

Johannes Brahms

Ein deutsches Requiem (A German Requiem), Opus 45, on words from Holy Scripture

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed all but what is now the fifth movement of “Ein deutsches Requiem” in August 1866. Johannes Herbeck conducted the first three movements on December 1, 1867, in Vienna; the first performance of the six then-existing movements was given on Good Friday of 1868 in the Bremen cathedral; Brahms conducted, with Julius Stockhausen as baritone soloist. Brahms added the fifth movement (“Ihr habt nun Traurigkeit,” which calls for solo soprano) in May 1868, that movement first being sung on September 17 that year in Zurich. The soloist was Ida Suter-Weber, with Friedrich Hegar conducting the Tonhalle Orchestra. The first performance of the complete seven-movement work took place in Leipzig on February 18, 1869; Carl Reinecke conducted the Gewandhaus Orchestra and Chorus, with soloists Emilie Bellingrath-Wagner and Franz Krückl.

The score of “Ein deutsches Requiem” calls for four-part chorus, soprano and baritone soloists, and an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, bass tuba, harp (one part, but preferably doubled), timpani, organ, and strings.

THE BACKGROUND

When Johannes Brahms produced his most ambitious and heartfelt works, he was apt to be the most flippant and dismissive in talking about them. In April 1865 he sent Clara Schumann a draft toward a new piece, observing, “It’s probably the least offensive part of some kind of German Requiem. But since it may have vanished into thin air before you come to Baden, at least have a look at the beautiful words it begins with.” The chorus he is impugning, “How lovely is thy dwelling place, O Lord of Hosts,” of course did not vanish from *Ein deutsches Requiem*. In fact, it is one of the most limpidly beautiful and beloved works in the entire choral repertoire.

In later years Brahms said, “I don’t like to hear that I wrote the *Requiem* for my mother.” By the law of Brahmsian obliqueness, that is a tacit admission that the death of his beloved mother in 1865 was part of the inspiration. He just didn’t like people talking about it. In a letter of 1873 he is forthright about the other half of its inspiration; after the collapse of a performance proposed for a Robert Schumann memorial, he insists “how completely and inevitably such a work as the *Requiem* belonged to Schumann.”

So *Ein deutsches Requiem* had piercing personal associations for Brahms: the loss of his mother Christiane, and of Robert Schumann his mentor and spiritual father. The inception of the work dates from the traumatic episode of May 1854: soon after proclaiming Brahms the coming genius of German music, Schumann plunged into the Rhine in a crazed attempt at suicide. Within days of the disaster Brahms had sketched three movements of a two-piano sonata, which he later tried to turn into a symphony. The first movement of those unfinished works became the tumultuous first movement of the Piano Concerto in D minor. The original second movement, a kind of death march in triple time, eventually became the second movement of the *Requiem*: “For all flesh, it is as grass.” The premiere of what was intended as the complete work took place in Bremen Cathedral on Good Friday, 1868. Afterward, on the advice of his old Hamburg teacher Eduard Marxsen, Brahms added the soprano solo as fifth movement.

It is characteristic of Brahms to have created a memorial for two revered people as a sacred work (a conventional thing to do), to base the work on precedents in religious music (likewise conventional), yet to write a piece remarkably unlike any other. *Ein deutsches Requiem* is neither a Mass nor quite an oratorio. It is not designed for a church setting or based on a traditional liturgical text, but rather is compiled from the Bible and the Apocrypha by a composer who knew scripture intimately.

The title “*Ein deutsches Requiem*” gives us the first clue to the work’s singularity. This is “a” requiem, a personal memorial for the dead rather than “the” familiar Catholic one. Beyond that, the work is so spiritual and so Protestant in tone that few listeners notice a strange omission in the text: it never mentions the eponymous founder of the Christian religion.

This oversight was dutifully pointed out to Brahms by musician/theologian Karl Reinthaler, who prepared the chorus for the first performance: “In this composition you stand...certainly on Christian ground.... But what is lacking...is the pivotal point: the salvation in the death of our Lord.” Brahms responded to Reinthaler politely but unequivocally: “I confess that I would gladly omit even the word ‘German’ and instead use ‘Human.’ Also...I would

dispense with places like *John 3:16*. On the other hand, I've chosen one thing or another because...I needed it, and because with my venerable authors I can't delete or dispute anything."

