



MARIN ALSOP CONDUCTS

MAHLER 2

JUNE 15 | 6 PM



 WASHINGTON
NATIONAL
CATHEDRAL

CLARICE PRESENTS

 NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL



GUSTAV MAHLER (1860–1911)

Symphony No. 2 in C Minor, “Resurrection”

Allegro maestoso. Mit durchaus ernstem
und feierlichem Ausdruck

Andante moderato: Sehr gemächlich

In ruhig fliessender Bewegung

Urlicht: Sehr feierlich aber schlicht

Finale, on Klopstock’s ode Auferstehen

Wolf Trap Opera

Midori Marsh, soprano

Gabrielle Beteag, mezzo-soprano

Baltimore Choral Arts Society

Anthony Blake Clark, music director

Marin Alsop
conductor

**National Orchestral
Institute Philharmonic**

Midori Marsh
soprano

Gabrielle Beteag
mezzo-soprano

PROGRAM

Symphony No. 2 in C Minor, “Resurrection”

Gustav Mahler

In August 1886, the distinguished conductor Arthur Nikisch, later music director of the Boston Symphony Orchestra, appointed the 26-year-old Gustav Mahler as his assistant at the Leipzig Opera. At Leipzig, Mahler met Carl von Weber, grandson of the composer, and the two worked on a new performing edition of the virtually forgotten Weber opera *Die drei Pintos* (“The Three Pintos,” two being impostors of the title character). Following the premiere of *Die drei Pintos*, on January 20, 1888, Mahler attended a reception in a room filled with flowers. This seemingly beneficent image played on his mind, becoming transmogrified into nightmares and waking visions, almost hallucinations, of himself on a funeral bier surrounded by floral wreaths.

Mahler completed his First Symphony in March 1888, and began its successor almost immediately. Spurred by the startling visions of his own death, he conceived the new work as a tone poem entitled “Totenfeier” (“Funeral Rite”). The title was apparently taken from the translation by the composer’s close friend Siegfried Lipiner, titled “Totenfeier,” of Adam Mickiewicz’s Polish epic *Dziady*. Though he inscribed his manuscript, “Symphony in C minor/First Movement,” Mahler had no idea at the time what sort of music would follow *Totenfeier* and he considered allowing the movement to stand as an independent work.

The next five years were ones of intense professional and personal activity for Mahler. He resigned from the Leipzig Opera in May 1888 and applied for posts in Karlsruhe, Budapest, Hamburg and Meiningen. To support his petition for this last position, he wrote to Hans von Bülow, director at Meiningen until 1885, to ask for his recommendation, but the letter was ignored. Richard Strauss, however, the successor to Bülow at Meiningen, took up Mahler’s cause on the evidence of his talent furnished by *Die drei Pintos* and his growing reputation as a conductor of Mozart and Wagner. When Strauss showed Bülow the score for the Weber/Mahler opera, Bülow responded caustically, “Be it Weberei or Mählerei [puns in German on

‘weaving’ and ‘painting’], it makes no difference to me. The whole thing is a pastiche, an infamous, out-of-date bagatelle. I am simply nauseated.” Mahler, needless to say, did not get the job at Meiningen, but he was awarded the position at Budapest, where his duties began in October 1888.

In 1891, Mahler switched jobs once again, this time leaving Budapest to join the prestigious Hamburg Opera as principal conductor. There he encountered Bülow, who was director of the Hamburg Philharmonic concerts. Bülow had certainly not forgotten his earlier low estimate of Mahler the composer, but after a performance of *Siegfried* he allowed that “Hamburg has now acquired a simply first-rate opera conductor in Mr. Gustav Mahler.” Encouraged by Bülow’s admiration of his conducting, Mahler asked for his comments on the still-unperformed *Totenfeier*. Mahler described their encounter:

“When I played my *Totenfeier* for Bülow, he fell into a state of extreme nervous tension, clapped his hands over his ears and exclaimed, ‘Beside your music, *Tristan* sounds as simple as a Haydn symphony! If that is still music then I do not understand a single thing about music!’ We parted from each other in complete friendship, I, however, with the conviction that Bülow considers me an able conductor but absolutely hopeless as a composer.”

Mahler, who throughout his career considered his composition more important than his conducting, was deeply wounded by this behavior, but he controlled his anger out of respect for Bülow, who had extended him many kindnesses and become something of a mentor. Bülow did nothing to quell his doubts about the quality of his creative work, however, and Mahler, who had written nothing since *Totenfeier* three years before, was at a crisis in his career as a composer.

