Friday Evening, November 21, 2014, at 7:00
Isaac Stern Auditorium / Ronald O. Perelman Stage

Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

presents

Carmina amoris: Songs of Love
LEHIGH UNIVERSITY
DEPARTMENT OF MUSIC
LEHIGH UNIVERSITY CHORAL ARTS

STEVEN SAMETZ, Artistic Director
SUN MIN LEE, Associate Director
DISTINGUISHED CONCERTS ORCHESTRA

CARMEN PELTON, Soprano (Sebastian Artist)
TAMI PETTY, Soprano (offstage) (Dyer Artist)
WILLIAM BURDEN, Tenor (Hamel Artist)

STEVEN SAMETZ  I Have Had Singing
LEHIGH UNIVERSITY CHORAL ARTS with
LEHIGH UNIVERSITY ALUMNI SINGERS

STEVEN SAMETZ  Carmina amoris (Songs of Love)
(New York Premiere)
   I. Quo fugis amabo? (Please, where do you flee?)
      Soprano and tenor solo and chorus
   II. Tarantella – Veni, dilectissime
      (Come, dearest love)
      Tenor solo and chorus
   III. Planctus (Lament)
      Off-stage soprano solo and chamber choir
   IV. Letter I: Philomele (To Philomela)
      Soprano solo and women’s chorus
   V. Letter II: Ego per te (I for you)
      Soprano and tenor solo and chorus
   VI. Invehar in Venerem (Venus be damned!)
      Soprano and tenor solo and chorus

This evening’s program will be performed without an intermission.

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
Notes ON THE PROGRAM

STEVEN SAMETZ  I Have Had Singing

I Have Had Singing paraphrases lines taken from Ronald Blythe’s Akenfield, Portrait of an English Village. In the 1960’s, Blythe traveled throughout his native county of Suffolk, England interviewing farmers, plowmen, blacksmiths—people whose stories dated back to the early 20th century. One gentleman, given the name Fred Mitchell in the book, was an 80-year old horseman who told his story of working a bleak, unfertile land in a life filled with little joy. In the middle of his story, he stopped and said, “But there was always singing; the boys in the field, the chapels were full of singing. I have had pleasure enough; I have had singing.”

I Have Had Singing was written for the Berkshire Choral Festival, a summer amateur music festival. I Have Had Singing speaks to amateur and professional musicians alike about the simple love of singing and the lasting joy it can bring to our lives.

STEVEN SAMETZ  Carmina amoris (Songs of Love)
(New York Premiere)
Choral Symphony in six movements

“Do those who love create dreams for themselves?”

When I first began to look at medieval Latin texts for Carmina amoris, the epigrams, marginalia, and love letters I found by clerics and nuns from the fourth to the thirteenth centuries were a revelation. The beauty and freshness of the language spoke across the centuries. In matters of love (longing, desire, lamenting, sleepless wondering, making up and quarreling), it appears not much has changed from the so-called “dark ages” to our own well-illumined era.

The medieval texts inspired the chant-like motive for the opening Quo fugis amabo?. Developed throughout the first movement (depicting the gentle lapping of waves on the shore, the lovers’ longing across the sea), the chant motive recurs throughout the symphony, finally transformed into a fantasia in the last movement. Also introduced in the first movement is Ausonius’s fourth-century text: “But do we believe that those who love create dreams for themselves?”. As the question runs throughout Carmina amoris, the implied answer is shaped by the context of each movement. At the end of the first movement, this question is left unanswered. The restless youth (the tenor soloist) is left longing for his love across the moonlit sea. It is his distant love—or merely the moonlight—answering: “let this light be a pledge of our love.”

Any peace is shattered by the Tarantella. Tarantellas are traditionally dances of mad frenzy, and here the tenor protagonist is thrown into a state of adolescent tumult and desire. This gives way to the third movement, Planctus, a largely wordless lament cast for chamber choir and off-stage soprano. The distant sound of the soprano lends
poignancy to the idea that one who is without love is like a voice without sound.

Two clerical love letters form the texts of the fourth and fifth movements. The fourth movement is filled with birdsongs. The nightingale—a medieval trope on the Greek legend of Philomela—intends to give peace to the sleeper. Instead, the sleepless lover says she is a hungry bird, sighing for love. In this nocturnal setting, the chorus recalls Ausonius’s motto: lovers live in their own dreams.

