reid
Annilee Rohrscheib
Emma Roseland
Pat Rosenbaum
Sharon Russell
Marilyn Sams
David Sauvageau
Ramteen Sazegari
Lauren Schauer
April Schultz
Janis Scott
Asako Shimasaki
Jennifer Shuck
Colleen Sinclair
Ann Sokan
Jessi Strelak
Alison Tomchik
Michelle Trimpe
Kris Vancil
Jean Wallace
Julie Wazeer
Pat Weiss
Karla Weldon
Martha J. Wells
Singeli Zapananiuk
Wen Zhang

VOCAL ARTS FACULTY

Karyl Carlson, Director of Choral Activities
Tim Fredstrom, Choral Music Education
Sarah Graham, Asst. Director of Choral Activities
Debra Austin, mezzo-soprano - Applied Voice
Chris Hollingsworth, tenor - Applied Voice
John Koch, baritone - Applied Voice
Michelle Vought, soprano - Applied Voice

Translations

No. 1 *Requiem*

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in
Jerusalem.

Exaudi orationem meam:
ad te omnis caro veniet.
Kyrie eleison.
Christe eleison.
Kyrie eleison.

No. 2 *Dies irae*

Dies irae
Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Iudicanti responsura.

Liber scriptus

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

Dies irae, etc.

Quid sum miser

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix Justus sit securus?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis
Salva me, fons pietatis.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas ille die.

Grant them eternal rest, O Lord:
and let everlasting light shine on them.
To thee, O God, praise is meet in Sion,
and unto thee shall the vow be performed in
Jerusalem.

Hearken unto my prayer:
unto thee all flesh shall come.
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

The day of wrath, that day shall
Dissolve the world in ash, as
David prophesied with the Sibyl.

What trembling shall there be
When the Judge shall come
Who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound
Through the tombs of all lands,
Shall drive all unto the Throne.

Death and Nature shall be astounded
When creation rises again
To answer to the Judge.

A written book shall be brought forth
In which shall be contained all
By which the world shall be judged.

And therefore when the Judge shall sit,
Whatever is hidden shall be manifest;
And naught shall remain unavenged.

The day of wrath, etc.

What shall I say in misery?
Whom shall I ask to be my advocate,
When scarcely the just may be without fear?

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of mercy.

Remember, merciful Jesus,
That I am the cause of your journey,
Lest thou lose me in that day.

Quaerens me sedisti lassus:
Redemisti crucem passus.
Tantus labor non sit cassus.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

Qui Mariam absolvisti
Et latronum exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta
Et ab haedis me sequestra
Statuens in parte dextra.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Dies irae, etc.

Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

No. 3 Offertorio

Domine Jesu Christe, Rex gloriae, libera animas
omnium fidelium defunctorum de poenis inferni
et de profundo lacu;
libera eas de ore leonis, ne absorbeat eas
Tartarus, ne cadant in obscurum.

Sed signifier sanctus Michael repraesentet eas
in lucem sanctam: quam olim Abrahae
promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus.
Tu suscipe pro animabus illis quarum hodie
memoriam facimus: quam olim Abrahae
promisisti et semini ejus.

Seeking me didst thou sit weary:
Thou didst redeem me, suffering the cross.
Let not such labor be frustrated.

O just Judge of vengeance,
Give the gift of remission
Before the day of reckoning.

I groan as one guilty;
My face blushes at my sin.
Spare me, thy supplicant, O God.

Thou who didst absolve Mary,
And didst hear the thief's prayer,
Hast given hope to me also.

My prayers are not worthy,
But do thou, good Lord, show mercy,
Lest I burn in everlasting fire.

Give me place among thy sheep
And put me apart from the goats,
Setting me on the right hand.

When the damned are confounded
And condemned to sharp flames,
Call me with the blessed.

I pray, kneeling in supplication,
My heart contrite as ashes,
Take thou mine end into thy care.

Day of wrath, etc.

That day is one of weeping on which
Shall rise again from the ashes,
The guilty man, to be judged.

Spare then this one, O God,
Merciful Lord Jesus;
Give them peace. Amen.

O Lord, Jesus Christ, King of glory, deliver the
souls of all the departed faithful from the torments
of hell and from the bottomless pit; deliver them
from the mouth of the lion, lest Tartarus swallow
them; lest they fall into the darkness.

But let Saint Michael the standard-bearer bring
them forth into the holy light: which thou didst
once promise to Abraham and his seed.

