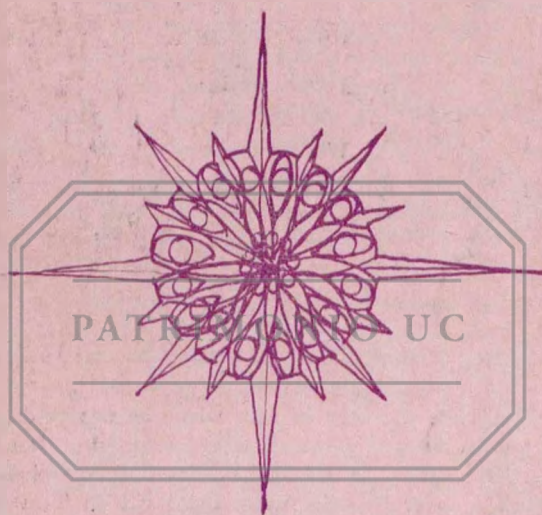


INDIANA UNIVERSITY
SCHOOL OF MUSIC
Four Hundred Seventeenth Program of the 1966-67 Season

LATIN AMERICAN MUSIC CENTER



FIFTH SPRING FESTIVAL OF LATIN AMERICAN MUSIC

RECITAL HALL
MAY 8-12, 1967

Indiana University School of Music

Wilfred C. Bain, *Dean*

Latin American Music Center

Juan A. Orrego-Salas, *Director*
Roque Cordero, *Assistant Director*

Advisory Board

Joseph Battista
George List
William Christ
Hans Tischler

PATRIMONIO UC
GUEST ARTISTS

Roberto Eyzaguirre was born in Peru where he was graduated from the Escuela Moderna de Piano in Lima. Under a scholarship from the Institute for International Education, he attended Rollins College and Columbia University and worked under Claudio Arrau and Rafael de Silva in New York City. He has concertized in England, France, Germany, Italy, Holland, Latin America, and the United States.

Juan Pablo Izquierdo was born in Chile in 1935 and was graduated from the National Conservatory of Music in Santiago. In 1957, he traveled to Europe where he worked under the late Hermann Scherchen in Gravesano, Switzerland, and at the Vienna Academy. At present he is one of the assistant conductors of the New York Philharmonic Orchestra as a winner of the 1966 Mitropoulos Competition. He was a winner of the 1962 Critics Award in Chile.

Carleton Sprague Smith, outstanding musicologist and flutist, is former Head of the Music Division of the New York Public Library and Cultural Attaché to the United States Embassy in Rio de Janeiro. At present, he is Professor of History at New York University and Chairman of the Advisory Committee of the Brazilian Institute.

The Fifth Spring Festival of Latin American Music

In viewing the accomplishments of the Latin American Music Center in its sixth year of operations on the Indiana University campus, one might easily conclude that, in spite of the great depth in the program developed, much still remains to be done. The field of Latin American music started to be explored in a scholarly and systematic manner only recently; consequently, only a small portion of its approximately 400 years of development along the paths of European music is known, not to mention the Pre-Columbian era, which at present represents an area of predominantly archeological significance.

The Latin American Music Center, conscious of the importance of exploring not only in length but also in depth the musical cultures of the Americas, is engaged in a growing program of research and of promoting the most outstanding examples from each historical period, thus providing new areas of interest for musicologists, while also creating an enlarged repertory for our young performers.

Although the data available on Colonial music are scarce and elemental, there is no longer any justification for ignoring the important accomplishments in this era as is so often the case in a considerable number of well-known histories of music.

Although the contemporary period is better known to historians and critics, it too has been neglected if one considers the artistic works which have been put into eclipse by some of the highlights in our century, judging from the prolonged presence in the standard concert repertory of some works by Villa-Lobos, Ginastera, and others.

In addition to the recognition and support of such values, the Latin American Music Center is interested in discovering new talents, in exposing new trends of current Latin American music, as well as in promoting the creations of the historical past.

This *Fifth Spring Festival* clearly reflects these aims by including a performance of a major work from the Brazilian Colonial Period, the *Mass in F* by Joaquim Emerico Lobo de Mesquita (an outstanding church composer belonging to the so-called *Barroco Mineiro* School), by presenting a lecture on the *Music in Nineteenth Century Imperial Brazil*, and by including contemporary compositions representing not only such well-known artists as Chávez, Revueltas, Ginastera, Guarnieri, Cordero, and others, but also by those belonging to a large group of unknown members of the young generation. Although both past and present are represented in the programs, heavy emphasis has been given the latter by offering a whole program of avant-garde music; moreover, a distinguished group of guest performers joins our School of Music forces in presenting this year's contribution from Indiana University to its Latin American program.

Juan A. Orrego-Salas, *Director*

Program Notes

Julián Carrillo (Mexico, 1875-1965), noted composer and theorist, was the promoter of a microtonal system known as *sonido trece*, according to which most of his works after 1926 were written. His *First Atonal String Quartet* is dedicated to Debussy, whom Carrillo met in 1911. This composition was completed in 1927. Within its atonal framework, the Quartet is neither harmonically aggressive nor thematically radical, yet its demands on the performers could be considered extreme due to the prevailing textural transparency.

Camargo Guarnieri (Brazil, 1907-). The *Sonatina for Flute and Piano* (1947) by Camargo Guarnieri, leading Brazilian composer of the twentieth century, is dedicated to Carleton Sprague Smith. This, as most of the works of Guarnieri, reflects the neo-classical paths along which the composer has developed a style deeply attached to Brazil but not necessarily based on the utilization of folk music materials.

Gustavo Becerra (Chile, 1925-) is a force of the young generation of Chilean composers and one of its most prolific exponents. His catalogue of compositions includes numerous works for solo instruments, chamber ensembles, chorus, three symphonies, several concerti, songs, etc. This *Sonata for Solo Harp* was written in 1958 and belongs to the group of moderately modern works of Becerra compared with those in which he has made use of serial and aleatoric devices.

Robert Caamaño (Argentina, 1923-) is an outstanding composer, pianist, and leader in Argentina's musical life. He has been the artistic director of the Teatro Colón and presently is Dean of Music of the Catholic University in Buenos Aires. His music has always reflected a very personal soul within a free use of contemporary devices. Atonality and tonality are employed in his latest works, according to the composer's expressive needs, and even excursions into the realms of serial developments are not uncommon in his compositions. His *Quintet for Piano and Strings* was commissioned by the Coolidge Foundation and completed in 1962.

First Program

CHAMBER MUSIC (I)

*Cuarteto Atonal a Debussy (1927) - - - - Julián Carrillo
Allegro (Mexico)
Lento misterioso
Allegro impetuoso
Jorge Gardos, *Violin* Carol Jewell, *Violin*
Manuel Díaz, *Viola* Susan Moses, *Cello*

Sonatina for Flute and Piano (1947) - - Camargo Guarnieri
Allegro (Brazil)
Melancólico
Festivo
Carleton Sprague Smith *Flute* (guest artist)
Alfonso Montecino, *Piano*

*Sonata for Solo Harp - - - - - Gustavo Becerra
Allegro (Chile)
Lento
Allegro
Ayako Matsuzaki, *Harp*



Quintet for Piano and Strings (1962) - - - - Robert Caamaño
Allegro (Argentina)
Allegro
Lento
Molto Allegro
Jorge Gardos, *Violin* Carol Jewell, *Violin*
Manuel Díaz, *Viola* Susan Moses, *Cello*
Alfonso Montecino, *Piano*

* U.S. Premiere

Recital Hall
Monday Evening
May Eighth
Eight-Thirty O'Clock

Program Notes

Carlos Botto (Chile, 1923-). A composer and educator, at present Botto is Director of the National Conservatory of Music in Santiago. Among his works, perhaps the most outstanding are those written for piano. His *Three Caprichos* were completed in 1959. There are no thematic relations between these compositions. The establishment of contrasting moods appears to be the main idea involved in them. The *First* is romantic in spirit, the *Second* more complex and morbid, and the *Third* is free and angular.

Carlos Chávez (Mexico, 1899-). His *Invención* was written in 1958. Among its three continuous movements there are no thematic recurrences. The work evolves as a spiral in which each new idea originates in the preceding one following the method of through-compositions.

Alfonso Montecino (Chile, 1924-). Internationally acclaimed as one of Chile's foremost pianists, he has also been recognized as a composer of stature. As a pianist he has concertized extensively in the Americas and Europe and recently with extraordinary success in the Soviet Union and Hungary. A prevailing number of his compositions are for solo piano and for voice. His *Invencciones* constitute the most recent addition to his catalog of works. Written in 1965, the *Invencciones* were first performed by the composer in his Town Hall recital in 1966.

Pozzi Escot (Peru, 1931-). A member of the avant-garde group of Latin American composers, she received her training successively in the Sas-Rosay Academy of Lima, at the Julliard School of Music in New York, and at the Staatliche Hochschule in Hamburg, Germany. At present she teaches Theory and Composition at the New England Conservatory in Boston. The *Diferencias Grupo I*, composed in Germany in 1961, consists of three short sections to be played in the following orders: 1-2-3 and 3-1-2. *Diferencias Grupo II* was written in 1963; also in three sections, the third is similar to the first. Both works are based on the twelve-tone methods with a vertical criterion predominating. Time, space, timbre, and dynamics are used as contrasting elements along a succession of harmonic clusters.

Edgar Valcárcel (Peru, 1932-) is an outstanding member of the youngest active generation of Peruvian composers. After receiving his initial training in Lima, he went to Buenos Aires to work under the guidance of Ginastera. His *Variations on an Indian Chorale* was written in 1963. A free harmonization is applied to the sacred Quechua hymn, *Sumak Intik*, which serves as the thematic base for a sequence of highly virtuosic variations. In his *Dicotomías*, written in New York in 1966, Valcárcel combines serial and aleatoric devices; the derivation of sounds and the length of pauses are left to the discrimination of the performer, who must only bear in mind such indications as short, medium, or long.

Second Program

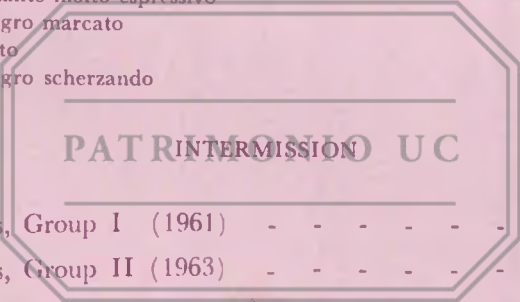
PIANO COMPOSITIONS

Guest Artist, Roberto Eyzaguirre (Peru)

Caprichos, Op. 10 - - - - - Carlos Botto
Allegro (Chile)
Sostenuto quasi senza tempo
Svelto

Invencción (1958) - - - - - Carlos Chávez
Con anima, tempo giusto—Lento—Vivo (Mexico)

Invenções (1965) - - - - - Alfonso Montecino
Allegretto (Chile)
Andante molto espressivo
Allegro marcato
Lento
Allegro scherzando



Diferências, Group I (1961) - - - - - Pozzi Escot
Diferências, Group II (1963) - - - - - Pozzi Escot
(Peru)

*Variaciones sobre un Coral Indio (1963) - - Edgar Valcárcel
*Dicotomías (1966) - - - - - Edgar Valcárcel
(Peru)

* U.S. Premiere

Recital Hall
Tuesday Evening
May Ninth
Eight-Thirty O'Clock

Program Notes

Claudio Spies (Chile, 1925-). After an initial period of music study in his native country, Spies continued his training at the New England Conservatory in Boston and later worked with Walter Piston and Nadia Boulanger. At present he teaches at Swarthmore College in Philadelphia. After an early period of strong attachment to a Stravinskian type of neo-classicism, Spies developed an idiom fully committed to the most advanced methods of contemporary composition. For fourteen instruments, *Tempi* was completed between 1960 and 1962. The three-movement form of this work covers twelve sections presenting six related tempi, each of which occurs twice. Cadenzas are used to separate the movements, and a short coda serves as an epilogue. Besides a different handling of twelve-tone procedures, the alternations of tutti and group orchestration represent the elements of change in this work which unfolds through a succession of set forms and their incumbent transformations.

Damiano Cozzella (Brazil, 1929-) studied in his native city, São Paulo and later in Germany with H. J. Koellreutter where he specialized in electronic music. At present, he teaches at the Music Department of the University of Brasília. Like Duprat, he belongs to the Experimental Music group of that University. His *Discontinuo for piano and strings* is an example of chance music in which the conductor selects at random the different combinations conceived by the composer and lengthens or shortens the relative duration of each.

Rogério Duprat (Brazil, 1932-) studied in Rio de Janeiro and São Paulo with Santoro, among others, and in 1962 joined the Darmstadt Seminar, working with Boulez, Stockhausen, Ligeti, and Pousseur. At present, he is the conductor of São Paulo Chamber Orchestra. His *Antinomies I*, written for four chamber groups, is based on the *a priori* selection of the pitches established by the composer. This should be done by the players in each group according to the tessitura of their instruments. A complete freedom is left to the players for the transformation of the sounds beyond the normal playing ranges of their instruments. Additions of any physical elements are allowed (such as hand clapping). There is no established beginning or end; this is left up to the conductor. He is also responsible for the degree of participation by the percussion group.

Pozzi Escot (Peru, 1931-). Her *Cristos* for alto flute, contrabassoon, three violins, and percussion was written in 1963. This work is a typical example of Pozzi Escot's deeply personal style, oriented primarily toward the exploitation of timbre and dynamics always within her extremely well-organized forms. Through such means, she conveys a highly dramatic atmosphere and a rich garment of unfamiliar sounds within an intense and expressive musical space.

Alberto Ginastera (Argentina, 1916-). The Cantata, *Bomarzo*, by the outstanding Argentinian composer, was commissioned by the Coolidge Foundation and received its world premiere in Washington in 1964 during the Centennial Festival commemorating Elizabeth Sprague Coolidge's birth. Scored for chamber orchestra, a narrator, and baritone, this work is based on texts by Manuel Mujica Lainez, translated into English by Rolando Costa Picazo; the text depicts the strange personality of the Renaissance Duke of Bomarzo, who had a forest of mythical monsters built on his estate in his dream to conquer immortality. The same story has served the composer as a basis for the libretto for his second opera, *Bomarzo*, which will be premiered on May 19 of this year in Washington, D.C.

Aleatoric elements are employed throughout his score, at times pointing to the use of the lowest or highest possible sounds on each instrument or to the free handling of sound durations, etc.

Third Program

AVANT-GARDE MUSIC

INDIANA UNIVERSITY WIND ORCHESTRA

Arthur Corra, *Conductor*

Tempi (1960-62) - - - - - Claudio Spies
(Chile)

Cori—Cadenza—Specchi—Cadenza—Passi—Coda

Carolyn Johnson, *Oboe*
Beth Gromer, *Oboe d' amore*
William Bobbe, *English Horn*
Sheri Froberg, *Clarinet*
David Randall, *Bass Clarinet*
Douglas Hill, *Horn*
John Relun, *Alto Trombone*

Alan Carter, *Tenor Trombone*
Jorge Gardos, *Violin*
Robert Swan, *Viola*
Douglas Moore, *Cello*
Peter Eagle, *Harp*
Linda Jenks, *Celesta*
James Leick, *Xylophone*

*Discontinuo, for piano and strings (1965) - Damiano Cozzella
(Brazil)

Richard Cameron, *Piano*
Jorge Gardos, *Violin I*
Haruka Watanabe, *Violin I*
Keiko Furiyoshi, *Violin II*

Darla DaDeppo, *Violin II*
Robert Swan, *Viola*
Douglas Moore, *Cello*
James Doyle, *Bass*

*Antinomies I for chamber orchestra (1964) - Rogerio Duprat
(Brazil)

Veda Zuponic, *Piano*
Haruka Watanabe, *Violin*
Susan Stysh, *Bassoon*
Alan Carter, *Trombone*
Larry Shields, *Flute/Piccolo*
Susan Slaughter, *Trumpet*
Robert Swan, *Viola*

Douglas Moore, *Cello*
William Bobbe, *Oboe*
David Randall, *Bb Clarinet*
Sheri Froberg, *Eb Clarinet*
Jorge Gardos, *Violin*
Douglas Hill, *Horn*

Cristos, for alto flute, contrabassoon, three violins,
and percussion (1963) - - - - - Pozzi Escot
(Peru)

Haruka Watanabe, *Violin*
Toyoko Shida, *Violin*
Gwen Thompson, *Violin*

Susan Stysh, *Contrabassoon*
Francine Berger, *Alto Flute*
Randall Ware, *Percussion*

INTERMISSION

Bomarzo (Cantata) (1964) - - - - - Alberto Ginastera
(Argentina)

Prose I —Horoscope
Canto I —Metaphysical Anxiety
Prose II —Portrait
Canto II —In Search of Love

Prose III —Monsters of the
Sacred Forest
Canto III —Eternity of Bomarzo

Francine Berger, *Flute/Piccolo*
William Bobbe, *Oboe/EH*
David Randall, *Clarinet*
Jon Busch, *Bassoon/Contra*
Douglas Hill, *Horn*
Susan Slaughter, *Trumpet*
John Relun, *Trombone*
Peter Eagle, *Harp*

Linda Jenks, *Piano*
Malcolm Brown, *Piano/Harpsichord*
Charles Meinem, *Viola*
Robert Swan, *Viola/Viola d'amore*
Douglas Moore, *Cello*
Susan Poliacik, *Cello*
James Doyle, *Bass*
Paul Eicher, *Bass*

David Arnold, *Baritone*
Eugene Bayless, *Narrator*

* U.S. Premiere

Recital Hall
Wednesday Evening
May Tenth
Eight-Thirty O'Clock

Program Notes

Joaquim E. Lobo de Mesquita (Brazil, c. 1782-1835) is one of a host of church composers active in the last decade of the eighteenth century in the State of Minas Gerais. Thanks to the patience and scholarly efforts of the musicologist, Francisco Curt Lange, a number of Lobo de Mesquita's compositions (including his *Mass in F*), together with those of his Brazilian contemporaries, have been made available for performance. Curt Lange promoted the reconstruction of many religious works from this period, known as the *Barroco Mineiro* (Golden Mining Period) which is already recognized for its baroque splendor in architecture and sculpture. Three *Masses* by Lobo de Mesquita, a *Magnificat*, a *Te Deum*, two *Officium Defunctorum*, and several *Ladainhas* (litanies) have been preserved. His *Mass in F* is scored for mixed chorus, strings, two horns, and organ and certainly reflects the influence of early European classicism characteristic of this period in Latin America.

Juan Orrego-Salas (Chile, 1919-). The *Concerto da Camera*, Op. 34 was completed by the Chilean composer in 1952; consequently, it belongs to his period of full adherence to neo-classicism which is still reflected in his works though with a growing use of atonality. This work is scored for the *concertino* group of a woodwind quartet (occasionally increased with solo string parts) and a *ripieno* for the entire string orchestra plus two horns and a harp.

Silvestre Revueltas (Mexico, 1899-1940). One of the most powerful and original creative forces of twentieth-century Mexico, Revueltas appears today as a pioneer in the use of many musical devices that became characteristic in the works of his followers. His *Homenaje a García Lorca* for small orchestra was completed in 1935 as an *in memoriam* to the great Spanish poet killed in the Revolution. It is especially the second movement of this composition, entitled *Duelo* (Mourning), which reflects the sadness for the death of Revueltas' lifelong friend.

Roque Cordero (Panama, 1917-). Cordero, for most figure of the young generation of Latin American composers, is composer of three symphonies, a string quartet, a concerto for violin and orchestra, and numerous other orchestral and chamber music works. His idiom is based on a highly personal way of handling the twelve-tone methods. His *Mensaje Fúnebre* is scored for clarinet and string orchestra and is intensely dramatic. The mournful character of the composition is clearly conveyed by the sorrowful expression of the strings with their interwoven, contrasting rhythms and the anguished expression of the clarinet in its higher register plunging at times to dark, tragic depths. The work was written in Panama during 1961.

Leon Schidlowsky (Chile, 1932-) received his training from the Dutch composer, Free Focke, in Chile. In 1952 he traveled to Europe and graduated from the Music Akademie in Detmold, Germany. Upon his return to Chile, he became an active promoter of contemporary music as a member of a new organization called *Tonus*. His *Concerto for six instruments* is a short, compact, and intense work and is typical of Schidlowsky's prevailing percussive musical ideas and of his free use of vertical devices.

Fourth Program

CHORAL-ORCHESTRAL PROGRAM

I.U. CONCERT ORCHESTRA

Juan Pablo Izquierdo, *Guest Conductor*

*Mass in F (c. 1810) - - - - Joaquim E. Lobo de Mesquita

Kyrie (Brazil)

Gloria

Cum sancto spiritu

Credo—Et incarnatus est—Crucifixus—Resurrexit—Et exspecto—
Et vitam

Sanctus

Benedictus

Agnus dei

CHAMBER SINGERS
Don Moses, *Director*

INTERMISSION

Concerto da Camera, Op. 34 (1952) - - - - Juan Orrego-Salas

Allegro (Chile)

Adagio molto espressivo

Allegro vivace

Homenaje a García Lorca - - - - Silvestre Revueltas

Baile (Mexico)

Duelo

Son

†Mensaje Fúnebre (1961) - - - - Roque Cordero

(In memoriam, Dimitri Mitropoulos) (Panama)

*Concerto for Six Instruments (1957) - - - - Leon Schidlowsky

(Chile)

Robert Martin, *Clarinet*

Alfonso Montecino, *Piano*

Andrew Schenk, *Bass Clarinet*

Richard Markus, *Xylophone*

Fred Peterson, *Trumpet*

Paul Salvatore, *Tympani*

This program is presented under the auspices of the Indiana University
program of Latin American Studies.

* U.S. Premiere

† World Premiere

Recital Hall
Thursday Evening
May Eleventh
Eight-Thirty O'Clock

Program Notes

Aurelio de la Vega (Cuba, 1925-) is one of Cuba's leading modernist composers now teaching in California and composing primarily for the electronic medium. De la Vega's *Soliloquio* for viola and piano was written in 1950. It is a work of a prevailing polytonal character and romantic spirit.

Roque Cordero (Panama, 1917-). His *Tres Mensajes Breves* were written in 1966 and are dedicated to Manuel Díaz and Pauline Jenkin. It is a work of great unity, rhythmic power, and dramaticism. While the first and third movements are metrically steady and simple, the middle part combines a viola part in 3/4 meter against the piano part in 15/16 treated in an ostinato manner.

Carlos Botto (Chile, 1923-). His *Fantasia* for viola and piano was written in 1962 and is dedicated to Manuel Díaz and Pauline Jenkin. It has a clear tripartite structure though played uninterruptedly. A basically polytonal character is reflected throughout the development which leads to a concluding *Allegro* of great virtuosic demands.

Isabel Aretz (Venezuela, 1909-). Though born in Argentina, Isabel Aretz has lived in Venezuela for the last two decades. Not only has she been recognized as a composer but also as one of Latin America's most outstanding ethnomusicologists. Much to the contrary of what one might expect from the compositions of a musician engaged in research work in the field of folk music, Aretz' works are prevalingly abstract and cosmopolitan and in more than one way are attached to the twelve-tone methods of writing. Her *Sonata* for piano was completed in 1965. Its three movements are based entirely on a twelve-tone row which evolves from two added pentatonic scales preceded by an interval of a fifth.

Oswaldo Lacerda (Brazil, 1927-). One of Camargo Guarnieri's most distinguished disciples, Lacerda has lately been recognized among Brazil's leading forces of the young generation. His works are skillful examples of a style uncommitted to any particular trend of twentieth-century music. His *Variations and Fugue* for wind quintet clearly reflects his keen perception of form, economy of expressive means, and concern for linear writing.

Eduardo Alemann (Argentina, 1922-) is a member of the young generation of Latin American composers who has recently shown a powerful drive to develop a style of his own along the paths of the so-called "Progressive." Still, he is free from any commitments to a particular method of composition.

Guido Santórsola (Uruguay, 1910-). Though Italian born, Santórsola came to Brazil as a child and in 1931 joined the SODRE orchestra of Montevideo as its first viola player. He has written a considerable number of outstanding chamber music works, an oratorio, and a few orchestral compositions. His style reflects the influences of German expressionism as well as certain trends toward Hindemith's linear conceptions. Upon both bases, he has developed an idiom of considerable individuality which is always supported by a skillful handling of the compositional tools. His *Quintet for Winds*, written in 1966, is an outstanding example of such skill.

Fifth Program

CHAMBER MUSIC II

Soliloquio (1950) - - - - - Aurelio de la Vega
(Cuba)

†Tres Mensajes Breves (1966) - - - - - Roque Cordero
Allegro cómodo (Panama)
Lento
Molto Allegro

Fantasia (1962) - - - - - Carlos Botto
Andante--Adagio--Allegro (Chile)
Manuel Díaz, *Viola* Pauline Jenkin, *Piano*

*Sonata 1965 - - - - - Isabel Aretz
Allegro--Agitato--Calmo (Venezuela)
Andante ostinato
Toccata
Renata D'Arrigo, *Piano*

INTERMISSION

Variacoes e Fuga for Woodwind Quintet (1962) - Osvaldo Lacerda
(Brazil)
Terry Butler, *Flute* Phyllis Lamini, *Oboe*
Robert Wingert, *Clarinet* Matthew Shubin, *Basoon*
Robert Gilbert, *Horn*

*Tres Micropoemas for Woodwind
Quartet (1964) - - - - - Eduardo Alemann
Allegretto (Argentina)
Largo
Adagio

*Quinteto 1966, for Winds - - - - - Guido Santórsola
Allegro spiritoso (Argentina)
Calmo
Vivace
Anne Reynolds, *Flute* Robert Morgan, *Oboe*
Lola Weir, *Clarinet* Don DaGrade, *Basoon*
Douglas Hill, *Horn*

* U.S. Premiere
† World Premiere

Recital Hall
Friday Evening
May Twelfth
Eight-Thirty O'Clock

Orchestra Personnel

Violin I

Richard Roberts
Donald Whyte
Yasuoki Tanaka
Carol Jewell
Genette Foster
Martin Groisman
Loretta Gorman
Moira Sukioka

Violin II

Haruka Watanabe
Lise Hamann
Carolyn Plummer
William Hill
Martha Bradley
Jenifer Edwards

Viola

Evan Verchomin
Charles Meinen
Marie Parnell

Cello

Nina Tobias
Gretchen Elliott
Paul Cheifetz
Jane Yust

Bass

Lynn Peters
Robert Anderson
Rosalind Mohnsen
Lawrence Waxberg

Flute

Kyril Magg
Larry Shields

Oboe

Robert Morgan
Marjorie Young
Beth Gromer

English Horn

Beth Gromer

Clarinet

Robert Martin
Andrew Schenk

Bassoon

Fred Alston
John Husser

Horn

David Whitener
Grace Galer
Stephen Lawlish
Randall Bartlett

Trumpet

Fred Peterson
David Larson

Trombone

Dwight Davis
Robert Reifsnyder
Thomas Streeter

Tuba

Sam McFerrin

Timpani

Paul Salvatore

Percussion

Richard Markus
Robert Howell

Harp

Cherrie Hogue

Organ

Eileen Vandermark

Manager

James Doyle

Set-up

Haruka Watanabe

Librarian

Lynn Peters

PATRIMONIO UC

Chamber Singers

Soprano

Kathy Chism
Holly Day
Nancy Nall
Linda Phillips
Peggy Smith
Linda Thorn

Alto

Carolyn James
Jo Elyn McGowan
Sharon Papian
Jane Rowland
Sheridan Schroeter

Tenor

Larry Blossom
Michael Chang
Joseph Frank
James Lucas
Ernie Vrenios

Bass

David Arnold
William Massey
John Pflieger
Herman Ramsey
Karl Schmidt
Norman Smith



PATRIMONIO UC