The fifth movement begins as an unaccompanied love duet for the tenor and soprano soloists. This yields to a choral statement of Ausonius’s words, now treated as a chorale, a genre used for centuries for statements of belief. Thus, the musical and textual question left hanging at the end of the first movement finds its resolution at the end of the fifth movement. The question Credimus? (Do we believe?) is supplanted by its answer Credimus (We believe) as the chorus provides the restful tonic chord withheld at the end of the first movement.

All does not end on a quiet note of contemplation. The restless seeking, desire, lamentation, sleeplessness, and measure of happiness found by the lovers erupts into a tempestuous quarrel (aided by a large percussion ensemble inspired by the fiercely rhythmic Koto drumming of Japan). Ausonius’s motto appears during a brief interlude, as if to ask whether quarreling is yet another facet of love’s dream. The opening chant transforms into a tongue-twisting rhythmic melody for the chorus. The orchestra hurls it about and the music ends in a final explosion of sound, but not before a final whisper of the Credimus motive is sounded by a solo oboe.

Carmina amoris received its premiere performance by Lehigh University Choral Arts, Carmen Pelton and Debra Field, sopranos, and John Aler, tenor, under the direction of the composer on May 4, 2001 at Lehigh University’s Zoellner Arts Center in Bethlehem, Pennsylvania.

—Steven Sametz
I Have Had Singing
STEVEN SAMETZ

The singing.
There was so much singing then
And this was my pleasure, too
We all sang, the boys in the field,
The chapels were full of singing, always
singing.
Here I lie:
I have had pleasure enough;
I have had singing.

Carmina amoris
STEVEN SAMETZ

I. Quo fugis amabo?

Chorus
Quo fugis, amabo,
cum te dilexerim?
Miser quid faciam
cum te non viderim?
Dura materies ex matris ossibus
creavit homines iactis
lapidibus,
ex quibus unus est iste puerulus,
qui lacrimabiles no curat gemitus.
Cum tristis fuero gaudebit emulus
ut cerna rugio cum fugit hinnulus.
Arcos te protegat, Veneris idolum
qui stellas et polum
fecit maria condidit et solum.

Floor solo
Nam languens amore tuo
consurrexi diluculo
perrexi que pedes nuda
per nives et frigora
atque maria rimabar mesta
ai forte ventiuola vela cenerem
aut frontem navis conspicerem.

Tenor and Chorus
Credimus an,
qui amant ipsi sibi
somnia fingunt?

Where do you flee, I would like to know,
since I loved you?
Miserable now, what shall I do
since I cannot see you?
Hard matter from mother earth’s bones
once created men when stones were
thrown.
One sprung from these is this young boy
who heeds not my tearful moans.
When I am sad my rival rejoices.
I cry out like the doe when her fawn flees.
May the Almighty protect you, idol of Venus,
He who made the stars and sky
and founded the seas and land.

Languishing for love of you
I arose at dawn
and made my way bare-footed
across the snows and cold,
and searched the desolate seas
to see if I could find sails flying in the wind,
or catch sight of the prow of a ship.

Do we believe this,
or do those who love create dreams
for themselves?
Chorus
Saluto puerum non per
ipotesim
sed firmo pectore,
deprecor Lachesim.

Soprano
Cum splendor lunae fulgescat
ab aethere purae,
tu sta sub divo cernens
speculamine miro,
qualiter ex luna splendescat
lampade pura
et splendore suo caros
amplcititur uno,
corpore divisos
sed mentis amore legatos.

Chorus
Si facies faciem spectare
Nequivit amantem,
hoc saltim nobis lumen
sit pignus amoris
Hos tibi versiculos
Fidus transimit amicus.

Quo fugis amabo…?
Tenor
Nam languens…

Tenor and Chorus
Arcos te protegat…

Chorus
Si facies faciem…
Si parte tua fidei stat
fixa catena,
Nunc precor, ut valeas
Felix per saecula cuncta

Soprano
Cum splendor lunae fulgescat…

Tenor
Nam languens…

Chorus
Credimus an…
Hos tibi versiculos
Fidus transimit amicus.

I wish you well, boy, not with feigned concern
but with steadfast heart,
I pray to Lachesis.*

When the splendor of the unclouded moon
shines from the sky,
stand under the heavens and see with
a wondering gaze
how the moon shines
like a clear torch
and how with its single splendor
it embraces loved ones
divided in body
but joined in spirit by love.

If face cannot gaze
on loving face,
at least let this light
be our pledge of love.
These little verses
are sent to you by a faithful friend.

Where do you flee…?

I languish…

God protect you…

If face cannot gaze on loving face…
If on your side the bond of faith
stands firm,
now I bid you farewell.
Be happy forever.

When splendour of the unclouded moon…

I languish…

Do we believe…?
These little verses
are sent to you by a faithful friend.

*Lachesis: the fate who determines the length of life, Destiny.
Soprano  
*Amore ligatos...*  
We are bound in love

Tenor  
*Quo fugis amabo...?*  
Where do you flee?

Chorus  
*Credimus?*  
Do we believe?

II. *Tarantella* *(Veni, dilectissime)*

Tenor and Chorus  
*Veni, dilectissime,* **Et a et o,**  
Come, dearest love,  
with ah! and oh!

*Tela, Cupido tene,*  
*Quoniam non ille nec illa*  
*Sustinet esse meis, vel mea.*  
Hold your arrows, Cupid,  
for neither he nor she  
continues to be mine.

*Veni!*  
*Tela, Cupido tene!**  
Come!  
Hold your arrows, Cupid,

**Et a et o,**  
*Quid amo? Quod amat.*  
*Non absit. At huiss*  
*Quod fugit, huiss ero?*  
What do I love? One who loves.  
May he not stay away. But will I belong  
to one who flees from me?

*Non ero.*  
*Tela tene, tene tene!*  
I will not.  
Hold your arrows, hold your arrows!

*Gratam me in visere*  
*In languore pereo*  
*Venerem desidero.*  
To visit me—I will please you  
I am dying with desire.  
How I long for love.

*Veni, dilectissime,*  
*Tela, Cupido, tene!*  
Come, dearest love,  
Hold your arrows, Cupid,

*Quia non teneo quod amo*  
*tenuisse*  
*An dixi quod amo? Non amo!*  
For I don’t keep the one I’d love to  
have possessed.  
But did I say “the one I love?” I don’t love!

**Et a et o,**  
*Veni!*  
With ah! and oh!  
Come!

III. *Planctus* *(Lament)*

*Sic mea fata canendo solor*  
*ut nece proxima facit holor.*  
Thus I sing, seeking solace for my fate,  
as the swan sang when death approached.  
The rose fades from my lips,  
bittersweet pain seizes my heart.

*Roseus effugit ore color*  
*blandus inest meo cordi dolor.*  
With growing woe, toil increasing,  
strength waning, miserable I die.  
So harshly does love treat the heart.  
Ah, I am dying, ah! I die!
For though I love,
I am not loved.

I am a stem without flower,
food without sweetness,
a bottle without wine,
a voice without sound.

Let us give praise to the nightingale with well-tuned voice,
singing out a sweet melody as music teaches.
The nightingale is joyful,
aware of her sweet voice,
and prolonging the breathing of her sweet voice,
night and day she presses on with her sweet-sounding voice,
giving peace to sleepers.

Why do you delay so long in a far-off land?
Why do you want me to die? Your one and only who loves you, as you know yourself, with her soul and body, and who like a hungry little bird sighs for you at every hour and moment?

Do we believe this, or do those who love create dreams for themselves?

For though I love,
I am not loved.

I am a stem without flower,
food without sweetness,
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Do we believe this, or do those who love create dreams for themselves?

Credimus an,
qui amant ipsi sibi
somnia fingunt?

V. Ego per te (Letter Two)

Soprano and tenor

Ego per te
omne quod datum mortalibus,
ubique praesentem mihi.
Et cum solutus corporali carcere
terraque provolavero,
illic quoque animo te geram.
Neque finis idem, qui
meo corpore
et amore laxabit tuo;
videbo corde
mente complectar pia.
Mens quippe,
lapsis quae superstes artibus
de stirpe durat caeli,
Ego per te...
et ut mori, sic oblivisci non capit.

For though I love,
I am not loved.

I am a stem without flower,
food without sweetness,
a bottle without wine,
a voice without sound.

Let us give praise to the nightingale with well-tuned voice,
singing out a sweet melody as music teaches.
The nightingale is joyful,
aware of her sweet voice,
and prolonging the breathing of her sweet voice,
night and day she presses on with her sweet-sounding voice,
giving peace to sleepers.