The biblical verse Brahms would dispense with is perhaps the central one in the Christian faith: "For God so loved the world, that He gave His only begotten Son, that whoever believes in him should not perish, but have everlasting life." If Brahms was a North German Protestant by upbringing and temperament, he was also a skeptic and agnostic—in the terms of our day, a "secular humanist." With his usual implacable honesty, he made sure his work embodied that conviction. In saying "I can't delete or dispute" familiar sacred words, he obliquely confesses that even the hopes of resurrection in the piece are not his own sentiments.

So Brahms wrote his *Requiem* not as an address to the dead but to comfort the living. And it has comforted them through the generations since that first Good Friday in Bremen, when it was received as a work of overwhelming impact and historic importance. In his mid-thirties, after years of creative uncertainty, Brahms had finally become the towering artist that Robert Schumann had prophesied years before.

THE MUSIC

"*Selig*," "blessed," begins *Ein deutsches Requiem*. At the end of its journey the music comes to rest on the word "*selig*." The first blessing is for the living, the last for those who are gone, who rest from their labors. The theme of the opening movement is consolation. It starts with pulsing basses and the organ-like warmth of violas and cellos (Brahms kept the brightness of violins out of this movement), and the gentleness and somber beauty of that opening set the tone of the whole work. The first words foreshadow the purpose of the *Requiem*, and its progression from darkness to light: "Blessed are they that mourn, for they shall be comforted." Brahms's setting is attentive to every line, every word. The movement rises to a first climax in a blaze of light on "they shall be comforted"; the second section expresses sorrow in falling figures and joy in rising ones.

From the beginning the style of *Ein deutsches Requiem* is at once completely Brahmsian and unique in his work. At the same time it is suffused with echoes of religious music back through Beethoven's *Missa Solemnis*, through Mozart and Haydn to Bach and Handel, beyond that a century earlier to the austere gravity of Heinrich Schütz, and further back to the Renaissance polyphonists. As in Schütz, the music of the *Requiem* seems to rise directly from the German of Luther's Bible: "*Selig sind, die da Leid tragen, denn sie sollen getröstet werden.*" The music gives voice to the spirit of those words, which return at the end of the first movement distilled to their essence: "*getröstet werden*," "be comforted."

The second movement is an evocation of death that ends in joy. It begins as a heavy and mournful dance of death, a Brahmsian *dies irae* as it had been when he first sketched it in the days after Robert Schumann's plunge into the Rhine. The dark minor of the theme is counterpoised by pealing, Bach-like high chords in strings and winds; beneath is the fateful and relentless pounding of drums. In stark octaves the voices declaim "*Denn alles Fleisch es ist wie Gras...*" ("For all flesh it is as grass, and every splendor of men like the grasses' bloom"). Then the gentle answering phrase, "the grass has withered, and the flowers fallen." A contrasting section evokes the patience of the husbandman waiting for his seeds to grow, then the funeral march overtakes that image of rebirth, building to a kind of all-consuming anguish before the radiant answer in music recalling Beethoven's *Ode to Joy*: "But the Lord's word endures forever...and sorrow and sighing shall flee away."

In the third movement the word "I" first appears, the text a picture of despair that will be answered by certainty. The solo baritone and choir exchange the chastening words from scripture: "Surely every man walks in a vain show...he heaps up riches, and knows not who shall gather them." Yet this movement ends again in joy and consolation—a pealing fugue over the fixed pedal point of certainty in the bass: "But the souls of the righteous are in the hand of God."

Next an interlude in the form of an artless, sublime folk song on the image of the heavenly home, repeating over and over, "How lovely is thy dwelling place, O Lord of Hosts." In the fifth movement the solo soprano's central words evoke the assurance of hope, and the memory of Christiane Brahms: "I will comfort you as one whom his mother comforts."

The sixth movement brings dark colors and old/new harmonies to the hope of rebirth: "Now we have here no dwelling place but seek the one to come." In this image of resurrection Brahms put in the last trumpet but left out the terror of last judgement. This simple and plainspoken movement displays one of the driving forces of the *Requiem*: harmonies at once archaic and fresh, piercingly expressive with every turn. The movement ends with a grand fugue on Handelian verses and, for the first time, with Handel as its manifest inspiration: "Lord, thou art worthy to receive glory and honor and power." This movement is the climax of the *Requiem*, ending with Handelian kettledrums. (On the whole, though, the *Requiem* is one of the few large choral works of the nineteenth century not dominated by echoes of Handel.)