To thee, O Lord, we render our offerings and
prayers with praises. Do thou receive them for
those souls which we commemorate today; which
thou didst once promise to Abraham and his seed.

Concert Choir

Karyl Carlson, *director*
ShiShi Cai, *orchestral pianist*

Sopranos

Candace Dieckow
Sarah Fallon
Kelly Ferguson
Beth Malouf
Alexa Mount
Kaitlin Rushing
Kate Schnelker-Parks*
Stephanie Schroeder
Emily Sehlke
Victoria Suarez
Agnes Tech
Kristin Weiler

Altos

Joyce Karnes Beer#
Lauren Bernacki
Katie Hall*
Jenelle Hicks
Amber Johnson
Courtney Kruckeberg
Lauryn Motto
Ileana Nava
Sarah Oliver
Mary Rocke
Emily Seymour
Rebecca Woodle

*denotes section leaders

#denotes MM Choral Conducting

Tenors

Danny Brooks
Brandon Bull
Dennis Gotkowski#
Scott Guerrero
Nathan Henry
Andy Hudson
Keith Lang
Brian Lonergan*
Leighton Luksander
Wes McKinney
Joel Mitchell
Taylor Olson
John Ramseyer
Adam Rodgers
Billy Russell

Basses

Brian Albertsen
Jaise Allen
Mitchell Belusko
Ben Bettis*
Nate Coon
John Damore
David Hamilton
Matt Makeever
Ryan Murphy
Brian Robinson
David Scheppler
Nate Van Dam

Evanston Philharmonic and Princeton University Philharmonic and Chorale. Other solo engagements of note include Dvorak's *Requiem* with the Berkshire Festival, operatic concerts with the San Francisco Opera and San Francisco Symphony, Herbst Hall in San Francisco, opera concerts with Naples Philharmonic and a performance of Verdi's *Requiem* in the Basilica of Philip II in Madrid, Spain. In the Chicago area, he appeared as Tassilo in Light Opera Works' production of Kalman's *Countess Maritza*, as Sam in *Susannah*, Cavaradossi in *Tosca*, and Alfredo in *La Traviata*, all with DuPage Opera Theater, as the tenor soloist in Mendelssohn's *Elijah* with the Downers Grove Choral Society, and as a featured soloist in the Lyric Opera of Chicago production of *Sweeney Todd*. Other recent engagements include *Elijah* with the North Shore Choral Society, appearances with Northwest Indiana Symphony, and duo concerts with his wife, soprano Stephani Bissinger, aboard the Royal Olympic cruise line and at Southern Illinois University and the Chicago Cultural Center.

John M. Koch, baritone, has performed over 35 operatic and 40 oratorio roles throughout the world. Mr. Koch was a National Finalist of the Metropolitan Opera National Council Auditions, as well as the winner of the 1991 Opera Columbus Competition, the 1991 Meistersinger Competition in Graz, Austria, and the 1987 National Federation of Music Clubs Young Artist Auditions. His November 1996 performance of *Il barbiere di Siviglia* with the Florentine Opera was broadcast in October 1997 on Wisconsin Public Television. In 2007, he premiered and recorded a Daron Hagen work based on the famous Civil War letter of Major Sullivan Ballou to his wife Sarah entitled: *The Banner of my Purpose: A Concert Scena for Baritone and Military Band*. In December 2007 he and his wife appeared as soloists in Mendelssohn's *Elijah* with the Cairo Choral Society and Festival Orchestra in Cairo, Egypt. Now in his 13th year of teaching at Illinois State University, he resides in Bloomington, Illinois with his wife, Tracy.

Dr. Karyl Carlson is in her sixth year as Director of Choral Activities at Illinois State University where she conducts the Concert Choir, Madrigal Singers, Civic Chorale, and teaches applied voice and graduate conducting. She came to central Illinois after serving as Director of Choral Activities and Associate Chair of the music department of Central Washington University in Ellensburg, Washington. She received music education degrees from the University of Michigan and the University of Illinois. Dr. Carlson has taught in all levels of public schools, including at the famed New World School of the Arts in Miami, FL, before attaining a DMA in conducting at Michigan State University.

Through-out her college career, she has conducted numerous major choral/orchestral works by Handel, Mendelssohn, Beethoven, Brahms, Haydn, Stravinsky, Orff, Barber, Britten, Bernstein, and Duruflé, as well as smaller contemporary chamber and choral works. She has also conducted many Broadway musicals, a world-premier opera by Nancy Van de Vate, and from the keyboard, Mozart's *Così Fan Tutte*. In 2007 she conducted the joint School of Music and Theatre production, Franz Lehar's *Merry Widow*.

