

Friday, July 6, at 8:30

OPENING NIGHT AT TANGLEWOOD

JAMES LEVINE conducting

MENDELSSOHN Overture and Incidental music to

A Midsummer Night's Dream

Overture

Scherzo

Song with Chorus

Intermezzo

Nocturne

Wedding March

Finale, with Chorus

HEIDI GRANT MURPHY, soprano

KRISTINE JEPSON, mezzo-soprano

WOMEN OF THE TANGLEWOOD

FESTIVAL CHORUS, JOHN OLIVER,
conductor

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, Opus 36

Andante sostenuto—Moderato con anima

Andantino in modo di canzona

Scherzo (Pizzicato ostinato): Allegro

Finale: Allegro con fuoco

This evening's Tanglewood Festival Chorus performance is supported by
the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.
NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1847)

Overture (Opus 21) and Incidental music (Opus 61) to

Shakespeare's *A Midsummer Night's Dream*

First performance of the overture: April 29, 1827, in Stettin, Carl Loewe cond. *First performances of the incidental music:* October 14, 1843 (private performance), Potsdam;

October 18, 1843, Berlin (first public performance). *First BSO performances of individual*

movements: March 1882, "Wedding March," Georg Henschel cond.; February 1883, Overture,

Henschel cond.; October 1883, Nocturne, Henschel cond. *First BSO performances of complete*

incidental music: April 1894, Emil Paur cond. *First Tanglewood performance:* August 10, 1963,

Erich Leinsdorf cond. (Overture and complete incidental music). *Most recent Tanglewood*

performance: August

22, 2003, Sir Neville Marriner cond., in an arrangement by Michael Lankester and Christopher

Plummer, with Christopher Plummer, speaker; Kendra Colton, soprano; Zheng Cao, mezzo-soprano;

Women of the Tanglewood Festival Chorus, John Oliver, cond.

The case of Mendelssohn allows us a glimpse into the mysteries of musical genius afforded by only a few other youthful masters (Mozart and Schubert come to mind). Though both Mozart and Schubert traveled farther on their musical paths after a precocious beginning, neither of them had produced, before their eighteenth year, a work as brilliant as Mendelssohn's Octet (composed when he was

sixteen) or the Overture to *A Midsummer Night's Dream* (written a year later).

Mendelssohn had every opportunity to develop his musical culture once his talent became evident.

His father provided the best teachers available in Berlin and organized regular Sunday musicales in

the Mendelssohn house, engaging performers from the orchestra of the royal court. It was for these

events that the boy began to write music himself and to learn important lessons in musical structure

and effect by hearing performances almost as soon as the ink was dry. (Felix was not the only

composer in the family either; his sister Fanny had a remarkable creative talent as well.) Just as he was entering into his teens, he turned out a remarkable assortment of twelve string symphonies in just over half a year.

In addition to music, Felix received the best possible general education. He was bright, quick, and receptive, spoke several languages well, danced exquisitely, illustrated his letters and journals with pen and ink drawings of considerable flair, and translated one of Terence's comedies from the original Latin. He traveled widely and enjoyed a wide acquaintance of creative and intellectual leaders. By 1825 he had met Cherubini, Hummel, Moscheles, Rossini, Meyerbeer, and other leading musicians in Paris; his family was personally acquainted with Goethe. Once the family settled in Berlin in 1825, the Mendelssohn home became the most important salon in the city, frequented by the scientist Humboldt and the philosopher Hegel, as well as by people who were to play various roles in the young composer's life, among them the critic Adolf Bernhard Marx, who became a musical confidante and adviser.

The idea of writing his **Overture to "A Midsummer Night's Dream"** evidently came to Felix when he and Fanny were reading the play together (in the translation by Schlegel). He originally wrote the overture for two pianos, so that he could perform it with her. But he orchestrated it almost at once, and it quickly attained performance and general popularity. Without question it is one of Mendelssohn's most remarkable accomplishments. Into the presumably restrictive context of an overture, cast in sonata form, he introduced a varied panoply of musical ideas, each with its own distinctive color and character that could be taken to represent elements of the play, then shaped them into a pattern that is thoroughly satisfying whether one knows the play or not. He created the very image of fairydom for music—delicate and light-footed—while not forgetting the low comedy of Bottom's dream.