The music of the finale is full and rich but not showy, with the same lyrical sweetness, the same limpid austerity that the *Requiem* possesses from its beginning. It comes to rest without Beethovenian or Handelian perorations but with submission to the inevitable, a peace of resignation and meditation. "Blessed are they that mourn," Brahms's *Requiem* begins. It ends, "Blessed are the dead which die in the Lord from henceforth: Yea, said the Spirit, they rest from their labors." With a radiant gentleness the music dies away on its opening word, "*selig*," "blessed"—the dead blessed not in Paradise but in the hearts of the living.

In the aftermath of 9/11, *Ein deutsches Requiem* was chosen for the main commemoration in New York. No work could have been more eloquent and appropriate. Brahms's *Requiem* has no trace of incense, no bowing to the altar. It reaches beyond the walls of churches to touch the eternal sources of grief and hope. It is a spiritual work in the universal language of music, addressed to all humanity, which is to say, to those that mourn and need comfort. "*Freude*," "joy," is the word heard most often in *Ein deutsches Requiem*. Brahms meant "*Freude*" in the same sense Beethoven did in the Ninth Symphony. For a humanist, joy is the summit of life, and it is the rebirth of joy that all people hope for on the other side of mourning.

Jan Swafford

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.

THE FIRST COMPLETE AMERICAN PERFORMANCE of Brahms's "Ein deutsches Requiem" took place (sung in English) on March 15, 1877, at New York's Steinway Hall, with Leopold Damrosch conducting the Oratorio Society, Agriol Paur having already conducted the Liederkrantz Society in excerpts, sung in German, on January 24, 1875, at the Clubhouse in New York.

THE FIRST BOSTON SYMPHONY ORCHESTRA PERFORMANCES of "Ein deutsches Requiem" were given by Serge Koussevitzky on March 28 and 29, 1926, with the Harvard Glee Club, Radcliffe Choral Society, and soloists Ethyl Hayden and Boris Saslawsky. Koussevitzky led the work on four other occasions with the same choral forces between 1930 and 1947 (plus a 1936 performance of "Behold all flesh is as the grass" to mark the Harvard Tercentenary), his soloists including sopranos Jeannette Vreeland, Elisabeth Rethberg, and Frances Yeend, and baritones Fraser Gange, David Blair McClosky, Keith Falkner, and James Pease. Since then there have been BSO performances led by Robert Shaw, Charles Munch, Erich Leinsdorf, William Steinberg, Seiji Ozawa, Klaus Tennstedt, Kurt Masur (the most recent subscription performances, in February 1988, with Sylvia McNair, Jorma Hynninen, and the Tanglewood Festival Chorus, John Oliver, conductor), Jeffrey Tate, Edo de Waart (a performance in memory of Robert Shaw, who was to have conducted), and Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 11, 2003, with Heidi Grant Murphy, Russell Braun, and the Mormon Tabernacle Choir, Craig Jessop, music director). The most recent BSO performance of music from "Ein deutsches Requiem" took place on July 14, 2006, at Tanglewood, when James Levine led the BSO and Tanglewood Festival Chorus in "Wie lieblich sind deine Wohnungen" in memory of Lorraine Hunt Lieberson, who had died eleven days earlier. Except for the aforementioned 2003 performance, the Tanglewood Festival Chorus has participated in all BSO performances of "Ein deutsches Requiem" since October 1977. Over the years, the soprano soloists with the BSO in this piece have also included Lois Marshall, Hilde Gueden, Joan Carlyle, Helen Boatwright, Saramae Endich, Veronica Tyler, Judith Blegen, Esther Hinds, June Anderson, Rebecca Evans, and Janice Chandler; the baritone soloists have also included William Warfield, Donald Gramm, Hermann Prey, Sherrill Milnes, David Clatworthy, Robert Hale, Benjamin Luxon, Thomas Hampson, Bo Skovhus, and Nathan Gunn. Other choruses have included the Festival Chorus (at Tanglewood), the joint Tanglewood Choir and Berkshire Chorus, the New England Conservatory Chorus, the Rutgers Chorus (in Leinsdorf-led performances in 1963 in New Brunswick and at Carnegie Hall), and the Iowa State Singers and Oratorio Chorus (in a 1972 performance in Ames, Iowa, under Steinberg).