Dr. Carlson has performed soprano solos in much of the standard and early oratorio genre and has a great fondness for chamber music. She has performed solos and recitals in many parts of the US, Europe, and Japan. For many years she sang and recorded in ensembles with the late Robert Shaw in France and at Carnegie Hall. Most recently she has enjoyed singing the National Anthem with the Big Red Marching Machine at home ISU football games.

No. 4 Sanctus

Sanctus, sanctus, sanctus, Domine Deus
Sabaoth. Pleni sun coeli et terra Gloria tua.
Hosanna in excelsis. Benedictus qui venit in
nomine Domini. Hosanna in excelsis.

Holy, holy, holy Lord God of Sabaoth. Heaven
and earth are full of thy glory. Hosanna in the
highest. Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

No. 5 Agnus Dei

Agnus Dei qui tollis peccata mundi: dona eis
requiem.

Lamb of God, that takest away the sins of the
world: grant them rest.

Agnus Dei qui tollis peccata mundi: dona eis
requiem sempiternam.

Lamb of God, that takest away the sins of the
world: grant them eternal rest.

No. 6 Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis
tuis, quia pius es.

Let everlasting light shine upon them, O Lord,
with thy saints, for thou art merciful.

Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis cum sanctis tuis in
aeternum: quia pius es.

Grant the departed eternal rest, O Lord, and let
everlasting light shine upon them with thy
saints for ever; for thou art merciful.

No. 7 Libera me

Libera me, Domine, de morte aeterna in die illa
tremenda, quando coeli movendi sunt et terra;
dum veneris iudicare saeculum per ignem.

Deliver me, O Lord, from eternal death on that
awful day, when the heavens shall be moved,
and the earth; when thou shalt come to judge
the world by fire.

Tremens factus sum ego, et timeo, dum
discussion venerit atque ventura ira, quando
coeli movendi sunt et terra.

I am seized with trembling, and I fear
the moment when the trial comes, and the
coming wrath, when the heavens shall be
moved, and the earth.

Dies irae, dies illa calamitatis et miseriae, dies
magne et amara valde.

A day of wrath, that day of calamity and
misery, an exceedingly great and bitter day.

Requiem aeternam dona eis, Domine, et lux
perpetua luceat eis.

Grant them eternal rest, O Lord, and let
perpetual light shine upon them.

Libera me, Domine

Deliver me, O Lord

Program Notes

When Giuseppe Verdi (1813-1901) composed his Requiem Mass in 1874, he had long since proven himself as the Italian opera composer without peer. Four of his most widely staged operas, *Rigoletto*, *Il trovatore*, *La traviata*, and *Aida*, were already widely known and performed. His late masterpieces, *Otello* and *Falstaff*, were soon to follow. Italians loved him and saw in him a musical voice for nationalism. Choruses from his earlier operas, particularly the choral piece *Va pensiero* from *Nabucco*, were rallying calls to the cause of Italian unification.

The Requiem memorializes two men whom Verdi considered the glories of Italy, the poet Alessandro Manzoni (1785-1873) and opera composer Gioachino Rossini (1792-1868). The *Libera me* was Verdi's contribution to a multiple-author requiem meant to honor Rossini on the first anniversary of his death. However, it was never performed. The score was eventually returned to Verdi. Regarding Manzoni, Requiem scholar David Rosen quotes Verdi's reaction upon hearing of Manzoni's death:

I am profoundly saddened by the death of our Great Man! I shall not come to Milan, for I would not have the heart to attend his funeral. I will soon come to visit his grave, ... and perhaps ... to propose something in his memory.

That *something* was the Requiem Mass. It included the *Libera me* written earlier for Rossini. This new, complete requiem was dedicated to Manzoni, someone Verdi "admired as a writer and venerated as a man, model of virtue and patriotism!" [as quoted by Rosen]. The city of Milan agreed to sponsor the work, and Verdi completed it in time to be performed in San Marco's Church on the first anniversary of Manzoni's death.

The influence of opera on the Requiem is not difficult to hear: the extremes of drama and emotion; the virtuosic demands on the soloists; the orchestration. Verdi draws on the tools of his operatic trade to create an expanded setting of the church liturgy, expressing a desperation known to all cultures. Andrew Patner of the Chicago Sun-Times, reviewing a performance earlier this year by the Chicago Symphony Orchestra and Chorus, calls the Requiem "a marriage of everything from Etruscan paganism to Neapolitan superstition to human psychology with the ancient rites of the Latin church."