The first four measures instantly transport us to a mysterious world: four woodwind chords in the key of E, beginning with just two flutes and adding clarinets in the second measure, bassoons and one horn in the third, and oboes and a second horn in the fourth. Of these opening measures, the third is the most magical of all; it surprises us by borrowing its harmony from the minor key, hinting at subtle dark worlds behind the brightness. Then the upper strings enter and whirl us off into the delicate world of the fairies' dance. The entrance of the full orchestra brings on the world of the two pairs of lovers who get so frightfully mixed up during the course of the plot. A heavy pounding repeated note in the bass brings on the rustics with their antic dance and the "hee-haw" of poor "translated" Bottom.

Mendelssohn might never have returned to his early masterpiece had not King Friedrich Wilhelm IV ascended the throne in Berlin upon the death of his father on June 7, 1840. Great reforms in all aspects of political and cultural life were expected from the new monarch, who wanted Mendelssohn to be in charge of his new plans. This meant moving from Leipzig, where he was happy with his work at the Gewandhaus, for undefined responsibilities in the capital. In the end, Mendelssohn arranged to receive only half-salary in Berlin so that he could retain the position in Leipzig as well. By 1843 the king expressed a wish that a series of dramatic productions with incidental music should be continued. Several productions were proposed; of these, Mendelssohn chose to expand his music for *A Midsummer Night's Dream* into a full score of incidental music, including entr'actes, dances, songs, and some brief melodramas (that is, instrumental music that would accompany spoken parts of the play). In undertaking this task, he made the conscious decision to return to the overture, written when he was half his current age, and, whenever possible, use it as a basis for the expansion. He did this with wonderful skill and effectiveness, so that no one who did not happen to know the history of the work would ever guess that it was not created in a single act of the imagination.

The **Scherzo** introduces the second act; its feather-light, staccato woodwind dance anticipates the opening of Act II and the gathering of the fairies. A "march of the fairies" accompanies the entrance of the fairy king Oberon from one side of the stage and his queen, Titania, from the other. Titania bids her attendants "Sing me now asleep," and they oblige with a lullaby, set by Mendelssohn as a **Song with Chorus** for women's voices.

You spotted snakes, with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.
Hence away, hence away!

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm,

Nor spell nor charm
Come our lovely lady night.
So good night, with lullaby.

Weaving spiders, come not here;
Hence, you long-legged spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

Philomel with melody, *etc.*
Hence away! Now all is well.
One aloof stand sentinel.

[Act II, scene 2]

The **Intermezzo** serves as an entr'acte between acts II and III; Mendelssohn begins with passionate music expressing the anguish of Hermia, who has awakened to find herself deserted by her beloved Lysander, but this fades away and yields to lightly comic material anticipating the rise of the curtain, when we will see the assembled rustics ready to rehearse their play in the woods.

The **Nocturne** suggests the picture of the sleeping lovers. Puck's application of the love potion to the wrong parties has made a splendid mess of things, but by the end of Act III, all four of the lovers have been led a merry chase until they collapse in exhaustion. The solo horn evokes the tranquility of the woods and the lovers' sleep, though intimations of foregoing passions still remain in the middle section. The brightening at the end suggests the soft approach of dawn's light to prepare for the rise of the curtain on Act IV.

Theseus (Duke of Athens), Hippolyta (Queen of the Amazons), and Hermia's father encounter the four lovers in the woods, with romantic sentiments once again properly directed. The Duke gives them permission to be married jointly with him on the day set for his own wedding to Hippolyta. The act ends with intimations of nuptials, signaled by its entr'acte, the **Wedding March**, probably the best-known piece Mendelssohn ever wrote.