Guest Artists

Christine Schäfer

Christine Schäfer opens the 2008-09 season as soprano soloist in Brahms's *German Requiem* with the Boston Symphony Orchestra and James Levine; her only previous Boston Symphony appearances were in October 1993, in Boston and New York as soloist in Mahler's Symphony No. 4 with Seiji Ozawa conducting. Ms. Schäfer makes concert appearances in Switzerland, Austria, Germany, and France with the Orchestre de Paris under Christoph Eschenbach performing music of Mahler, Zemlinsky, and Beethoven. With the Ensemble Intercontemporain and Pierre Boulez she sings works of Stravinsky and Boulez at the Louvre in Paris, followed by Schubert's *Winterreise* in Hamburg. She appears in Handel's *Partenope* at the Theater an der Wien and returns to the United States for Handel arias with the New York Philharmonic. Also upcoming are the title role of Donizetti's *Lucia di Lammermoor* at Oper Frankfurt, Konstanze in Mozart's *Die Entführung aus dem Serail* at the Berlin Staatsoper, and Handel's *Theodora* at the Salzburg Festival. Highlights of previous seasons include Violetta in *La traviata* at Paris's Palais Garnier and a return in recital and concert to the Salzburg Festival after triumphs there in 2006 in both *Le nozze di Figaro* and *Don Giovanni*. Ms. Schäfer's diverse opera credits include the roles of Konstanze, Ilia, Lulu, Cherubino, and Donna Anna at the Salzburg Festival; Konstanze, Gilda, and Sophie at Covent Garden; Lulu at the Met and at the Glyndebourne and Innsbruck festivals; Messiaen's *St. François d'Assise*, Donna Anna, and Cherubino at Opéra National de Paris; Pamina, Cleopatra, and Alcina for De Nederlandse Opera; Sophie in San Francisco and at Berlin's Deutsche Oper; *Alcina* at Sweden's Drottningholm Festival; Zdenka in Houston; Zerbinetta in Munich, and Schoenberg's *Pierrot Lunaire* with Boulez in Berlin and Paris. In 2003 she made her role debut as Violetta under Daniel Barenboim at Berlin's Deutsche Staatsoper unter den Linden. Ms. Schäfer also appears regularly on the major concert stages of Europe and America, with such conductors as Harnoncourt, Boulez, Eschenbach, Haitink, Harding, Gatti, Metzmaker, Thielemann, and Rattle. Since her 1988 recital debut at the Berlin Festival singing Aribert Reimann's *Nachträume*, she has made regular tours of North America and Japan and has appeared at such venues as London's Wigmore Hall and Vienna's Musikverein. Recent recital partners include Pierre-Laurent Aimard in Vienna and Paris and Hélène Grimaud in Salzburg. As part of the inaugural Ruhr Triennale in 2002, Ms. Schäfer presented an acclaimed interpretation of *Winterreise* in a staging by Oliver Hermann. She has recorded *Die Entführung aus dem Serail* (Erato), Mozart and Strauss arias with the Berlin Philharmonic, Bach's Wedding Cantatas, *Pierrot Lunaire*, Boulez's *Pli selon Pli*, and a recital disc of Debussy and Chausson (all Deutsche Grammophon), Bach's *St. Matthew Passion* and Mozart's *Missa Brevis* (Teldec), and Mozart's Requiem and Handel's *Messiah* (BMG). She is also featured on the Hyperion series of Schubert and Schumann Lieder. For Capriccio, she recorded Zemlinsky's *Lyric Symphony* and, with the Petersen Quartet, an Aribert Reimann collection of Mendelssohn and Schumann song transcriptions entitled "...oder soll es Tod bedeuten?," winner of the 2007 Echo Klassik Award for Best Lied recording. Her highly personal interpretation of *Winterreise* (Onyx Classics) with Eric Schneider was released in 2006.