The year after Bülow’s withering criticisms, Mahler found inspiration to compose again in a collection of German folk poems by Ludwig Achim von Arnim and Clemens Brentano called “*Des Knaben Wunderhorn*” (“The Youth’s Magic Horn”). He had known these texts since at least 1887, and in 1892 set four of them for voice and piano, thereby renewing some of his creative self-confidence. The following summer, when he was free from the pressures of conducting, he took rustic lodgings in the village of Steinbach on Lake Attersee in the lovely Austrian Salzkammergut, near Salzburg, and

it was there that he resumed work on the Second Symphony, five years after the first movement had been completed. Without a clear plan as to how they would fit into the symphony's overall structure, he used two of the Wunderhorn songs from the preceding year as the bases for the internal movements of the piece. On July 16, he completed the orchestral score of the Scherzo, derived from "Des Antonius von Padua Fischpredigt," a cynical poem about St. Anthony preaching a sermon to the fishes, who, like some human congregations, return to their fleshly ways as soon as the holy man finishes his lesson. Only three days later, "Urlicht" ("Primal Light") for mezzo-soprano solo, was completed; by the end of the month, the Andante, newly conceived, was finished.

By the end of summer 1893, the first four movements of the symphony were finished, but Mahler was still unsure about the work's ending. The finality implied by the opening movement's "Funeral Rite" seemed to allow no logical progression to another point of climax. As a response to the questions posed by the first movement, he envisioned a grand choral close for the work, much in the manner of the triumphant ending of Beethoven's final symphony. "My experience with the last movement of my second symphony was such that I literally ransacked world literature, even including the Bible, to find the redeeming word." Still, no solution presented itself.

In December 1892, Bülow's health gave out, and he designated Mahler to be his successor as conductor of the Hamburg Philharmonic concerts. A year later Bülow went to Egypt for treatment, but died suddenly at Cairo on February 12, 1894. Mahler was deeply saddened by the news. He met with Josef Förster the same day and played through the Totenfeier with such emotion that his friend was convinced it was offered "in memory of Bülow." Förster described the memorial service at Hamburg's St. Michael Church: "Mahler and I were present at the moving farewell... The strongest impression to remain was that of the singing of the children's voices. The effect was created not just by Klopstock's profound poem [Auferstehen — 'Resurrection'] but by the innocence of the pure sounds issuing from the children's throats. The funeral procession started. At the Hamburg Opera, where Bülow had so often delighted the people, he was greeted by the funeral music from Wagner's *Götterdämmerung* [conducted by Mahler].

"Outside the Opera, I could not find Mahler. But that afternoon I hurried to his apartment as if to obey a command. I opened the door and saw him sitting at his writing desk. He turned to me and said: 'Dear friend, I have it!' I understood: 'Auferstehen, ja auferstehen wirst du nach kurzen Ruh [Rise again, yes you will rise again after a short rest]. I had guessed the secret: Klopstock's poem, which that morning we had heard from the mouths of children, was to be the basis for the finale of the Second Symphony.'" On June 29, 1894, three months later, Mahler completed his monumental "Resurrection" symphony, six years after it was begun.

The composer himself wrote of the emotional engines driving this symphony:

"First movement. We stand by the coffin of a well-loved person. His life, struggles, passions and aspirations once more, for the last time, pass before our mind's eye—And now in this moment of gravity and of emotion that convulses our deepest being, our heart is gripped by a dreadfully serious voice which that passes us by in the deafening bustle of daily life: What now? What is this life— and this death? Do we have an existence beyond it? Is all this only a confused dream, or do life and this death have a meaning?—And we must answer this question if we are to live on.

"Second movement—Andante (in the style of a Ländler). You must have attended the funeral of a person dear to you and then, perhaps, the picture of a happy hour long past arises in your mind like a ray of sun undimmed—and you can almost forget what has happened.

"Third movement—Scherzo, based on "Des Antonius von Padua Fischpredigt." When you awaken from the nostalgic daydream [of the preceding movement] and you return to the confusion of real life, it can happen that the ceaseless motion, the senseless bustle of daily activity may strike you with horror. Then life can seem meaningless, a gruesome, ghostly spectacle, from which you may recoil with a cry of disgust!

"Fourth movement—Urlicht (mezzo-soprano solo). The moving voice of naïve faith sounds in our ear: I am of God, and desire to return to God! God will give me a lamp, will light me to eternal bliss!