During the final act, the rustics offer to present their play, guaranteed to be both "tedious and brief" as well as "merry and tragic." Following the evening's entertainment, all the mortals betake themselves to bed. A brief reprise of the Wedding March makes way for the return of the fairies. As Oberon and Titania appear, we hear again the four woodwind chords that opened the overture; the fairies trip in to spread their music and charms throughout the house.

Through this house give glimmering light,
By the dead and drowsy fire,
Every elf and fairy sprite
Hop as light as bird from brier.
And this ditty, after me,
Sing, and dance it trippingly.

First rehearse the song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Through this house give glimmering light, *etc.*

Then, at Oberon's command, the fairies trip away, leaving Puck to take his leave of the audience to the final sounding of the four magical woodwind chords.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky (1840-1893)
Symphony No. 4 in F minor, Opus 36

First performance: February 22, 1878, Moscow, Nikolai Rubinstein cond. *First BSO performances:* November 1896, Emil Paur cond. (but preceded by Arthur Nikisch's performances in October 1890 of the second and third movements). *First Tanglewood performance:* August 7, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance:* August 15, 2003, Neeme Järvi cond.

For Tchaikovsky, the Symphony No. 4 was a breakthrough work, a bounding creative leap beyond his first three symphonies. In scale, control of form, intensity, and ambition it towers above any symphonies previously produced by other Russian composers, most of whom shunned the symphonic form in favor of operas and programmatic works. Here, in one of the masterpieces of late Romanticism, Tchaikovsky combines his strong sense of the theatrical (already demonstrated in

Romeo and Juliet, *Francesca da Rimini*, and *Swan Lake*) with a heightened mastery of orchestration and thematic development.

The year of the composition of the Fourth Symphony—1877—has been called the most fateful year in the composer’s eventful and emotionally volatile life. It was in 1877 that he made the rash and ultimately tragic decision to marry Antonina Ivanovna Milyukova, a woman he barely knew. He did so (on July 18) in a panic-stricken attempt to conceal—or even overcome—his homosexual inclinations.

Not surprisingly, given Tchaikovsky’s lack of sexual interest in women and the unbalanced personality of Milyukova, the marriage ended in disaster. It lasted a mere two months, at the end of which Tchaikovsky attempted suicide by walking into the frigid Moscow River in the hopes of contracting pneumonia. (Those who have seen Ken Russell’s film-bio of Tchaikovsky, *The Music Lovers*, will no doubt remember the scene.) Fleeing his wife and his botched attempt at a “normal” life, he escaped to St. Petersburg and then to Europe. It was there, far from the problems that awaited him in Russia, that he completed the Fourth Symphony, begun in the spring. From this time on, Tchaikovsky restlessly divided his time between Russia and Europe, feeling entirely comfortable in neither.

Milyukova was not the only woman in Tchaikovsky’s life at the time. The other was Nadezhda von Meck, a wealthy widow so passionate about the composer’s music that she became his patron, giving him large sums of money so he could continue composing without financial worries. At von Meck’s insistence, however, they never met, and instead maintained a remarkable epistolary relationship. During the stressful period of his failed marriage, Tchaikovsky turned to von Meck for emotional and financial support. She did not fail him. In gratitude, Tchaikovsky dedicated to her his new Fourth Symphony, but anonymously, as they had agreed: “To my best friend.”

Not only did the composer dedicate the Fourth Symphony to von Meck. He also provided her with a detailed written description of its emotional program. “In *our* symphony there *is* a programme,” he wrote, “i.e. it is possible to express in words what it is trying to say, and to you, and only to you, I am able and willing to explain the meaning both of the whole and of the separate movements.”

