CARMINA BURANA

THUR, MAY 29, 2014 | 7:30PM
MEMORIAL HALL, UNC-CHAPEL HILL, CHAPEL HILL, NC

FRI, MAY 30, 2014 | 8PM
MEYMANDI CONCERT HALL, DUKE ENERGY CENTER FOR THE PERFORMING ARTS, RALEIGH, NC

SAT, MAY 31, 2014 | 7:30PM
BOOTH AMPHITHEATRE, CARY, NC

David Glover, *Associate Conductor*
Heather Buck, *soprano*
Barry Banks, *tenor*
Jason S. McKinney, *baritone*
North Carolina Master Chorale, Alfred E. Sturgis, *Music Director*
Capital City Girls Choir, Fran M. Page, *Director*

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**PROGRAM**

| Giovanni Gabrieli (1554-1612) | Canzon septimi toni, No. 2 |
| Ottorino Respighi (1879-1936) | Ancient Airs and Dances for the Lute, Set 1 |
| Carl Orff (1895-1982) | Intermission |

- Canzon septimi toni, No. 2
- Ancient Airs and Dances for the Lute, Set 1
  1. Balletto detto *Il conte Orlando* (Simone Molinaro)
  2. Gagliarda (Vincenzo Galilei)
  3. Villanella (Ignoto)
  4. Passo messo e mascherada (Ignoto)
- Intermission
- *Carmina burana*
- Fortuna imperatrix mundi (Fortune, Empress of the World)
  1. Primo vere (In Springtime)
  2. Uf dem Anger (On the Green)
  3. In taberna (In the Tavern)
  4. Cour d’amours (The Court of Love)
  5. Blanziflor et Helena (Blanziflor and Helena)
- Fortuna imperatrix mundi
  1. Heather Buck, *soprano*
  2. Barry Banks, *tenor*
  3. Jason S. McKinney, *baritone*
- North Carolina Master Chorale
- Capital City Girls Choir

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**Orff: Carmina burana**

**Fortuna imperatrix mundi**

1. O fortuna

**Chorus**

Fortune, Empress of the World

O fortune

O fortune!

Like the moon everchanging, rising first then declining; hateful life treats us badly then with kindness, making sport with our desires, causing power and poverty alike to melt like ice.

Dread destiny and empty fate, an ever turning wheel, who make adversity and fickle health alike turn to nothing, in the dark and secretly you work against me; how through your trickery my naked back is turned to you unarmed.

Good fortune and strength now are turned from me, Affection and defeat are always on duty. Come now, pluck the strings without delay; and since by fate the strong are overthrown, weep ye all with me.

I lament the wounds that fortune deals

I lament the wounds that fortune deals with tear-filled eyes, for returning to the attack she takes her gifts from me. It is true as they say, the well-thatched pate may soonest lose its hair.

Once on fortune’s throne I sat exalted, crowned with a wreath of prosperity’s flowers.

2. Fortune plango vulnera

**Chorus**

Fortune plango vulnera I lament the wounds that fortune deals

Stillantibus ocellis, quod sua michi munera subtrahit rebellis.

Verum est, quod legitur fronte capillata, sed plerumque sequitur occasio calvata.

In fortune solio sederam elatus, prosperitatis vario flore coronatus;

**In Springtime**

The joyous face of spring is presented to the world; winter’s army is conquered and put to flight. In colorful dress Flora is arrayed, and the woods are sweet with birdsong in her praise. Reclining in Flora’s lap Phoebus again laughs merrily, covered with many-colored flowers. Zephyr breathes around the scented fragrance; eagerly striving for the prize, let us compete in love. Trilling her song sweet Philomel is heard, and smiling with flowers the peaceful meadows lie; a flock of wild birds rises from the woods; the chorus of maidens brings a thousand joys.

4. Omnia sol temperat

**Baritone**

Omnia sol temperat purus et subtilis, novo mundo reserat faciern Aprilis; ad amorem proerat animus herilis, et iocundis improerat deus puerilis.

Rerum tanta novitas in solenni vere et veris auctoritas

But from my happy, flower-decked paradise I was struck down and stripped of all my glory.

The wheel of fortune turns; dishonored I fall from grace and another is raised on high. Raised to over-dizzy heights of power the king sits in majesty — but let him beware of his down fall! For ‘neath the axe of fortune’s wheel behold Queen Hecuba.

All things are tempered by the sun

All things are tempered by the sun so pure and fine. In a new world are revealed the beauties of April; to thoughts of love the mind of man is turned, and in pleasure’s haunts the youthful God holds sway.

Nature’s great renewal in solemn spring and spring’s example
bid us rejoice;
they charge us keep to
well-worn paths,
and in your springtime
there is virtue and honesty
in being constant to your lover.

Love me truly!
Remember my constancy.
With all my heart
and all my mind
I am with you
even when far away.
Whoever knows such love
knows the torture of the wheel.

Behold the welcome
Behold the welcome, long-awaited spring,
which brings back pleasure
and with crimson flowers
adorns the fields.
The sun brings peace to all around.
Away with sadness!
Summer returns,
and now departs
cruel winter.

They taste delight
and honeyed sweetness
who strive for
and gain
Cupid's reward.
Let us submit
to Venus' rule,
and joyful
and proud
be equal to Paris.

He rode away on his horse.
Alas, who will love me now?
The forest all around is in flower,
I long for my lover.
The forest all around is in flower,
whence is my lover gone?
He rode away on his horse.
Alas, who will love me now?

Salesman, give me colored paint
Salesman, give me colored paint
to paint my cheeks so crimson red,
that I may make these bold young men,
whether they will or not, love me.
Look at me, young men all!
Am I not well pleasing?
Love, all you right-thinking men,
women worthy to be loved!
Love shall raise your spirits high
and put a spring into your step.

Hail to thee, O world that art
in joy so rich and plenteous!
I will ever be in thy debt
surely for thy goodness' sake!
Look at me, etc.

They who here go dancing round
They who here go dancing round
are young maidens all
who will go without a man
this whole summer long.

Come, come, dear heart of mine
Come, come, dear heart of mine,
I so long have waited for thee.
Sweetest rosy colored mouth,
come and make me well again.

They who here go dancing round
They who here go dancing round, etc.

If the whole world were but mine
If the whole world were but mine
from the sea right to the Rhine,
gladly I'd pass it by
if the Queen of England fair
in my arms did lie.
II. In taberna

11. Estuans interius

Baritone

Estuans interius
ira vehementi
in amaritudoine
loquer mee menti:
factus de materia,
cinis elementi,
similis sum folio,
de quo ludunt venti.

Cum sit enim proprium
viro sapienti
supra petram ponere
sedem fundamenti,
stultus ego comparor
fluvio labenti,
sub eodem tramite
nunquam permanenti.
Feror ego veluti
sine nauta navis,
ut per vias aeris
vega fertur avis;
noisates fortiter:
Girat, regirat garcifer;
et ustus fortiter!
Modo niger
Miser, miser!
dum cignus ego fueram.
olerum extiteram —
Olim lacus colueram,
Tenor and Male Chorus
12. Olim lacus colueram

In the Tavern

Seething inside

Seething inside
with boiling rage,
in bitterness
I talk to myself.
Made of matter,
risen from dust,
I am like a leaf
tossed in play by the winds.

But whereas it befits
a wise man
to build his house
on a rock,
I, poor fool,
am like a meandering river,
ever keeping
to the same path.
I drift along
like a pilotless ship
or like an aimless bird,
carried at random through the air.
No chains hold me captive,
no lock holds me fast;
I am looking for those like me,
and I joined the depraved.
The burdens of the heart
seem to weigh me down;
jesting is pleasant
and sweeter than the honeycomb.
Whatever Venus commands
is pleasant toil;
she never dwells
in craven hearts.

On the broad path I wend my way
as is youth's wont,
I am caught up in vice
and forgetful of virtue,
caring more for voluptuous
pleasure
than for my health;
dead in spirit,
I think only of my skin.

Once in lakes I made my home

Once in lakes I made my home,
once I dwelt in beauty —
that was when I was a swan.
Alas, poor me!
Now I am black
and roasted to a turn!
On the spit I turn and turn,
the fire roasts me through;
now I am presented at the feast.
Alas, poor me! etc.
Now in a serving dish I lie
and can no longer fly;
dentes frendentes video.
Miser, miser! etc.

13. Ego sum abbas Cucaniensis

Baritone and Male Chorus

Ego sum abbas Cucaniensis,
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egrediatur,
et sic denudatus veste clamabit:
Wafna, wafna!
Quid fecisti sors turpissima?
Nostre vite gaudia
abstulisti omnia!
Wafna, wafna!
Ha, ha!

14. In taberna quando sumus

Male Chorus

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.

Quidam ludunt,
quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denuandatur,
quidam ibi vestiuntur,
quidam sci tinctur.
Ibi nullus timet mortem,
pro Boho mittunt sortem.

Primo pro nummata vini,
ex hac bibunt libertini,
semel bibunt pro captivis,
past hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro filiellibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.

Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus,
undecies pro discordantibus,
duodecies pro penitentibus,
tredecies pro iter angenti,
Tamm pro papa quam per rege
bibunt omnes sine lege.

gnashing teeth confront me.
Alas, poor me etc.

I am the abbot of Cucany

I am the abbot of Cucany,
and I like to drink with my friends.
I belong from choice to the sect of
Declius,
and whoever meets me in the
morning at the tavern
by evening has lost his clothes,
and thus stripped of his clothes
cries out:
Wafna, wafna!
What hast thou done, oh,
wicked fate?
All the pleasures of this life
thus to take away!
Wafna, wafna!
Ha, ha!

When we are in the tavern

When we are in the tavern
we spare no thought for the grave,
but rush to the gaming tables
where we always sweat and strain.
What goes on in the tavern,
where a coin gets you a drink —
if this is what you would know,
then listen to what I say.

Some men gamble, some
men drink,
some indulge in indiscretions.
But of those who stay to gamble,
some lose their clothes,
some win new clothes,
while others put on sack cloth.
There no one is afraid of death,
but for Bacchus plays at games
of chance.

First the dice are thrown for wine;
this the libertines drink.
Once they drink to prisoners,
then three times to the living,
four times to all Christians,
five to the faithful departed,
six times to the dissolute sisters,
seven to the bush-rangers.

Eight times to the delinquent
brothers,
nine to the dispersed monks,
ten times to the navigators,
eleven to those at war,
twelve to the penitent,
thirteen to travelers.
They drink to the Pope and
king alike,
all drink without restraint.
Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velax, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudus, bibit magus.

Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater;
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes,
et sic erimus egentes.

Qui nos rodunt confundantur
et cum iustis non scribantur.

The mistress drinks, the
master drinks,
the soldier drinks, the man of God,
this man drinks, this woman drinks,
the manservant with the
serving maid,
the quick man drinks, the
sluggard drinks,
the white man and the black
man drinks,
the steady man drinks, the
wanderer drinks,
the simpleton drinks, the
wiseman drinks.

The poor man drinks, the sick
man drinks,
the exile drinks and the unknown,
the boy drinks, the old man drinks,
the bishop drinks and the deacon,
sister drinks and brother drinks,
the old crone drinks, the
mother drinks,
this one drinks, that one drinks,
a hundred drink, a thousand drink.

Six hundred coins are not enough
when all these drink too much,
and without restraint.
Although they drink cheerfully,
many people censure us,
and we shall always be short
of money.
May our cries be confounded
and never be numbered among
the just.

The Court of Love

Love flies everywhere

Love flies everywhere
and is seized by desire.
Young men and women
are matched together.
If a girl lacks a partner,
she misses all the fun;
in the depths
of her heart
is darkest night:
it is a bitter fate.

Day, night and all the world

Day, night and all the world
are against me,
the sound of maidens’ voices
makes me weep.
I often hear sighing,
and it makes me more afraid.

O friends, be merry,
say what you will,
but have mercy on me, a sad man,
for great is my sorrow,
yet give me counsel

per voster honur.

Tua pulchra facies,
me fey planszer milies,
pectus habet glacies,
a remender
statim vivus fierem
per un baser.

17. Stetit puella
Soprano
Stetit puella
rufa tunica;
siquis eam tetigit,
tunica crepuit.
Eia, eia.
Stetit puella,
tamquam rosula;
facie splenduit,
os eius floruit.
Eia, eia.

18. Circa mea pectora
Baritone and Chorus
Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere.
Manda liet,
manda liet,
min geselle
chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris.
Manda liet, etc.

Vellut deus, vellent dii
quod mente proposui:
ut eius virginea
moraretur in cellula.
Si puer cum puellula
reserassem vincula.
Manda liet, etc.

May God grant, may the
gods permit
the plan I have in mind:
to undo the bonds
of her virginity.
Manda liet, etc.

If a boy and a girl

If a boy and a girl
linger together,
happy is their union.
Increasing love
leaves tedious
good sense far behind,
and inexpressible pleasure fills
their limbs, their arms, their lips.

Come, come, pray come

Come, come, pray come,
do not let me die,
hyrca, hyrca, nazaza,
trillirivos ...
Pulchra tibi facies, oculorum acies, capillorum series, oh, quam clara species! Rosa rubicundior, lilio candidior, omnibus formosior, semper in te glorior!

21. In trutina
Soprano
In trutina mentis dubia fluctuant contraria lascivus amor et pudicitia. Sed eligio quod video, collum iugo prebeo: ad iugum tamen suave transeo.

22. Tempus est iocundum
Soprano, Baritone and Children's Chorus
Tempus est iocundum, O virgines; modo conguadete, vos iuvenes. Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo. Mea me confortat promissio, mea me deportat negatio. Oh, oh, etc.

23. Dulcissime
Soprano
Dulcissime, Blanziflor et Helena Blanziflor and Helena

24. Ave formosissima
Chorus
Ave formosissima, gemma pretiosa, ave decus virginum, virgo gloriosa, ave mundi luminar, ave mundi rosa, Blanziflor et Helena, Venus generosa.

25. O fortuna
Chorus
O fortuna, velut luna, etc.
David Glover, Associate Conductor
The Lucy Moore Ruffin Chair

David Glover joins the North Carolina Symphony as Associate Conductor in the 2014/15 season. Prior to his position with the North Carolina Symphony, he served as the Assistant Conductor of the Indianapolis Symphony Orchestra (ISO), and in that role, assisted and covered all classical subscription concerts as well as conducted Discovery, Family, Side-by-Side and Symphony on the Prairie performances. During his time at the ISO, he collaborated with many guest artists including Time for Three, Stefan Jackiw, Conrad Tao and the band “Chicago.” He was also one of the hosts of “Words on Music,” the ISO’s pre-concert lecture series. He additionally served as the Artistic Director of the Wabash Valley Youth Symphony for the past four seasons.

Maestro Glover has led numerous other orchestras including the Ensemble Orchestral de Paris, South Bend Symphony, Muncie (IN) Symphony and the North Czech Philharmonic. As a participant in numerous competitions, he placed in the semi-finals of the Bartok Opera Competition and was the youngest person to pass the preliminary round of the Cadeques Competition in 2008. In addition, Mr. Glover has held positions as the Ansrbacher Fellow to the Salzburg Festival and conductor of the Indiana University All-Campus Orchestra.

He holds degrees from the University of Georgia and Boston University in violin performance, as well as a master’s degree in instrumental conducting from Indiana University, where he was named an Adjunct Lecturer in 2007. Mr. Glover founded and served as Artistic Director of L’orchestra da Camera, Boston, which he led for its first two seasons.

Heather Buck, soprano

Heather Buck’s 2013-14 engagements include creating the role of Alma Beers in the world premiere of Wuorinen’s Brokenback Mountain for her debut with Teatro Real (Madrid); her debut with Nashville Opera as Leila in Les Pêcheurs de perles; with Pittsburgh Opera as La Princesse in Glass’ Orphée; and singing Queen of the Night in Die Zauberflöte with Virginia Opera.

Recent engagements included a return to Virginia Opera as Leila; to Opera Naples as Tytania in A Midsummer Night’s Dream; singing Medea in “Medeamaterial,” by Dusapin with Teatr Wielki (Warsaw, Poland); La Princesse in Orphée in her Virginia Opera debut; Hero in Béatrice et Bénédict and Arnchen in Der Freischütz with Opera Boston; soloist in Fanny Mendelssohn’s Musik für die Toten der Cholera-Epidemie and Louis Spohr’s Die letzten Dinge with American Symphony Orchestra at Carnegie Hall; title role in the American premiere of Wolfgang Rihm’s Proserpina with Spoleto Festival USA; Angel in Dusapin’s Faustus: The Last Night at the Concertgebouw, also at Spoleto Festival, USA; and Queen of the Night with Santa Fe Opera and English National Opera.

Ms. Buck made her New York City Opera debut creating the title role in Wuorinen’s Haroun and the Sea of Stories, for which she received New York City Opera’s Kolozsvar Award. She can be heard as Lulu Baines in Elmer Gaunny with Florentine Opera, recorded for the Naxos label, which won two Grammy Awards and was voted No. 1 by Opera News “Best of the Year.” In the 2014-15 season, she returns to Nashville Opera as Musetta in La bohème.

Barry Banks, tenor

Barry Banks outstanding facility in roles by Bellini, Donizetti and Rossini has brought him to the attention of the world’s leading opera houses. With The Metropolitan Opera, he has partnered Renée Fleming in Rossini’s Armida, Natalie Dessay in La fille du régiment and La sonnambula, Olga Borodina in L’italiana in Algeri and Anna Netrebko in Don Pasquale and Leïlis d’amore.

Current season highlights include the Duke of Mantua in English National Opera’s production of Rigoletto; lago in Otello at Théâtre des Champs-Elysées and again at the Salzburg Festival; and performances as Flute in A Midsummer Night’s Dream at the Metropolitan Opera. Concert highlights include performances with the Baltimore Symphony Orchestra and the Swedish Chamber Orchestra. Further ahead, Mr. Banks appears at the Welsh National Opera as Arnoldo in Guillaume Tell and Aronne in Moses in Egypt.

Other notable roles have included the title role (Mitridate) and Don Narciso (Il turco in Italia) at the Bayerische Staatsoper; Ernesto (Don Pasquale) at the Royal Opera House; Count Almaviva at The Metropolitan Opera; Idreno (Semiramide) at the Teatro San Carlo in Naples and in his debut at the Royal Danish Opera; Don Ramiro (La Cenerentola) for his debut at the Gran Teatre del Liceu; Oreste (Erminie) for his debut at the Santa Fe Festival; Belfiore & Libenskof (Il viaggio a Reims) for his debut at Teatro Communale di Bologna and L’Astrologue (Le coq d’or) for his debut at Théâtre du Châtelet. During his long association with the English National Opera, he has appeared as Tamino, Tom Rakewell (The Rake’s Progress), Edgardo (in David Alden’s acclaimed production of Lucia di Lammermoor) and most recently, Hoffmann (in Richard Jones’ new production of The Tales of Hoffmann).

Jason S. McKinney, baritone

Originally from Milwaukee, Wisconsin, Jason S. McKinney graduated from the University of North Carolina School of the Arts, where he studied voice with soprano Marilyn Taylor and tenor Glenn Siebert, conducting with Maestro James Abbittren and composing with Kenneth Frazelle. While in school, he was the recipient of the Helen Odom scholarship, the Music Dean’s Talent scholarship and the Chancellor’s Grant for Excellence.

Mr. McKinney has had the opportunity to premiere new works by Kenneth Frazelle, Shelley Olson, Daniel Sonnenberg, Chandler Carter and Lawrence Dillon, and has gone on to perform at such prestigious venues as The Kennedy Center, The White House, The Semper Opera House in Dresden, Germany, The Hamburgische Staatsoper, The Festspielhaus in Baden-Baden, Germany, Opera Kommissione in Berlin, Germany, Teatro Massimo Bellini in Catania, Sicily, and The Theatre Carre in Amsterdam, Netherlands.

On the stage, Mr. McKinney has performed with numerous opera companies in the U.S. and in Europe. Some of his favorite roles are the title role in Porgy and Bess, Don Giovanni and Le Nozze di Figaro, Colline in Puccini’s La Bohème, Olin Bitch in Carlisle Floyd’s Susanah and the title character in the one man show “Paul Robeson” by Phillip Hayes Dean. This venture into theater has lead Mr. McKinney to found the production company United in Music.

As a concert soloist, Mr. McKinney has been featured with the Eugene Symphony and has performed to critical acclaim in Europe, Mexico, the U.S. and Australia. When not on the stage, he sings as the cantor in his synagogue in Spartanburg, South Carolina, and composes Jewish liturgical music for Temple Emmanuel in Winston-Salem.

North Carolina Master Chorale

One of the major choral organizations of the Southeast, the North Carolina Master Chorale has been performing choral-orchestral masterworks for more than 60 years. The Master Chorale boasts two renowned ensembles: a 170-voice symphonic choir and a 22-voice professional chamber choir that presents a diverse repertoire from the Renaissance to Contemporary. Our singers, selected by audition, bring a collective wealth of training and experience.

The Master Chorale regularly collaborates with symphony orchestras, opera companies, ballet and touring productions. Music Director and conductor, Alfred E. Sturgis, holds multiple degrees in music and performed with Robert Shaw in the U.S. and Europe. In addition to the Master Chorale, Dr. Sturgis serves as Music Director for the Carolina Ballet and the Tar River Philharmonic Orchestra. Founded as the Raleigh Oratorio Society in 1942, the Master Chorale has evolved into a major regional performing arts group that works with over 250 artist-musicians each season, reaching an annual audience of over 10,000 choral arts enthusiasts.

Capital City Girls Choir

Capital City Girls Choir is associated with the School of Music at Meredith College in Raleigh, North Carolina. Now in its 26th year of service to the communities in the Research Triangle area, the three choirs are open to singers from ages 9 through 18. The choir has appeared as the Honor Choir in the Children in Harmony Festival at Walt Disney World and has performed under such noted conductors as John Rutter, Grant Llewellyn, Jean Ashworth Bartle, David Brunner, William Henry Curry, Joan Gregoryk, Barbara Tagg, Z. Randall Stroope, Lynn Gackle and Henry Leck. They have performed to appreciative audiences throughout North Carolina as well as in British Columbia, Italy, England and France.

BIOGRAPHIES
NORTH CAROLINA MASTER CHORALE

SOPRANOS
Emily Arbour
Kristina Bailey
Brooke Baker
Meredith Canington
Amanda Carnes
Megan Crosson
Toiya Dunbar
Margaret Escobar
Kathryn Ferro
Mary Kay Flick
Sara Fontes
Jennifer Gibbons
Jennifer Hall
Kathleen Hassell
Robin Hesselink
Donna Hopkins
Alicia Kirwan
Kazu Kojima
Lisa Leonard
Genevieve Lipp
Liz Marks
Toni Mascherin
Lana Mungalov
Glenna Musante
Abby Nardo
Johanna O’Dell
Stacey Ohl
Karen Pellish
Kay Pellack
Angela Santucci
Melissa Skiver
Annette Stowe
Leona Taylor
Cyn Thomas
Fran Tracy-Walls
Christina Twele
Melissa Verdery
Amy Walker
Yuri Yamamoto
Merranie Zellweger

ALTOS
Pam Alachi
Alison Anderson
Nanci Atkeson
Kay Birdwhistell
Johanna Blake
Cameron Bolin
Cathy Brawner
Ruth Brometer
Michelle Brunk
Julie Burruss
Ann Burts
Ginger Calloway
Kari Campbell
Jenna Chambers
Gina Difino
Joy Downes
Jane Dunbar
Nancy Elder
Pat Faellaci
Katherine Fisher
Nadine Gershman
Sarah Gerula
Megan Gray
Sue Guenther
Betsy Gurney
Rebekah Haithcock
Kerry Hall
Kim Harrer
Leslie Heavey
Brie Howard
Elizabeth Kahn
Karen Kletter
Carol Lancaster
Olga Lobastova
Judith Lyon-Mitchell
Stacey Massengill
Evelyn McCalley
Anne Morgan
Ely Neely
Vanessa Patrick

Debi Radisch
Virginia Reed
Jean Renze-Eilers
Melissa Shaheen
Kathy Sturgis
Kay Taylor
June Tirpak
Megan Tirpak
Jocelyn Van Vliet
Beth Vandergriff
Kathy Wall
Betts Willman
Kate Woomer-Deters
Carol Yeargin

TENORS
Alan Brown
Matthew Cox
Mike Everette
Ian Finley
Dan Gaugert
Anil Gehi
Brian Goldsworthy
David Herring
Carlos Jackson
Ken Jones
Kenichi Kojima
Howard Koslow
Kyle Miller
Jack Neely
Randy Neighbarger
Misha Nikitine
Logan Price

Kathryn Ferro
Mary Kay Flick
Sara Fontes

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Mason Deming
Ralph Everett
Michael Hanbury
Dan Harrell
Bill Isler IV
Dave Kesterson
Frank Laney
Bradley Layton
Andrew Leager
Hans Linnartz
Willis Lumpkin
Brian McFeatars
Phil Menzies
Dustin Powers
Andrew Pyun
Austin Reid
Matt Sawchak
Jim Smith
Peter Sowerwine
Jamie Taylor
Stan Taylor
Joel Walls
Curt Weispfenning

The North Carolina Master Chorale will hold auditions for new members in August. For more information, please visit the North Carolina Master Chorale website, ncmasterchorale.org.

CAPITAL CITY GIRLS CHOIR

Rachel Fredette
Hannah Bryan
Rachel Madden
Abby Schiller
Catherine Phillips
Lisa Spivey
Sofia McCarthy
Kelly Hruska
Claireice Matthai
Kristen Worley
Rachel Oglesby
Leah Gall
Abby Meyer
Andrea Cornell
Emily Igboekwe
Lauren-Taylor Carillo
Olivia Haley
Payton King
Rebecca Tillman
Lexi Batchelor

To learn more about auditions for the Capital City Girls Choir, call 919.760.2242.