If this work is actually opera, it is one that is deeply troubled by the universal unknown: death. The elite share a common lot with one another and with the populace. The soloist hardly can begin a melody before being interrupted by another soloist or by the angst of the people: *dies irae*, day of wrath. Thus we hear more ensemble than aria and we see, not the lone man in the spotlight, but the body of humanity in the floodlight. – Joyce Karnes Beer

Biographies

Soprano **Michelle Vought** has earned an excellent reputation throughout the country as a performer in opera, oratorio, and musical theater. She has performed with many opera companies, which include Cincinnati Opera, West Coast Opera, Kentucky Opera, Whitewater Opera, Charlottesville Opera, Brevard Opera, Sorg Opera, and the Northern Kentucky Opera. Some of her roles include the Queen of the Night (*Die Zauberflöte*), Musetta (*La Bohème*), Micaela (*Carmen*), Violetta (*La Traviata*), Gretel (*Hansel and Gretel*), Flora (*The Knot Garden*), Armida (*Rinaldo*), Konstanze (*Die Entführung aus dem Serail*), First Lady (*Die Zauberflöte*), and Nannetta (*Falstaff*). She has also performed extensively in the operetta and musical theater genres bringing such roles to life as Josephine (*HMS Pinafore*), Yum Yum (*Mikado*), Gianetta (*Gondoliers*), Maria (*The Sound of Music*), Laurey (*Oklahoma*), Carrie (*Carousel*), Tuptim (*The King and I*), and Maisie (*The Boyfriend*).

A specialist in contemporary music, Dr. Vought has performed widely in the repertoire both at the national and international levels. Recognized for her expertise in the genre, she has been invited to perform and lecture at various conferences throughout the United States and in Limerick, Ireland, Toronto, Canada, and Newfoundland, Canada. In addition, she has done eight recordings for the International Vienna Modern Masters label, a recording company that specializes in contemporary music. The soprano produced and starred in the world premiere of Nancy Van de Vate's opera *Where the Cross Is Made* in which she created the role of Sue Bartlett. She is also featured on the world premiere recording of the opera, which was released in the summer of 2006 on the international Vienna Modern Masters label.

During the spring of 2007, the soprano performed a concert tour across Austria and Slovakia, the highlight of which was a televised concert at the home of the American ambassador to Slovakia. In July, the soprano returned from Italy where she served as a master teacher at the Orvieto Musica, a music festival set in Orvieto, Italy.

Debra Austin, mezzo soprano, received her Bachelor's Degree in Music Education from Bradley University and her Master's and Certificate Degrees in Vocal Performance from Northwestern University. In opera, she has portrayed a large number of roles. Ms. Austin made her Chicago Symphony Orchestra debut in Bach's *St. Matthew Passion* under Sir Georg Solti, followed by an Allied Arts concert with the CSO conducted by Michael Morgan. In concert, she has appeared with Columbus Symphony Orchestra, Boise Philharmonic, Grant Park Music Festival, Fort Wayne Philharmonic, Illinois Philharmonic, Downers Grove Oratorio, Elgin Symphony Orchestra, Peoria Bach Festival, and others. A grand-prize winner of the Bel Canto Competition, Ms. Austin traveled to Italy, where she made her concert debuts in both Desenzano and Bussetto, and performed in Graz, Austria, while attending the American Institute of Musical Studies. She was an award winner in the Sudler Oratorio Competition, NATS Central Region Auditions and American Choral Foundation competition and is a Margaret Hillis Fellowship Fund recipient.

Tod Kowallis, tenor, has appeared in opera and concert throughout the United States and also in Europe and Asia, receiving enthusiastic reviews for his vocal precision and interpretation of classic roles. His operatic roles include Pinkerton in *Madama Butterfly*, Rodolfo in *La Bohème*, Don José in *Carmen*, Riccardo in *The Masked Ball* and Lenski in *Eugene Onegin*, as well as the demanding role of Hoffmann in the *Tales of Hoffmann*. He has appeared with Sarasota Opera, Opera Festival of New Jersey, Western Opera, Marin Opera, Treasure Coast Opera, Boise Opera, and Columbus Light Opera. In concert, Mr. Kowallis has appeared as the tenor soloist in Beethoven's *Ninth Symphony* with the Indianapolis Symphony and Florida Orchestra and Verdi's *Requiem* with the Peoria Symphony, Indianapolis Chamber Symphony,