Michael Volle

Making his BSO debut this week, German baritone Michael Volle studied with the distinguished singers Josef Metternich and Rudolf Piernay and has won such singing competitions as the CIEM in Geneva and the Neue Stimmen in Gütersloh. His first permanent appointment, in 1990 at the National Theatre in Mannheim, was followed by engagements at the Bonn Opera House and the Deutsche Oper am Rhein Düsseldorf. As a member of Cologne Opera from 1999 to 2001, he sang such roles as Eugene Onegin, Billy Budd, Ford in *Falstaff*, and Count Almaviva in *Le nozze di Figaro*. Mr. Volle has sung *Don Giovanni* with Dresden State Opera, Count Almaviva and Wolfram in *Tannhäuser* with Hamburg State Opera, *Le nozze di Figaro* with Deutsche Oper Berlin, and, with the Berlin State Opera, *Ariadne auf Naxos* and the title role in *Don Giovanni*. He made his debut at the Opéra National de Paris in 1996 as the Herald in *Lohengrin*. He has also sung at La Scala in *Oedipus Rex*, at the Théâtre de la Monnaie in Brussels as Ford in *Falstaff* and in *Le nozze di Figaro*, and at the Vienna State Opera as Count Almaviva and Don Giovanni. Mr. Volle's 1997 debut at London's Royal Opera House was as the Herald; he has since returned for Count Almaviva and Jochanaan in *Salome*. Future engagements there include Dr. Schön in *Lulu* and Kurwenal in *Tristan und Isolde* under Antonio Pappano. His performance as Don Giovanni at the Schwetzingen Festival was telecast by ARTE and subsequently repeated at the Opéra du Rhin. At the Salzburg Festival he has been Don Fernando in *Fidelio*, the Speaker of the Temple in *The Magic Flute*, and Tamare in Schreker's *Die Gezeichneten*. He has sung Ford at Baden-Baden and Beckmesser in *Die Meistersinger von Nürnberg* at Bayreuth. A member of Zurich Opera since 1999-2000, he has sung many roles there, including Beckmesser, Eugene Onegin, Golaud in *Pelléas et Mélisande*, Marcello in *La bohème*, the Music Master in *Ariadne auf Naxos*, Count Almaviva, and Amfortas in *Parsifal*. Since making his Munich State Opera debut in 2001 in *The Cunning Little Vixen*, he has performed there frequently, becoming a regular member of the company as of last season, when he sang Eugene

Onegin and Pentheus in Henze's *Die Bassariden*. The current season brings performances of the title role in *Wozzeck* and Giovanni Morone in Pfitzner's *Palestrina*. Mr. Volle also performs frequently in recital and in concert; he has sung under such conductors as Zubin Mehta, Maurizio Pollini, Seiji Ozawa, Charles Dutoit, Riccardo Muti, Marcello Viotti, Franz Welser-Möst, Antonio Pappano, Claus Peter Flor, Lawrence Foster, Marek Janowski, Philippe Herreweghe, James Conlon, James Levine, Kent Nagano, Mstislav Rostropovich, Wolfgang Sawallisch, Thomas Hengelbrock, and Mariss Jansons. Michael Volle has recorded Bach arias and Bach's *St. Matthew* Passion under Ozawa (Philips), music of Zemlinsky under Conlon (EMI), Bach's *St. John* Passion under Herreweghe, and Schoenberg's *Die Jakobsleiter* under Nagano (both Harmonia Mundi). He can be seen on DVDs of *Die Gezeichneten*, Bellini's *Beatrice di Tenda*, Johann Strauss's *Simplicius* (both DVD and CD), and *Die Meistersinger von Nürnberg*.

Tanglewood Festival Chorus **John Oliver, Conductor**

Organized in the spring of 1970 by founding conductor John Oliver, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. This season with the BSO at Symphony Hall, the chorus performs Brahms's *Ein deutsches Requiem* and concert performances of Verdi's *Simon Boccanegra* with James Levine conducting, Orff's *Carmina burana* with Rafael Frühbeck de Burgos, Messiaen's *Trois Petites Liturgies de la Présence divine* with Seiji Ozawa, Ives's Symphony No. 4 with Alan Gilbert, and Berlioz's *Te Deum* with Sir Colin Davis. In 2008 at Tanglewood, the chorus performed Berlioz's *Les Troyens* in concert with James Levine and the BSO, Tchaikovsky's *Eugene Onegin* in concert with the Tanglewood Music Center Orchestra and Sir Andrew Davis, and Kurt Weill's *Rise and Fall of the City of Mahagonny* in a fully staged TMC production; Mahler's Symphony No. 2 with Bernard Haitink, Beethoven's Mass in C with Rafael Frühbeck de Burgos, and Beethoven's Ninth Symphony with Christoph von Dohnányi, as well as its annual Prelude Concert led by John Oliver in Seiji Ozawa Hall. Following its 2007 Tanglewood season, the chorus joined Mr. Levine and the BSO on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, also performing an *a cappella* program of its own in Essen and Trier.