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Neque finis idem, qui
meo corpore
et amore laxabit tuo;
videbo corde
mente complectar pia.
Mens quippe,
lapsis quae superstes artibus
de stirpe durat caeli,
Ego per te...
et ut mori, sic oblivisci non capit.

For though I love,
I am not loved.

I am a stem without flower,
food without sweetness,
a bottle without wine,
a voice without sound.

Let us give praise to the nightingale with well-tuned voice,
singing out a sweet melody as music teaches.
The nightingale is joyful,
aware of her sweet voice,
and prolonging the breathing of her sweet voice,
night and day she presses on with her sweet-sounding voice,
giving peace to sleepers.

Why do you delay so long in a far-off land?
Why do you want me to die? Your one and only who loves you, as you know yourself, with her soul and body, and who like a hungry little bird sighs for you at every hour and moment?

Do we believe this, or do those who love create dreams for themselves?

Credimus an,
qui amant ipsi sibi
somnia fingunt?
Ego per te...
Perenne vivax et memor.
Ego per te...

Chorus
Credimus an,
qui amant ipsi sibi
somnia fingunt?
Hos tibi versiculos
Fidus transimit amicus.

Credimus.

VI. Invehar in Venerem
(Venus be Damned!)

Chorus
Invehar in Venerem!

Iurgia conflat amor
Ut blandius urat amantes:
Ad cumulum fidei
Iurgia conflat amor.

Soprano, Tenor, and Chorus
Credimus an,
qui amant ipsi sibi
somnia fingunt?

Invehar in Venerem
et dediscat veterem
malignandi spiritum!
Cur amo, si non amor?
Satrius est, ut amor
in odium vertatur.
Sed absit quod amantium
remedium sit odium
quod initum per gaudium
consorciwm divorcium
sorciatur.

In odium converti
 nec ius amoris certi
 nec finis est probandus.
Amorem enim odio,
Si finio, si vitio
per vitium subvenio.
Desipio, si studio
Sanitas insanio
Non sanandus.

I for you...
but remain forever alive, forever mindful.
I for you...

Do we believe this,
or do those who love
create dreams for themselves?
These little verses
are sent to you by a faithful friend.

We believe.

Venus be damned!

Love kindles quarrels
so it can burn lovers more seductively:
to crown their faithfulness,
love kindles quarrels.

Do we believe this,
or do those who love
create dreams for themselves?

Venus be damned and
forsake her old
malicious ruses!
Why should I love,
if I am not loved?
Better that love
be turned to hate.
Banish that odious
remedy of lovers—
a happy union severed,
cast by lot to divorce.

To turn to hate
bucks the law of love:
it’s a dead end.
If I end love with hate,
I help vice’s viciousness.
Though I risk my sanity
in devotion to love,
saner may I be, should
I be healed through love’s insanities.
STEVEN SAMETZ, Director and Composer

Steven Sametz is the Ronald J. Ulrich Professor of Music at Lehigh University and the artistic director of the professional chamber choir, The Princeton Singers. At Lehigh he is the founder-director of the Lehigh University Choral Union, a 150-voice non-auditioned group made up of university faculty, students, staff and members of the Lehigh Valley community. Dr. Sametz has appeared as guest conductor with the New York Chamber Symphony, the Taipei Philharmonic Foundation, the Santa Fe Desert Chorale, the Berkshire Music Festival, and the Netherlands Radio Choir.

Also active as a composer, Dr. Sametz has been hailed as “one of the most respected choral composers in America.” In 2013 he received the Raymond and Beverly Sackler Composition Prize. The press surrounding this award has included international coverage by the Associated Press and CBS Evening News. He is the recipient of the American Choral Director Association’s Raymond Brock Memorial Commission and he serves as the American Choral Directors Association’s national advisor on composition. Dr. Sametz is the founding director of the biennial Lehigh University Summer Choral Composers’ Forum, a week-long intensive training seminar dedicated to fostering new choral voices in America. In 2013 he was named to the Fulbright Specialist Program. His works have been recorded by The Princeton Singers and on Chanticleer CDs, including the Grammy Award-winning, “Colors of Love.”
Soprano Carmen Pelton has appeared in a wide range of works with orchestras, opera houses, chamber music groups, Equity drama theaters and Off-Broadway productions. Conductors have included Robert Shaw, Jeffrey Tate, Donald Runnicles, Patrick Summers, Gerard Schwarz, and Nicholas McGegan with such diverse groups as the San Francisco Symphony, Baltimore Symphony, St. Paul Chamber Orchestra, Tulsa Opera, West German Radio Orchestra, Goodman Theater, the Smithsonian’s 21st-Century Consort, the New York Festival of Song, and the Library of Congress. Ms. Pelton’s solo performances are on two recordings that won Grammy Awards for Best Classical Album of the Year: Barber, Bartok and Vaughan-Williams with the Atlanta Symphony in one of Robert Shaw’s last recordings, and William Bolcom’s Songs of Innocence and of Experience, recorded by Naxos at the University of Michigan. Ms. Pelton’s first success in New York City was in the unlikely, but most rewarding role of Susan B. Anthony in Mother of Us All, she was subsequently invited to perform the final scene from the opera at the televised Kennedy Honors program for the President and Honoree Virgil Thomson. Her European operatic debut was more conventionally suited to Ms. Pelton’s dramatic coloratura; Sir Peter Peers cast her as Fiordiligi in Così fan tutte at the Aldeburgh Festival and the outstanding reviews led immediately to her engagement by Scottish Opera as Constanze in Die Entführung aus dem Serail. Other leading Mozart roles include Königin der Nacht, Donna Anna and the title role of Lucia Silla. Ms. Pelton has taught on the faculties of The Eastman School of Music, University of Washington, Lehigh University, Brevard Music Center, and the Aspen Music Center and School. She is currently associate professor of music in voice at the University of Michigan in Ann Arbor.
Soprano Tami Petty made her 2010 Lincoln Center debut singing Rossini’s *Petite Messe Solennelle* with the Voices of Ascension at Alice Tully Hall. New York City performances include Pani Paskova in Janáček’s *Cunning Little Vixen* at Avery Fisher Hall with the New York Philharmonic and artistic director Alan Gilbert, and Die Alte Falourdel in a rare performance of Schmidt’s *Notre Dame* at Carnegie Hall with the American Symphony Orchestra.

Upcoming appearances include the Joy in Singing Award recital at Merkin Hall, Rossini’s *Petite Messe Solennelle* with the Dalton Chorale, Beethoven’s Symphony No. 9 with Altoona Symphony, and Poulenc’s *Métamorphoses* and *Miroirs Brûlants* with Brooklyn Art Song Society.

**WILLIAM BURDEN, Tenor**


Also a supporter of new works, he appeared in the US premiere of Henze’s *Phaedra* at the Opera Company of
Philippa Biological and created the roles of Peter in Mark Adam’s *The Gospel of Mary Magdalene* and Dan Hill in Christopher Theofanidic’s *Heart of a Soldier* at the San Francisco Opera, Frank Harris in Theodore Morrison’s *Oscar* at the Santa Fe Opera, Gilbert Griffiths in Tobias Picker’s *An American Tragedy* at the Metropolitan Opera, Dodge in Daron Hagen’s *Amelia* at the Seattle Opera, and Niklas Sprink in Kevin Puts’ Pulitzer Prize–winning *Silent Night* at the Minnesota Opera.

In concert, Mr. Burden has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Philadelphia Orchestra, St. Paul Chamber Orchestra, Minnesota Orchestra, St. Louis Symphony, Houston Symphony Orchestra, Berlin Philharmonic, BBC Symphony Orchestra, the Edinburgh Festival, and on tour with Les Arts Florissants at the Théâtre des Champs-Elysées, Barcelona and Lyon. Mr. Burden has also been on the voice faculty at Lehigh University.

Mr. Burden’s recordings include Beethoven’s Symphony No. 9 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), Barber’s *Vanessa* (Anatol) with the BBC Symphony Orchestra (Chandos), and *Musique adorable: The Songs of Emmanuel Chabrier* (Hyperion). He also appeared in the Metropolitan Opera’s live HD broadcast of Thomas Adès’ *The Tempest*.

This season Mr. Burden returns to the Lyric Opera of Chicago in *Capriccio*, Opera Philadelphia in *Oscar*, the Santa Fe Opera in *La Finta Giardiniera*, and the New Orleans Opera in *Lucia di Lammermoor*. He also makes his debut at the Netherlands Opera in *Lulu*.