The symphony’s “signature,” and among the most famous music Tchaikovsky ever wrote, is its stunning, even alarming opening fanfare scored for brass and woodwinds. This introduction, Tchaikovsky told von Meck, “is the *seed* of the whole symphony, undoubtedly the main idea.... This is *fate*, this is the fateful force which prevents the impulse to happiness from attaining its goal.... It is invincible, and you will never overcome it. You can only reconcile yourself to it, and languish fruitlessly.” This “fate” motif appears most prominently in the opening movement, but reappears dramatically in the finale. (Tchaikovsky would go even further in the Fifth Symphony, using a “signature” motif in all the movements.) In the finale, the “fate” motif grows (at measure 200) out of a folk song in a most ingenious and startling manner.

If this fanfare represents thwarted happiness, then the stuttering waltz theme that follows in the first movement also reflects frustration, Tchaikovsky told von Meck. The theme is in 9/8 meter, which lends it a fluid and yet halting gait. “The cheerless and hopeless feeling grows yet stronger and more burning. Is it not better to turn away from reality and submerge yourself in daydreams?” These daydreams (remember that the title of Tchaikovsky’s First Symphony was “*Winter Daydreams*”) are reflected in the melancholy, rising-and-falling theme given to the clarinet.

Of the much shorter second movement (Andantino in modo di canzone), Tchaikovsky said this: “This is that melancholy feeling which comes in the evening when, weary from your labor, you are sitting alone, you take a book—but it falls from your hand. There comes a whole host of memories. You both regret the past, yet do not wish to begin your life again. Life has wearied you.... It’s sad and somehow sweet to immerse yourself in the past.”

The scherzo (*pizzicato ostinato*) offers respite from the emotional intensity of the outer movements. Constructed in classical, even Mozartian fashion, in three sections (ABA), this delicate and innovative confection is dominated by the strings, playing *pizzicato*, with a middle Trio section featuring a playful military-style theme in the brass and winds.

A well-known Russian folk song (“A little birch tree stood in the field”: “*Vo polye beryozinka stoyala*”) provides the central focus for the relatively brief but fiery final movement. (It’s not labeled “*Allegro con fuoco*”—“Fast, with fire”—for nothing!) Some years earlier, Russian composer Mily Balakirev (1837-1910) had used the same folk song in his *Overture on Three Russian Themes*, but treated it very differently. Balakirev retained the circular free rhythmic structure of the tune, remaining faithful to the Russian folk tradition. But Tchaikovsky, more of a “Westernizer,” adds two beats after the first phrase, squaring the tune to fit into conventional 4/4 meter. By the finale’s end, Tchaikovsky has whipped this innocent little tune into a tragic frenzy that culminates in the majestic reentry of the “fate” theme.

“Hardly have you managed to forget yourself and to be carried away by the spectacle of others’ joys, than irrepressible *fate* again appears and reminds you of yourself,” the composer wrote to von Meck about the finale. “But others do not care about you. They have not even turned around, they have not glanced at you, and they have not noticed that you are solitary and sad.”

Musicologists and biographers have long debated how accurately Tchaikovsky’s over-heated description of the Fourth Symphony reflects its content. They do agree on one thing. The score, despite some flaws (excessive repetition, and what Russian composer Sergei Taneyev called an overuse of “ballet music”) established Tchaikovsky as one of the masters of the symphonic form in Russia and elsewhere.