"Fifth movement. We again confront all the dreadful questions and the mood of the end of the first movement. The end of all living things has come. The Last Judgment is announced and the ultimate terror of this Day

of Days has arrived. The earth quakes, the graves burst open, the dead rise and stride hither in endless procession. Our senses fail us and all consciousness fades away at the approach of the eternal Spirit. The 'Great Summons' resounds: the trumpets of the apocalypse call. Softly there sounds a choir of saints and heavenly creatures: 'Rise again, yes, thou shalt rise again.' And the glory of God appears. All is still and blissful. And behold: there is no judgment; there are no sinners, no righteous ones, no great and no humble—there is no punishment and no reward! An almighty love shines through us with blessed knowing and being."

Program Notes by Dr. Richard E. Rodda

TEXT & TRANSLATIONS

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möchte' ich im Himmel sein!

Oh red rose!
Man lies in deepest need, Man lies
in deepest pain.
Much would I rather be in heaven!

Da kam ich auf einen breiten Weg:
Da kam ein Engelein und wollt'
mich abweisen! Ach nein! Ich liess
mich nicht abweisen!
Ich bin von Gott und will wieder zu
Gott! Der liebe Gott wird mir ein
Lichtchen geben, Wird leuchten mir
in das ewig selig Leben!

Then I came onto a broad path:
An angel came and wanted to send
me away. Ah, no! I would not be
sent away.
I am from God and will return to
God! Dear God will give me a light,
Will illumine me to eternal, blessed
life!

Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh:
Unsterblich Leben
wird der dich rief dir geben.

Rise again, yes you will rise again,
my dust, after a short rest:
Immortal life
will He who called you grant to you.

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht und
sammelt Garben uns ein, die
starben!

To bloom again you are sown!
The Lord of the harvest goes and
gathers sheaves,
even us, who died!

O glaube, mein Herz, o glaube, es
geht dir nichts verloren!
Dein ist, was du gesehnt, dein was
du geliebt,
was du gestritten!

O believe, my heart, o believe,
Nothing will be lost to you!
What you longed for is yours Yours,
what you have loved, what you
have struggled for!

O glaube,
du warst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

O believe,
You were not born in vain! You have
not lived in vain, Suffered in vain!

Was entstanden ist, das muss
vergehen!

Was vergangen, aufersteh'n! Hör
auf zu beben!

Bereite dich zu leben!

O Schmerz! Du Alldurchdringer, dir
bin ich entrungen!

O Tod! Du Allbezwinger, nun bist du
bezwungen!

Mit Flügeln, die ich mir errungen, in
heissem Liebesstreben,
werd' ich entschweben
zum Licht, zu dem kein Aug'
gedrungen!

Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
mein Herz, in einem Nu!

Was du geschlagen,
zu Gott wird es dich tragen!

What was created must
pass away!

What has passed away must rise!
Cease trembling!

Prepare yourself to live!

O suffering! You that pierce all
things, From you have I been
wrested!

O death! You that overcome all
things, now you are overcome!
With wings that I have won for myself
in the fervent struggle of love,
I shall fly away
to the light which no eye has pierced.

I shall die in order to live!

Rise again, yes you will rise again,
my heart, in the twinkling of an eye!
What you have conquered will carry
you to God!

ABOUT THE ARTISTS



NATIONAL ORCHESTRAL INSTITUTE + FESTIVAL

The University of Maryland's National Orchestral Institute + Festival (NOI+F) brings together aspiring orchestral musicians, conductors, composers and arts administrators from across the country for a month of dynamic music-making and professional exploration. Chosen through a rigorous, cross-country audition process, these young artists present passionate and thrilling performances at The Clarice Smith Performing Arts Center and in College Park, MD and Washington, D.C.

Beyond creating inspiring performances on-stage, NOI+F collaborates with renown partners across the country on a yearly basis. In 2015, NOI+F entered into a partnership with Naxos Records that has already produced six albums, including a GRAMMY nomination in the category of "Best Orchestral Performance" for the 2018 album "Ruggles, Stucky & Harbison: Orchestral Works."

Internationally recognized conducting luminary Marin Alsop was appointed first-ever music director of the National Orchestral Institute + Festival in 2020. As music director, Alsop leads the NOI+F Conducting Academy and conducts multiple concerts at The Clarice each June.

NOI+F is a program of Clarice Presents, The Clarice's artistic platform. Daring to envision a new role for the performing arts to play at UMD and throughout its communities, Clarice Presents reimagines the integration of artistic presentation, accessibility, local civic action and community engagement. The Clarice is an innovative and collaborative state-of-the-art performing arts facility comprising multiple venues. Together, the schools and organizations that call The Clarice home leverage creativity, innovation, research and engagement to act as a catalyst for the arts and address the grand challenges of our times.



MARIN ALSOP

The first and only conductor to receive a MacArthur Fellowship, Marin Alsop is internationally recognized for her innovative approach to programming and audience development.

The 2024-25 Season marks Alsop's sixth as Chief Conductor of the ORF Vienna Radio Symphony Orchestra; her second as Artistic Director & Chief Conductor of the Polish National Radio Symphony; her second as Principal Guest Conductor of the Philharmonia; and her first as Principal Guest Conductor of The Philadelphia Orchestra. She is also Music Director Laureate and OrchKids Founder of the Baltimore Symphony and Chief Conductor of the Ravinia Festival, where she leads the Chicago Symphony's annual summer residencies.

Alsop becomes the first U.S.-born woman to conduct the Berlin Philharmonic when she makes her long-awaited debut with the orchestra in February 2025, leading the world premiere of a new commission from Outi Tarkiainen. Other 2024-2025 highlights include a Nico Muhly world premiere with the New York Philharmonic, a New Year's Eve concert with The Philadelphia Orchestra, and multiple performances with the Philharmonia.

Alsop has long-standing relationships with the London Philharmonic and London Symphony and regularly guest conducts the New York Philharmonic, The Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Orchestra of the Age of Enlightenment, Budapest Festival Orchestra, Orchestre de Paris, La

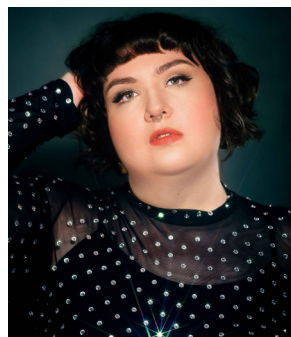
Scala Orchestra, Royal Concertgebouw Orchestra, Orchestre Philharmonique de Radio France, NDR Elbphilharmonie Orchestra, and others. A full decade after making history as the first female conductor of London's Last Night of the Proms, in 2023 she became the first woman and first American to guest conduct three Last Nights in the festival's long history. She made her triumphant debut at New York's Metropolitan Opera in 2024.

Alsop's discography comprises more than 200 titles for Decca, Harmonia Mundi and Sony Classical, as well as her acclaimed Naxos cycles of Brahms with the London Philharmonic, Dvořák with the Baltimore Symphony and Prokofiev with the São Paulo Symphony. Recent releases include a live account of *Candide* with the LSO & Chorus and multiple titles with the Vienna RSO for Naxos, among them a John Adams collection that has just received a 2025 Grammy nomination for "Best Orchestral Performance."



MIDORI MARSH, *soprano*

Named a top 30 Artist under 30 by CBC Radio, American-Canadian soprano Midori Marsh is quickly establishing herself as a “polished and poised performer” with a “truly gorgeous, expressive sound” (OperaRamblings). In her debut as Donna Anna in *Don Giovanni* (Calgary Opera) Marsh was praised for “portraying the role with an intensity of emotion that dominated the stage” and “a powerful, darkly rounded, and flexible voice” (Edmonton Scene). In concert, Ms. Marsh was a featured soloist with the National Arts Centre Orchestra in works by Clara Schumann, joined the Toronto Symphony Orchestra as the soprano soloist for Haydn’s *Creation*, and has been a two time guest soloist with Thorgy Thor and the Thorchestra (TSO, NAC). She returns to Wolf Trap for her second summer as a Filene artist, where she will also appear in *Carmina Burana* with the National Symphony Orchestra, and sing the role of Frasquita in *Carmen*. The previous summer saw her take on the role of Musetta in *La Bohème*. During her time as a young artist with the Canadian Opera Company, her roles included Nella in *Gianni Schicchi*, the soprano soloist in Mozart’s Requiem, Annina in *La Traviata*, Papagena in *Die Zauberflöte* and Frasquita in *Carmen*. She holds degrees from Laurier University and the University of Toronto. She’s a two time Metropolitan Opera Laffont Competition Semifinalist, a Jensen Foundation prize winner, a Lotte Lenya finalist, and a first prize and audience choice winner of the Canadian Opera Company Centre Stage Competition.