Raised in Florida, Mr. Burden received his master’s degree in vocal performance at Indiana University. He was also a member of the Merola Program in San Francisco and at the Apprentice Artists Program at the Santa Fe Opera.
generous support of Lehigh Choral Arts.

Our thanks to Choral Arts singers who contributed to the success of tonight’s concert: to Brenda and John McGlade for their underwriting of the supertitles and to Anthony and Amy Bieak, Christina Sforza, Sylvia Stengle, Susan Meyers, Dorothy Perschy, Linda and Emory Zimmers, the “Jersey Girls,” members of the soprano II section, and to an anonymous donor for support of archival photography and recording.

We Want To Hear From You!
Upload your photos and post-show feedback to Twitter, Instagram, and Facebook!
#carminaamoris @DCINY

LEHIGH UNIVERSITY CHORAL ARTS

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<td>Georgette Phillips</td>
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<td>Brenda McGlade</td>
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<td>Trevor Davis</td>
<td>Susan Meyers</td>
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| Patricia DeGuzis-Kern |                            |                        |
| Damiano DiFlorio      |                            |                        |
| Grace Diggs           |                            |                        |
| Elizabeth Doles       |                            |                        |
| Svetlana Dorofeeva    |                            |                        |
| Alec Douglass         |                            |                        |
| Muriel Dragotta       |                            |                        |
| Sarah Dudney          |                            |                        |
| Megan Dulmaine        |                            |                        |
| Kitty Dunn            |                            |                        |
| Kathryn Reichel Dyer  |                            |                        |
| Malcolm Erdogan       |                            |                        |
| Sara Lynn Farwell     |                            |                        |
| Sam Fickel            |                            |                        |
| Janet Filchner        |                            |                        |
| Marybeth Fischer      |                            |                        |
| Kassandra             |                            |                        |
| Flamouropoulos        |                            |                        |
| Allison Fletcher      |                            |                        |
| Natalie Foster        |                            |                        |
| Quinn Furnald         |                            |                        |
| Sarah Garberg         |                            |                        |
| Ken Ghorn             |                            |                        |
| Douglas Gibble        |                            |                        |
| Jonathan Glick        |                            |                        |
| Susan Glover          |                            |                        |
| Oscar Gomez           |                            |                        |
| Hayley Goodman        |                            |                        |
| Coleman Hamel         |                            |                        |
| Lois Hampshire        |                            |                        |
| Maighdlin Harmon      |                            |                        |
| Coleman Hauber        |                            |                        |
| Minghao He            |                            |                        |
| Jamie Henry           |                            |                        |
| Rodney Henry          |                            |                        |
| Ruth Henry            |                            |                        |
| Kait Hess             |                            |                        |
| Jessica Heymach       |                            |                        |
| Lance Higgins         |                            |                        |
| Virginia Himler       |                            |                        |

| Richard Michi          |                        |                        |
| Michael Miele          |                        |                        |
| Meya Miller            |                        |                        |
| Nell Miller            |                        |                        |
| Pete Miller            |                        |                        |
| Kathleen Monks         |                        |                        |
| Jonathan Mosebach      |                        |                        |
| Len Mozeko             |                        |                        |
| Miriam Nachesty        |                        |                        |
| Marianne Napravnik     |                        |                        |
| Marilyn Needham        |                        |                        |
| Matthew Nikbin         |                        |                        |
| Warren Norris          |                        |                        |
| Margaret               |                        |                        |
| Norsworthy             |                        |                        |
| Elijah Ohrt            |                        |                        |
| Tina Okoye             |                        |                        |
| Tony Ortiz             |                        |                        |
| Maureen O’Brien        |                        |                        |
| Patricia O’Donnell     |                        |                        |
| Christopher Palmer     |                        |                        |
| Anja Paretkar          |                        |                        |
| Sung Eun (Grace) Park  |                        |                        |
| Dorothy Perschy        |                        |                        |
| Georgette Phillips     |                        |                        |
| Ann Pickin             |                        |                        |
| Margarita Polanco      |                        |                        |
| Gary Powers            |                        |                        |
| Jeanie Powers          |                        |                        |
| Mary Louise Powers     |                        |                        |
| Fred Preuninger        |                        |                        |
| Mary Pritchett         |                        |                        |
| Sarah Qureshi          |                        |                        |
| Viviana Rios           |                        |                        |
| Andrea-Sofia           |                        |                        |
| Rodriguez-Lebron       |                        |                        |
| Denise Romanelli       |                        |                        |
| Omhmy Romero           |                        |                        |
| Casey Rule             |                        |                        |
| Deborah Sacarakis      |                        |                        |
Michelle Sanabria  
Nigel Sanders  
Regina Sanders  
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Louise Schaefer  
Kelly Scharff  
Madison Schenker  
Jon Schlegel  
Lauren Schlegel  
Lillian Schrecengost  
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Kalyani Singh  
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Robert Smith  
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Walter Vernon  
Kathleen Vollrath  
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Adella Wauhop  
Steve Weaver  
Rachel Weckselblatt  
Adrienne Wentzel  
Pamela Westphal  
Nick White  
Linda Williams  
Rachael Wolf  
Huan Xie  
Yuchen Yang  
Janet Zambo  
Boshen Zhang  
David Ziegler  
Gerald Zimmerman  
Linda Zimmers  

Supertitles Operated  
By  
David B. Digs
Nearly 150 years ago, the founder of Lehigh University, Asa Packer, envisioned an institution that would “provide a liberal and scientific education for practical service.” Although his initial goals were to train young men in science and mathematics with an eye toward producing engineers, by the time of his death, Packer had rejected the notion of a purely technological school and increasingly supported the development of the liberal arts to educate the whole person. Since its founding, the University has witnessed enormous growth in its size and the scope of its programs, yet, two moments stand out as being transformative while remaining true to Packer’s ideals. The first was the admittance of women in 1971. The second was the opening of the Zoellner Arts Center in 1997. The University administration and Board of Trustees had recognized the need to give witness to the importance of the arts by providing venues to showcase the talents of our students and guest artists.

Alumni and friends have played a tremendous role in fulfilling the vision for the performing arts at Lehigh, generously supporting the building and maintenance of Zoellner Arts Center, endowed chairs in music, and programmatic and scholarship resources for talented students. A myriad of individuals, foundations, and corporations have also made annual gifts to uphold the arts. Lehigh expresses its gratitude to all donors to the performing arts at Lehigh, in particular the Dexter F. and Dorothy H. Baker Foundation, Dolly and Lee Butz ’55, Joanie and Murray H. Goodman ’58, Ronald J. Ulrich ’66, and Victoria and Robert Zoellner ’54, and also remembers those benefactors no longer with us, Marlene “Linny” Fowler and Ted Diamond ’37.

In the music department, a part of Lehigh’s vibrant College of Arts and Sciences, we embrace Asa Packer’s vision. For while our rigorous curriculum allows students who choose music as a career—especially in composition and arts administration—to gain entrance into prestigious graduate schools, over ninety percent of our participants major in another field. For most of the students who play in orchestra, jazz ensembles, wind ensemble, the Marching 97, and sing in Choral Arts, the performing they do at Lehigh will be the highlight of their musical lives. They, like faculty and staff from across the university and community members who are invited to join, invest a great deal of time and effort to produce performances of which we can all be proud. The alumni—engineers, doctors, business professionals, and educators among them—who have come to be part of this event tonight exemplify the strong bonds formed by making music together, bonds that will last a lifetime.

**DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK**

Founded by Iris Derke (general director) and Jonathan Griffith (artistic director and principal conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Con-
Please join us for one of our other events:

Saturday Afternoon, November 22, 2014 at 2:00
Weill Recital Hall at Carnegie Hall
Distinguished Concerts Artist Series
The Oracle at Delphi:
The Music of Dinos Constantinides

Saturday Evening, November 29, 2014 at 7:00
Alice Tully Hall, Lincoln Center
With Grace: The Music of Gwyneth Walker
Nancy Menk, Guest Conductor
Gwyneth Walker, Composer-in-Residence
SoHarmoniums
Elizabeth Núñez, Director
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International

Sunday Afternoon, November 30, 2014 at 2:00
Avery Fisher Hall, Lincoln Center
Messiah...Refreshed!
HANDEL Messiah (Thomas Beecham/Eugene Goossens’ 1959 re-orchestration for full symphony orchestra)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Featuring Distinguished Concerts Orchestra and Distinguished Concerts Singers International