Made up of members who donate their services, and originally formed by founding conductor John Oliver for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In addition, members of the chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Mr. Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute; and has prepared the choruses for performances led by André Previn of Britten's *Spring Symphony* with the NHK Symphony in Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its 35th anniversary in the summer of 2005. In the following list, * denotes membership of 35 years or more, # denotes membership of 25-34 years.

Sopranos

Deborah Abel
Carol Amaya
Emily Anderson
Michele Bergonzi
Joy Emerson Brewer
Jenifer Lynn Cameron
Catherine C. Cave
Anna S. Choi
Saewon Lee Chun
Lorenzee Cole
Lisa Conant
Sarah Dorfman Daniello
Christine Pacheco Duquette #
Stefanie J. Gallegos
Karen Ginsburg
Bonnie Gleason
Carrie L. Hammond
Kathy Ho
Eileen Huang
Polina Dimitrova Kehayova
Donna Kim
Nancy Kurtz
Barbara Abramhoff Levy *
Ruthie Miller
Kieran Murray
Deborah Slade Pierce
Livia Racz
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Joan P. Sherman *
Dana R. Sullivan
Victoria Thornsby
Alexandra Watts
Alison L. Weaver

Mezzo-Sopranos

Kristen Anderson
Virginia Bailey
Martha A. R. Bewick
Betty Blanchard Blume
Lauren A. Boice
Janet L. Buecker
Abbe Dalton Clark
Elizabeth Clifford
Cypriana Slosky Coelho
Betsy Draper
Diane Droste

Barbara Naidich Ehrmann
Paula Folkman #
Debra Swartz Foote
Irene Gilbride #
Mara Goldberg
Rachel Hallenbeck
Jessica Hao
Yuko Hori
Betty Jenkins
Evelyn Eshleman Kern #
Yoo-Kyung Kim
Louise-Marie Mennier
Antonia R. Nedder
Fumiko Ohara #
Roslyn Pedlar
Kathleen Schardin
Katherine Slater
Julie Steinhilber #
Martha F. Vadrine
Cindy Vredevelde
Marguerite Weidknecht
Lidiya Yankovskaya

Tenors

Brad W. Amidon
Fredric Cheyette
Andrew Crain
Ron Efromson
Keith Erskine
Len Giambrone
James E. Gleason
J. Stephen Groff #
Stanley Hudson #
Timothy Jarrett
James R. Kauffman
Carl Kraenzel
Lance Levine
Ronald Lloyd
Henry Lussier *
Ronald J. Martin
Glen F. Matheson
Mark Mulligan
Kevin Parker
David R. Pickett
Dwight E. Porter #
Guy F. Pugh
Peter Pulsifer
Brian R. Robinson
Sean Santry
Arend Sluis
Peter L. Smith
Martin S. Thomson
Andrew Wang

Basses

Thomas Anderson

Nathan Black
Daniel E. Brooks #
Nicholas A. Brown
Paulo Cesar Carminati
Matthew E. Crawford
Mark Gianino
Alexander R. Goldberg
Jim Gordon
Jay Gregory
Mark L. Haberman #
Jeramie D. Hammond
David Kilroy
John Knowles *
William Koffel
Bruce Kozuma
Timothy Lanagan
Joseph E. Landry
Nathan Lofton
Lynd Matt
Joshua H. Nannestad
Eryk P. Nielsen
Stephen H. Owades *
Donald R. Peck
Michael Prichard
Peter Rothstein #
Vladimir Roudenko
Jonathan Saxton
Karl Josef Schoellkopf
Daniel R. Schwartz
Craig A. Tata
Bradley Turner
Thomas C. Wang

Mark B. Rulison, Chorus Manager
Deborah De Laurell, Assistant Chorus Manager
Martin Amlin, Rehearsal Pianist