GABRIELLE BETEAG, *mezzo-soprano*

American mezzo Gabrielle Beteag brings a fresh joy, and commanding warmth to repertoire spanning baroque to contemporary works. Praised for her “precise, soaring voice” by San Francisco Classical Voice, Beteag’s recent performance in the San Francisco Adler Fellow Showcase was “a peak performance at the opera...a moment of transfiguration.” 2025 takes Beteag to Seattle and San Francisco to perform Gertrude Stein in the 10th anniversary production of Tom Cipullo’s *After Life with Music of Remembrance*, after which she returns to Wolf Trap to sing Mère Marie in *Dialogues des Carmélites*. Her recent performances include Mother in *The Handmaid’s Tale*, Stimme von Oben in *Die Frau ohne Schatten* and Teacher in *The (R)evolution of Steve Jobs*, all at San Francisco Opera, Mercédès in *Carmen* at The Atlanta Opera, and Woman with Hat/Duchess in *The Ghosts of Versailles* at Chautauqua Opera. A lover of concert work, Beteag has sung with orchestras across the country, including the National Symphony Orchestra (Beethoven Symphony No. 9), the National Orchestral Institute + Festival (Weill’s *Seven Deadly Sins*), the Berkeley Symphony (Beethoven Symphony No. 9), the Santa Rosa Symphony (Mahler Symphony No. 2, “Resurrection”) and the San Francisco Ballet (*Das Lied von der Erde*). In 2020, Beteag won the Metropolitan Opera National Council Auditions, and has received additional accolades from organizations including the Paris Opera Competition, the Sullivan Foundation, the Gerda Lissner Foundation, the Cooper-Bing Competition, and the Giulio Gari Foundation. Next season she returns to the Santa Rosa Symphony and will make her debut with the Los Angeles Philharmonic.



BALTIMORE CHORAL ARTS SOCIETY

Baltimore Choral Arts Society, now in its 59th season, celebrates the joy of choral music through exceptional performances and diverse educational partnerships. The chorus and Chamber Singers present concerts throughout the Mid-Atlantic region and Europe. Baltimore Choral Arts regularly performs with the Baltimore Symphony Orchestra, National Philharmonic and other prominent area ensembles. This season, Music Director Anthony Blake Clark has established large-scale collaborations with the Morgan State University Choir and Peabody Conservatory.

Choral Arts provides thoughtful and impactful music education initiatives that serve youth in and around Baltimore. These include CoroLAB, a partnership with high school choral music programs; Vocal Fellows, a leadership opportunity for professional singers; the Student Composer Project, a competition for high-school and college composers; and Sing

and Play with Baltimore Choral Arts, a series of free music classes for children ages 0–5 and their caregivers, presented in partnership with the Enoch Pratt Free Library.

In an ongoing effort to make choral music accessible throughout the Baltimore region, Choral Arts produces Discovery Series programming. These outreach initiatives include free performances and events such as open rehearsals, audience singalongs, and community concerts.

Recent awards and recognitions include the 2023 Capital Emmy® for Diversity/Equity/Inclusion with Maryland Public Television for *Artworks: Dreamer*, a documentary featuring Choral Arts' 2022 performance of Mozart's *Requiem* and Jasmine Barnes' Portraits: *Douglass and Tubman*; the 2020 Chorus America/ASCAP Alice Parker Award; and the 2020 American Prize in Community Chorus Conducting (Anthony Blake Clark.)

ROSTER

Antonio Abreu	Rafi Fernandez	Christine Layton	Bob Pownall	Chris Thaler
François Amet	Sandra Files	Michael Lee	Jorge Ramirez-Sanchez	Eric Thompson
Ashleigh Ayres	Carla Finkelstein	Rebecca W. Lieb	Michael Rickelton	Shelbi Timmons
Karen Baillargeon	David Frankenberger	Benjamin Lieberman	Sarah Rivera	Raymond Toy
Diane Baldridge	Rob Freund	Robert Lieberman	Francis Ritterman	Adam VanGorder
Doug Baldridge	Michael Furlane	Elizabeth Liedahl	Liz Russell	Elisabeth Vaeth
Tom Barth	Eric Gee	Sandra Losemann	Kristen Samuelson	Rebecca Wald
Valerie Battista	Louis Gephardt-Gorsuch	Mark Lowitt	Peter Savage	Natalie West
Mimi Belcher	Rebecca Gideon	Caleb Maddier	Jacob Schleger	Dan Weyandt
Elizabeth Belli	Steven Gilmore	Amy Mansfield	Jim Scofield	Mel Wilhoit
Eloise Bensberg	Arthur Dan Gleckler	Juliana Marin	Melody Scofield	Susan Wilhoit
Sarah Berger	Alyson Griesse	Brendan McCoy	Laura Scott	Lauren Williams
Jean Shaffer Blair	Ruth Heilman	Lauren McDonald	Priya Sekar	Ryan Wilson
Sandra Boyd	Brett Heischmidt	Elizabeth McGonigle	Michael Selmanoff	Eric Winter
Shelley Brosius	Patricia Hengen	Andrew McGuirk	Ginette Serrero	Laura Wolf
Kelly Buchanan	Danielle Horetsky	Abbey McNeill	Lindsay Sheets	Lynn Wolf
Lavenia Calvin	Phil Hurd	Diane Mountain	Ying Sheu	Nancy Womble
Eunju Chung Chen	Claire Husselbee	Michael Mountain	Kathleen Shu	Dave Wopat
Chris Cimorelli	Elizabeth James	Alexander Myers	Karen Shively	Norah Worthington
Christine M. Collins	Douglas Jones	Chet Myers	Joel Slotkin	Erin Wright
Jeb Cook	James Kaper	Spoorthi Nibhanupudi	Mary Speers	John Wright
Marisabel Cordova	Avery Kesar	Claire Nutt	Rina Steinhauer	Mara Yaffee
Shirlanna Correia	Erin S. Koch	Michael Nutt	Brandon Sumida	Adam Zuko
Chris Dias	Becca Kowalski	Darin Ostrander	Alan Sweatman	
Arthur Ding	Samantha Kymmell	Nerissa Paglinauan	Kelly Sweatman	
Lauren Dodson	Julie Lang	Emily Pallikal	Rachel Tanenblatt	
Amanda Edgar	Adria Lawrence	Clark D. Pickett	Tim Teeter	
Anastasia Edmonston		Moses Pounds		

NOI PHILHARMONIC

FLUTE

Honor Hickman
Ingrid McDuffee
Shane Salinas
Jennifer Szabo

OBOE

Aaron Haettenschwiller
Michelle Moeller
Brendan Shirk
William Simpfendorfer

CLARINET

Adrian Gongora
Jerry Han
Pin Kan
Ayuna Sumi

BASSOON

Lindsay Glaccum
Finn McCune
Declan Messner
Nathan Shepherd

HORN

Cade Araza
Tori Boell
Diego Gonzalez
Sam Hart
Trevor Healy
Brooks Wisniewski

TRUMPET

Nicholas Peterson-Hunt
Jack Ramu
Fiona Shonik
Sophie Urban

TROMBONE

Sebastian Alvarez
Dalton Hooper

BASS TROMBONE

Michael Mazerolle

TUBA

Aiden Keiser

PERCUSSION

Josh Conklin
Eric Green
John Hanchey
Ben Landon
Margaret Parker
Preston Spisak

HARP

Zora Evangeline
Naomi Sun

VIOLIN

Ava Andrews
Aviva Bock
Shang-Ting Chang
Yueci "Grace" Chen
Derek Choi
Karen Lela Ferry
Antonia Suarez Gomez
Kearston Gonzales
Evan Harper
Chloe Hyun
Kiran Kaur
Katrina Johnson
Ryan Li
Michell Lynch
Evangelina Maeda
Kellen Mikesell
Madeleine Nysetvold
Manuel Alejandro Ordóñez Sierra
Timothy Pinkerton
Audrey Quinn
Felipe Rodas
Stacey Sharpe
Jimmy Shim
Aria Shum
Kalli Sobania
Juliet Swaim
Yu-Jen Wang
Claire Youn
Jessica Zhu

VIOLA

Michaela West Cheek
Benjamin Duke
Lorena Garcia
Lola Gehman

Nathan Hoffman
Lauryn Koeppe
Breanna Lang
Xach Lee-Llacer
Brandon Morrison
Milo Page
Madi Price
Matthew Vu

CELLO

Andres Celis
Thea Dardanis
Jacob Egol
Ricardo Gabriel Flores
Rory Gallo
Anika Grieve
Jacob Hinton
Weigen Jiang
Eleanor Pompa
Natalie Taunton
Andrea Wang

DOUBLE BASS

Devin Ascioti
Sophie Denhard
Lawrence Hall
Collin LeBlanc
Olivia McCallum
Lukas Munsell
Alyssa Trebat
Brandon Wulff

LIBRARY

Reilly Curren



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