—Harlow Robinson

GUEST ARTISTS

Heidi Grant Murphy

Heidi Grant Murphy has appeared with many of the world’s finest opera companies and symphony orchestras, on both sides of the Atlantic, working with such esteemed conductors as Herbert Blomstedt, Christoph Eschenbach, James Levine, Reinbert de Leeuw, Lorin Maazel, Kurt Masur, Kent Nagano, Seiji Ozawa, Sir Simon Rattle, Leonard Slatkin, Robert Spano, Jeffrey Tate, Michael Tilson Thomas, Edo de Waart, Christoph von Dohnányi, David Zinman, Pinchas Zukerman, and the late Robert Shaw. Her Metropolitan Opera debut in the 1989 production of *Die Frau ohne Schatten* led to numerous roles in that house, notably Susanna in *Le nozze di Figaro*, Sophie in *Der Rosenkavalier*, Pamina in *Die Zauberflöte*, Sister Constance in *Dialogues of the Carmelites*, Servilia in *La clemenza di Tito*, and Nannetta in *Falstaff*. European highlights include the roles of Anne Truelove in the Netherlands Opera production of *The Rake’s Progress* and Celia in *Lucio Silla* at both the Salzburg Festival and Frankfurt Opera, as well as Adina in *L’elisir d’amore* and Susanna at the Opéra Nationale de Paris. During 2006-2007 she appeared with the New York Philharmonic, Toronto Symphony, Hong Kong Philharmonic, at Opéra Nationale de Paris, at the Metropolitan Opera under James Levine, and at the Munich Festival. In spring 2007 she toured with the St. Lawrence String Quartet and pianist Kevin Murphy to premiere *Songs from the Diaspora*, a song cycle by Roberto Sierra commissioned by the Consortium Music Accord. The tour will continue in November of 2007. In recent seasons, Ms. Murphy premiered Sierra’s *Missa Latina* with the National Symphony Orchestra, as well as Augusta Read Thomas’s *Gathering Paradise* with both the New York Philharmonic and Chicago Symphony Orchestra. In 2004 she joined the Boston Symphony Orchestra for James Levine’s inaugural concerts as music director in Boston and at Carnegie Hall. Ms. Murphy’s summers have brought her to the Ravinia and Tanglewood festivals, the Minnesota Orchestra’s Sommerfest, the Bellingham Festival of Music, Rome Chamber Music Festival, the Hollywood Bowl with the Los Angeles Philharmonic, and the La Jolla Music Society’s SummerFest. Ms. Murphy has recorded for Koch International, Arabesque, PS Classics, and Delos. She recorded *Idomeneo* (Ilia) and *Le nozze di Figaro* (Barbarina) with James Levine for Deutsche Grammophon and the Grammy-nominated *Sweeney Todd* (Johanna) for the New York Philharmonic’s private label. In 2006 she recorded *Gathering Paradise* with the New York Philharmonic for New World, a label intended to preserve the orchestra’s recent premieres. Heidi Grant Murphy made her BSO debut in February 1991 as a soloist in Mozart’s *Great C minor Mass*; her most recent BSO appearances were at Tanglewood last summer, as Zerlina in a July 2006 BSO concert performance of Mozart’s *Don Giovanni* with James Levine conducting, and in August 2006 as soprano soloist in Mahler’s *Resurrection* Symphony under Seiji Ozawa.

Kristine Jepson

Making her Boston Symphony Orchestra debut this evening, American mezzo-soprano Kristine Jepson has appeared at the Metropolitan Opera, Teatro alla Scala, Théâtre Royal de la Monnaie, Opéra National de Paris, Royal Opera–Covent Garden, Bavarian State Opera, Netherlands Opera, San Francisco Opera, Canadian Opera Company, Miami Opera, and Santa Fe Opera Festival, among other companies. Highlights of the current season include Idamante in *Idomeneo* at the Metropolitan Opera, the Composer in *Ariadne auf Naxos* and Octavian in *Der Rosenkavalier* at the SemperOper in Dresden, her debut at Seattle Opera as Sesto in Handel’s *Giulio Cesare*, and a return to the SemperOper to portray Sister Helen in Jake Heggie’s *Dead Man Walking*, a role she has also sung for San Francisco Opera, Pittsburgh Opera, and Michigan Opera. Engagements in 2005-06 season included Kitty in the world premiere of John Adams’s *Dr. Atomic* at San Francisco Opera, her first performances of Charlotte in *Werther* for her debut with Frankfurt Opera, Idamante in *Idomeneo* at the Gran Teatro del Liceu in Barcelona, and the Composer in *Ariadne auf Naxos* at La Scala in Milan. Ms. Jepson made her Metropolitan Opera debut in Britten’s *Death in Venice* and has since returned there as Stephano in *Roméo et Juliette*, Cherubino in *Le nozze di Figaro* (a role she has also sung in Washington and Dallas), Octavian, and the Composer. In the past two seasons she has appeared in two new productions at the Metropolitan Opera under James Levine: as Ascanio in

Berlioz's *Benvenuto Cellini* and as Siebel in Gounod's *Faust*. Further operatic credits include Dorabella in *Così fan tutte* for the Royal Opera House–Covent Garden, Sesto in *La clemenza di Tito* at the Aix-en-Provence Festival, Adalgisa in *Norma* at Cincinnati Opera, Cecilio in *Lucio Silla* at Netherlands Opera, Judith in *Bluebeard's Castle* at Vancouver Opera, Rosina in *Il barbiere di Siviglia* at New York City Opera, and Elizabeth in *The Crucible* at Washington Opera. Ms. Jepson has been a frequent guest in Santa Fe, where she has been heard as the Composer in *Ariadne*, as Sesto in *La clemenza di Tito*, and as Nero in Handel's *Agrippina*. Concert appearances have included Mozart's Mass in C minor, Mozart's Requiem at Carnegie Hall, Schumann's *Das Paradies und die Peri* at the Mostly Mozart Festival under Gerard Schwarz, and frequent appearances at the Cincinnati May Festival under James Conlon, most recently in Franz Liszt's rarely performed oratorio *St. Stanislaus*. Kristine Jepson was born in Iowa and completed her musical studies at Indiana University. She resides in New York City and Santa Fe.

Tanglewood Festival Chorus

John Oliver, Conductor

The Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in the summer of 2005. This summer at Tanglewood the chorus performs with BSO Music Director James Levine in Mendelssohn's *Midsummer Night's Dream* music, Mahler's Symphony No. 3, Verdi's *Don Carlo* (a concert performance with the Tanglewood Music Center Orchestra), and Berlioz's *Damnation of Faust*, as well as Haydn's *Mass in Time of War* and Beethoven's Ninth Symphony (the latter also with the TMC Orchestra) with guest conductor Rafael Frühbeck de Burgos. They also perform their annual Friday Prelude Concert in Ozawa Hall (this year on July 27) and join James Levine and the BSO for European tour performances, following the Tanglewood season, of *Damnation of Faust* in Lucerne, Essen, Paris, and London. The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Made up of members who donate their services, and originally formed 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 Boston Symphony Orchestra 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 gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its debut program at Jordan Hall 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.

Sopranos

Deborah Abel

Triana Chez

Anna S. Choi

Saewon Lee Chun

Sarah Dorfman Daniello

Megan Errgong-Weider

Bonnie Gleason

Laura C. Grande

Beth Grzegorzewski

Ami Heusinkvelt

Elisabeth Hon

Mikhaela E. Houston
Polina Dimitrova Kehayova
Glenda Landavazo
Charlotte Landrum
Barbara Levy*
Mariko Matsumura
Ruthie Miller
Margaret D. Moore
Kimberly Pearson
Melanie W. Salisbury
Lori Salzman
Johanna Schlegel
Lisa Watkins
Alison L. Weaver
Stephannie Workman

Mezzo-sopranos
Virginia Bailey
Laura Barker
Martha A. R. Bewick
Betsy B. Bobo
Lauren A. Boice
Ondine Brent
Donna J. Brezinski
Anna Callahan
Elizabeth Clifford
Katherine Barrett Foley
Debra Swartz Foote
Dorrie Freedman#
Rachel Hallenbeck
Jessica Hao
Julie Hausmann
Betty Jenkins
Gale Livingston#
Fumiko Ohara#
Catherine Playoust
Stephanie Rosch
Kathleen Schardin
Katherine Slater
Cypriana V. Slosky
Michelle Vachon
Ana Withiam

Felicia A. Burrey, Chorus Manager
Meryl Atlas, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist