COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Wednesday, October 14, 2026 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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Concert Orchestra

Clay Couturiaux, conductor

A Cappella Choir

Allen Hightower, conductor
Kathryn Davidson, associate conductor

Daniel Bubeck, countertenor
SaiSai Ding, violoncello

First Essay for Orchestra, Op. 12 (1938) ..... Samuel Barber (1910-1981)

Chichester Psalms (1965) ..... Leonard Bernstein (1918-1990)
I. Maestoso - Allegro molto
II. Andante con moto, ma tranquillo - Allegro feroce
III. Preludio: Sostenuto assai - Tempo I - Coda

Daniel Bubeck, countertenor

-INTERMISSION-

Concerto for Violoncello and Orchestra in B Minor, Op. 104 (1894-1895) ..... Antonín Dvořák (1841-1904)
I. Allegro
II. Adagio, ma non troppo
III. Finale: Allegro moderato

SaiSai Ding, violoncello

Program fifty-two of the 2026–2027 season
Photography and videography are prohibited

Program Notes

Program notes By Tess Reagan, University of North Texas MA Musicology student
Edited by Brian Anderson, Ph.D., University of North Texas Senior Lecturer of Music History Pedagogy.

Samuel Barber (March 9, 1910–January 23, 1981)
Essay for Orchestra, Op. 12 (1937–1938)

Twenty-seven-year-old Samuel Barber composed *Essay for Orchestra* in 1937, adding final edits the following year. By this time, Barber had traveled and performed extensively, although he was not yet an internationally acclaimed composer. He traveled to Italy on a scholarship from the American Academy's Prix de Rome and won two Pulitzer Travel Scholarships for his musical works. While in Italy, Barber met and spent time with renowned Italian conductor Arturo Toscanini. As music director of the NBC Symphony Orchestra, Toscanini premiered both Barber's Essay and his now famous *Adagio for Strings* in November of 1938. The concert was broadcast live from New York City to radio audiences across the United States. Toscanini's support greatly contributed to the emerging composer's success. Barber's Essay became the "First Essay" after Barber composed his *Second Essay for Orchestra*, Op. 17, in 1942. Additionally, he wrote a *Third Essay for Orchestra* in 1978 at the very end of his career.

Essay is written as a single, standalone movement. After the premiere, a New York Times critic wrote that the "development of the ideas…unifies the music in spite of changes in tempo and marked contrasts in orchestration" ("Toscanini Plays Two New Works," *New York Times*, November 7, 1938). This unification is comparable to a literary essay, in which a central thesis is developed through a sequence of supporting ideas that collectively reinforce the author's main argument. Additionally, Robert Horan, a close friend of Barber, wrote that Barber opted for the subtle two-part form to avoid the "overworked" modern trend of the three-part-form. At a time when many composers were experimenting with more innovative musical trends, Barber remained committed to traditional forms and the diatonic harmonies of the late-nineteenth century. His style, a natural romanticism allied to classical forms with a unique dash of Americanism, is often compared to that of Brahms.

Although the two parts contrast in mood and color, the work as a whole revolves around the exploration of a single subject. The first section opens with a warm, lyrical line introduced by the violas and cellos and supported by the basses. Barber varies the use of both major and minor thirds within this theme, sometimes utilizing them and sometimes omitting them. This interplay of thirds becomes a prominent feature throughout the piece. The violins take the theme, which is then passed to the horns before returning to the strings once more. The tempo increases, further intensified by triplet figures that ricochet across the ensemble, leading to a sforzando that seems to convey a sense of

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heavyhearted grief or agony. The trumpets play alone for a moment before they are joined by the trombones and horns. After a quick imitative phrase, a fanfare bursts forth in the brass. Hushed strings and clarinet draw the music inward before the sudden, forceful return of the brass, timpani, and piano. A solo horn expressively recalls the initial theme, and, with a sudden shift in mood, the second part, Allegro molto, arrives.

The second half of the work gradually builds toward a climactic restatement of the central theme. The lively strings begin to delicately make their way through staccato eighth-note passages. The woodwinds chime in, and so does the piano. Amidst the ascending and descending, fragmented lines, the horn reappears with a contrasting, drawn out line once again reminiscent of the theme. A sudden shift in character arrives, initiated by the basses and piano, who press forward through a repeated ostinato line. A falling figure soon takes charge, persisting through interjections by the brass, until the horns and trumpets return with renewed resolve, ushering in dramatic waves in the strings, accented by hits in the timpani. The timpani take the helm, and at last, the whole ensemble joins in with a colossal return of the theme. As the subject fades, three muted trumpets play, each maintaining its own independent line. A final unison E fades away as Barber concludes the piece without a true sense of resolution.

Leonard Bernstein (August 25, 1918–October 14, 1990)
***Chichester Psalms* (1965)**

I. Allegro
II. Adagio ma non troppo
III. Finale. Allegro moderato

In 1963, Leonard Bernstein received a letter from the Dean of the Chichester Cathedral in Sussex England, Reverend Walter Hussey. Rev. Hussey and organist John Birch wished to commission a work for an upcoming festival hosted by the church. Hussey and Birch's proposition was polite and open-ended, reading in part, "we wondered if you would be willing to write something for us. I do realize how enormously busy you are, but if you could manage to do this we should be tremendously honoured and grateful." They suggested a setting of Psalm 2 (Why do the nations rage, and the peoples plot in vain?), perhaps with orchestra, choir, or organ, and stressed that they did not mind the inclusion of Bernstein's more "popular" style, reminiscent of his Broadway musical *West Side Story*, despite the sacredness of the task. Bernstein accepted the commission and began work on the piece during a sabbatical from his position as music director of the New York Philharmonic. He conducted the premiere of the work in New York during the summer of 1965, two weeks before the composition was performed at the festival at Chichester Cathedral.

The work's orchestration is rather unusual. Although it does not include organ, the composition is scored for string orchestra, three trumpets, three trombones,

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two harps, and a range of percussion instruments, including bongos. Additionally, the score calls for a chorus and soloist. Bernstein notes that the vocal parts were written with boys' voices in mind, although other voice parts may substitute when needed. He declared firmly however that, "the long male-alto solo in the second movement must not be sung by a woman." His reasoning becomes somewhat clearer after considering the poem he published in the New York Times in October of 1965:

> For hours on end I brooded and mused
> On materiae musicae, used and abused;
> On aspects on unconventionality,
> Over the death in our time of tonality…
> Pieces for nattering, clucking sopranos
> With squadrons of vibraphones, fleets of pianos
> Played with the forearms, the fists and the palms –
> And then I came up with the Chichester Psalms.
> …My youngest child, old-fashioned and sweet.
> And he stands on his own two tonal feet.
> (Leonard Bernstein, "What I Thought," *New York Times*, October 24, 1965)

The work is overwhelmingly tonal and conveys a sense of hope, a stark departure from many of the more experimental compositions of the period, including Bernstein's own 12-tone composition Symphony No. 3, *Kaddish*. Chichester Psalms is both jazzy and "popular" yet traditional and sweet. The Hebrew text is taken from various chapters of Psalms, or *Tehillim*, the first book of the section in the Hebrew Bible called Writings. Each movement includes one full psalm along with a set of one or more verses from an additional psalm. The text provides inspiration for the mood and character of each movement. Traditionally, many of the psalms are attributed to King David of Israel. In combining a Hebrew text from the Old Testament with the Christian choral tradition, Bernstein made a plea for peace. In 1965, this was a message of particular significance amid increasing conflict between the State of Israel and several neighboring nations, including Egypt, Syria, and Jordan. Within two years, the conflict would escalate into the Arab-Israeli War. The result of the conflict was enormous, with citizens displaced and shifts in political leadership. Tensions were already high in 1965; Bernstein's message of hope and peace, then, was both timely and meaningful.

Beginning with a dignified yet energetic manner, the first movement incorporates text from Psalm 108 (v. 2) and Psalm 100 (entire). The movement reflects the text's spirit of thankfulness, gladness, and praise to God. After the ensemble's downbeat, the choir joyfully sings "Urah, hanevel! V'chinor urah! A-irah shahar!" which translates to "Awake, harp and lyre! I will awaken the dawn!" The line is doubled by the glockenspiel's bright tone, capturing the audience's attention. The heavy brass and timpani punctuate the choir's phrases. With a roll of the snare drum and a crescendo across the ensemble,

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a lively dance commences in 7/4 time, with the meter divided into groups of "2+2+3." The dance continues to gain momentum, gradually fading into a delicate instrument-only pizzicato interlude; the dance tune now accented by hushed-yet-brassy muted trumpets. The singers return with verve, and the movement ends in a celebratory mood.

The much calmer second movement includes text from Psalm 23 (entire) and Psalm 2 (vv. 1–4). In Psalm 23, King David focuses on the comfort that the Lord provides him, emphasizing that he lacks nothing as the Lord leads him beside quiet waters and refreshes his soul, even in the darkest of times. The Psalm, sung by a boy soloist or counter tenor and paired with a beautiful harp feature, is likely meant to remind listeners of King David's boyhood. As a boy, David played the harp and sang both in his father's fields and for King Saul. The harp and soloist present a pure, simple melody. As they conclude, the gentle choir and strings seem to float onward, accompanied by tranquil arpeggiated passages in the harp. Alternating with forceful outbursts in the percussion and brass, a men's choir interrupts with a harsh, "La-ma!" translated to "Why!" This sudden jolt in temperament begins Psalm 2, the Psalm first suggested for the work by Rev. Hussey. This text describes the people of the earth who have risen in opposition to God and His people, illustrating the hardships and "darkest valley" referenced in Psalm 23. With a sense of urgency, the choir continues at a faster, more ferocious tempo, "Why do the nations conspire? And the peoples plot in vain?" These guttural outbursts interrupt a whispering return of the lyrical melody. The soloist and harp return once more. A mysterious figure played by the trumpet, xylophone, and strings leads to a final jolting statement by the bass drum.

After a somewhat severe introduction by the strings, the ensemble quiets as the choir enters. The final movement includes text from Psalm 131 (entire) and Psalm 133 (v. 1). Psalm 131 expresses contentment and hope, "I have calmed and quieted myself, I am like a weaned child with its mother; like a weaned child I am content…put your hope in the Lord both now and forevermore." The choir's serene, soothing melody is reminiscent of a lullaby. At the arrival of the coda, time seems to pause momentarily as the choir sings alone in the style of a chorale. Here, Psalm 133 verse 1 expresses a message of unity and togetherness, "How good and pleasant it is when God's people live together in unity." The ensemble and chorus join together once more for a final supplicatory and contemplative "Amen."

Bernstein – Chichester Psalms Text and Translations

I. Psalm 108:2 and Psalm 100

Psalm 108:2

Urah, hanevel, v'chinor!
A-irah shahar!

Psalm 108:2

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

II. Psalm 23 and Psalm 2:1-4

Psalm 23:1-4

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.

Psalm 23:1-4

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Psalm 2:1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Psalm 2:1-4

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed,
Saying, let us break their bands asunder
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 23:5-6

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 23:5-6

Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

III. Psalm 131 and Psalm 133:1

Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 131

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133:1
Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Psalm 133:1
Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Antonín Dvořák (September 8, 1841–May 1, 1904)
Concerto for Cello and Orchestra in B Minor, Op. 104, B. 191 (1894–1895)

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

In September of 1892, Czech composer Antonín Dvořák and his family stepped onto the docks of the Hoboken Harbor after nine rocky days on the steamship SS *Saale*, suddenly engulfed by the hustle and bustle of New York City. It was the family's very first visit to the United States. Dvořák had traveled with his wife, Anna—a pianist and singer—and the two eldest of their six children, Otýlie and Anna (about 14 and 12 years old at the time). The remaining four children would join them in the States the following spring. A year prior, Jeannette Meyers Thurber (1850–1946), President of the National Conservatory of Music of America (NCMA) in Washington, D. C., had invited the respected composer to serve as Director of the Conservatory. After some initial reluctance, Dvořák accepted the position (in part due to the staggeringly large yearly salary increase proposed by Thurber: $15,000, equivalent to nearly half a million dollars today). He would go on to serve as Director for about two and a half years, until 1895.

Newspapers raved about how the fifty-one-year-old composer was to help the United States develop their own "national style" of art music. During this period, Dvořák's output was heavily influenced by the music he heard while in the United States. One of his composition students at the NCMA, Harry Thacker Burleigh, introduced Dvořák to traditional Black American vocal music. Dvořák was drawn to these spirituals, as well as the Native American melodies he heard. The last major work Dvořák wrote before leaving the United States in 1894 was his Concerto for Cello and Orchestra in B Minor, Op. 104. Although often considered one of Dvořák's "American" works, the American musical influence is far from explicit; indeed, the Dvorak American Heritage Association writes that the piece boasts "no discernable Americanisms." Instead, the concerto's thematic material is more reminiscent of his earlier compositions, inspired by the Bohemian countryside. Perhaps this is because Josefina, the sister of Dvořák's wife Anna, had recently fallen ill, and the Dvořáks were beginning to become homesick; the couple was at the time seriously considering a return to Bohemia. Hints of Dvořák's melodies that Josefina admired can be found throughout the work. The theme of the slow second movement was inspired by "Lasst mich allein," the first song from his Op. 82 *Four Songs*. The song was one of her favorite compositions by him.

Initially, Dvořák had not regarded the cello as a particularly suitable instrument for a concerto, saying that its upper register "squeals" and its lower register "growls." (Miranda Wilson, *Notes for Cellists*. Oxford, 2024) He believed it was better suited for chamber music and the orchestra. However, he cast these doubts aside after hearing Victor Herbert's cello concerto and soon set forth

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to compose his own. The concerto was written for renowned cellist Hanuš Wihan, a friend of Dvořák's. Wihan made many suggestions to Dvořák regarding the composition, some of which Dvořák implemented and others which he flat out rejected. In 1896, Wihan was originally slated to premiere the concerto, but scheduling conflicts prevented his participation. When the orchestra's management refused to reschedule the performance, Dvořák, furious, almost refused to show up. After discussing the matter with Wihan, however, he agreed to proceed. The concerto was premiered in London by cellist Leo Stern, with Dvořák conducting. Now, the concerto is regarded by some as one of the greatest cello concertos ever written for the instrument, having been recorded extensively by respected cellists around the globe. The concerto's three movements are about equal in length, each lasting about twelve to fifteen minutes. Although the work calls for a large brass section, Dvořák approaches the orchestration and instrumentation with care, being sure never to cover the sound of the cello soloist. He often achieves this balance by allowing the cello to accompany, rather than compete with the orchestra during the ensemble's louder statements of thematic material. The piece includes virtuosic passagework and rapid shifts throughout, as well as double stops and triple stops (when two or three notes are sounded at once on separate strings.

The first movement, Allegro, opens with a determined march-like theme that expands across the orchestra, resulting in a grand and even more unwavering rendition of the theme played by the entire ensemble. The horn soon enters with the lyrical second motive. The opening functions as a sort of musical teaser: the audience is now familiar with both of the movement's two themes. After a light, upbeat passage, the solo cello enters resolutely, in an improvisatory manner, expanding on the first theme. After the return of the opening tutti theme, an extremely hushed, withdrawn melody leads to even more complex passagework that features double and triple stops. The movement concludes with a proud fanfare played by the brass.

The second movement, Adagio ma non troppo, fluctuates between moments of soft tenderness and dramatic intensity. Beginning calmly in G major, the clarinets, oboes, and bassoons, led by the first clarinet, introduce the first subject. After this introduction, the solo cello enters with its sweet reply. The cello, clarinet, and flute seem to converse briefly before a dark, ominous, G minor section begins rather abruptly. The Op. 82 "Lasst mich allein" melody follows in the solo cello, with light sixteenth-note patterns arpeggiated by the violins below. The layered upper winds and horn create interest as they each take on the lyrical melody. Despite another sudden return of G minor, the sweet melody prevails. A repeated descending figure in the cello is reminiscent of an autumn leaf gently making its way to the ground. As the "leaf" settles, the orchestra falls silent, and the three horns begin a soulful, elegant trio. In a stunningly touching moment, the cello enters, arpeggiating upward, yet the horns hold on, seemingly unable to let go. Although the concerto does not include any formal cadenzas, the following passage, played by the cello, most

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closely resembles one. As the cello sings on, the more upbeat woodwinds join in, as if to provide some semblance of comfort. A flowing, sunny melody played by flute and clarinet alternates with brief moments of sorrow. After three delicate trills, the cello descends, and the ensemble, holding a G major chord, gently fades away.

The cellos and basses open the finale with unremitting, evenly-spaced eighth notes. Several measures later, the horns present the spirited theme. The finallmovement is a rondo, meaning that the recognizable theme returns repeatedly between contrasting sections. Consistent with Dvořák's careful approach to orchestral balance, as previously mentioned, extensive duets with various instruments create a thinner texture, allowing the cello to be heard more clearly.

On April 18, 1895, Dvořák left New York, returning to his homeland, Bohemia. A month later, Josefina passed away. The ending of the third movement does not include a thrillingly fiery cadenza for the soloist, as many Romantic concertos often did. Upon submitting the work to his publisher, Dvořák was adamant that the ending not be changed. Scholars have suggested that after Josefina's death, Dvořák may have expanded the finale's coda—an extensive, nostalgic, melancholic passage—by adding the Op. 82 melody once more at this moment as a final memorial to Josefina, explaining his commitment to this more subtle conclusion. The ensemble falls silent, and the cello plays its last few notes alone, before the strings ascend and the orchestra concludes with gusto.

Biographies

Clay Couturiaux is the Assistant Director of Orchestral Studies at the University of North Texas, where he currently teaches orchestral conducting and serves as conductor of the UNT Concert Orchestra. The 2026–2027 season marks Couturiaux's 15th season as Music Director and Conductor of the Richardson Symphony Orchestra. Following a distinguished 16-year tenure, he was named Conductor Laureate of the Monroe Symphony Orchestra in May 2020. He has also served on the faculty of the UNT Summer Strings Institute since 2015.

Maestro Couturiaux has accumulated over two decades of experience conducting professional symphony orchestras and teaching at the university level. His career has taken him across the United States, Europe, and Asia, including concerts with the Vietnam National Symphony Orchestra, Ho Chi Minh City Symphony Orchestra, Milano Classica Orchestra da Camera, and National Taiwan Normal University Symphony Orchestra. Other professional conducting engagements include performances with the Abilene Philharmonic, Arkansas Symphony, Austin Symphony, Metropolitan Classical Ballet, East Texas Symphony Orchestra, Texas Chamber Orchestra, and Wichita Falls Symphony Orchestra.

Further highlights include conducting the University of North Texas Symphony Orchestra in concert for an audience of 37,000 at Cowboys Stadium in a major collaboration with the North Texas XLV Super Bowl Host Committee, NFL Films, and Tim McGraw. He has also recorded with the UNT Chamber Orchestra on the Crystal Records label.

In addition to his professional schedule, Maestro Couturiaux regularly serves as a guest conductor and clinician, including concerts with several Texas All-Region Honors Orchestras. In March 2013, the Northeast Louisiana Arts Council named Maestro Couturiaux the recipient of the Edmund Williamson Artist of the Year Award. The award is presented to an artist whom the selection committee believes has made the most significant contribution to improving the quality of life in Northeast Louisiana.

Dr. Couturiaux began his musical studies in violoncello and piano at the age of eight. He holds degrees in both conducting and violoncello performance from the University of North Texas. In addition, he developed his conducting skills at the world-renowned Pierre Monteux School for Conductors and Orchestra Musicians in Maine and at the National Arts Centre Conductors Programme in Ottawa, Canada. The distinguished conductors with whom Couturiaux has studied include Anshel Brusilow, Jorma Panula, Michael Jinbo, Hugh Wolff, Neal Gittleman, Carl Topilow, and Harold Farberman.

SaiSai Ding has appeared in many competitions and received grand prizes from the Collin County Young Artists Competition, the Vernell Gregg Young Artist Competition, the Fort Worth Symphony Young Artist Competition, the Schoenfeld International Competition Best Commission Prize, Saint Pauls Chamber Music Competition second prize. He has had the privilege of playing solos with orchestras such as the Shanghai Philharmonic Orchestra, Saratav Symphony Orchestra, Fort Worth Symphony Orchestra and many more.

Born in Shanghai China, SaiSai began his studies with Mr. Xie, Guangyu, and Mrs. Zou, XuPing at the age of 6 at the Shanghai Conservatory of Music. After moving to the US, he studied with cellist Ko Iwasaki and Andres Diaz. After his admission to the Curtis Institute of Music, he studied with Peter Wiley, Carter Brey and Gary Hoffman and received chamber coaching extensively from Steven Tenenbom, Midori Goto and members of the Dover Quartet.

SaiSai participated in the Lucerne Music Festival in 2012, the Montecito International Music Festival in 2014 as a Junior Fellowship Scholarship student and the TCU Cello Fest in 2015, the Josef Gingold festival in 2019 and has played in masterclasses for Lynn Harrell and Brinton Smith.

SaiSai graduated from the Curtis Institute of Music in 2023 and is currently studying with Professor Andres Diaz and Professor Aaron Boyd at Southern Methodist University.

Daniel Bubeck, countertenor, is hailed by the New York Times and Opera News for his "distinctive, honeyed timbre, smooth coloratura, secure technique and for his superb command of line and text." Dr. Bubeck has performed in major concert halls, opera houses, and music festivals throughout the world including Carnegie Hall, Théâtre Musical de Paris-Châtelet, Tokyo's Suntory Hall, Concertgebouw, and international music festivals in Beijing, Lucerne, Adelaide, and Brussels.

As a guest soloist, he has sung with esteemed organizations such as the London Symphony Orchestra, Berlin Philharmonic, Tokyo Symphony, Los Angeles Philharmonic, San Francisco Symphony, Cleveland Orchestra, Boston Symphony, American Bach Soloists, Concerto Köln and the Carmel Bach Festival.
Career highlights include world premieres and numerous performances of John Adams's El Niño and The Gospel According to the Other Mary, J.S. Bach's B minor Mass, St. John and St. Matthew Passions, numerous operas and oratorios of Handel: Giulio Cesare, Rinaldo, Orlando, Serse, Messiah, La resurrezione, Saul, Solomon, Theodora and Israel in Egypt. He has recorded Vivaldi solo cantatas (Sony Classical) and for the soundtrack of Warner Bros. I am Legend.

Bubeck holds doctoral and master's degrees in voice and historical performance from Indiana University and a performance diploma and opera certificate from Peabody Institute. His dissertation resulted in a resource guide to standard Handel opera roles for the countertenor.

Concert Orchestra Personnel

Violin 1
Ray Hsu ‡
Esther Huang
Joanna Lee
Bella Lorenzini
Eudys Segura
Finley Keener
Alexis De Leon
Linh Cao
Kevin Reid-Duran
Luis Bonilla
Steve Sanchez[ab]
Junya He[ab]

Violin 2
Daniel Rewa †
Elizabeth Kelley
Jiada Ortiz
Concetta Mayorca
Whitney Wetzel
Juliana Jones
Janicesta Browne
Vanessa Rivens
Yeji Joun
Nicholas Lieu
Makayla Coleman[ab]
Michelle Ye[ab]

Viola
Jordan Palmer †
Tyana McGann
Gabby Paladino
Audrey Lewis
Isabella Eastwood
Jacob Rodriguez
Nathaly Bonilla
Zelinn Fiore
Isaac Hall[ab]
Isabelle Vega[ab]
Ariel Ross[ab]
Breanna Norton[ab]

Cello
Jackson May †
Ana Chirinos
Matthew Arias
Dawn Mansfield
Anna Boyeoun Kim[c]
Akira Lim[c]
Santiago Lopez[c]
Angélica Rodriguez-Lanza[c]
Aminah Ma[ab]
Yi Han Fu[ab]
Ellen Miner[ab]
Dylan Branam[ab]
Raymond Lux[ab]
Olivia Jenkins[ab]
Dylhan Orellana-Garcia[ab]

Bass
Pedro Oliveira Areco †
Drew Lakly
An Nguyen
Ham Sweet
Ethan Miranda
Aiyana Armstrong

Flute
Sarah Hinchey *[a]
Lola Perzyna[a]
Olivia Friedmann +[c]
Steven Rios[c] *(doubles piccolo)*

Oboe
Rachel Billings *[a]
Logan Pierce[ac]
Suji Chang +[c]

Clarinet
Ching-Hung Tsai *[a]
Jacob Rodeghero[a]
Anthony Pineiro +[c]
Lane Dunman[c]

Bassoon
Artur Kuchurivskiy *[a]
Kyle Palmer +[ac]
Fiona Theriault[c]

Horn
Chelsea Song *[ac]
Cole Self +[ac]
Aiden Cartwright[a]
Gianncarlo Pedraza[a]
Luke Castleberry[c]

Trumpet
Elaina Garza *
Justin Petry #+
Scarlett Whitsell[ab]

Trombone
Nick Cavallo *#+
Ethan Scranton
Joshua Hernandez

Tuba
Dan Feng[ac]

Timpani
Matthew Chovanec *#+

Percussion
Alex Mann[bc]
Levi Christopherson[bc]
Madison McPherson †[bc]
Evan Danforth[bc]
Nic Dunn[bc]

Harp
Zöe Winn[b]
Ella Kim[b]

Piano
Jiaxin Ou[a]

‡ Concertmaster
† Principal
* Principal on Barber First Essay
# Principal on Bernstein Chichester Psalms
+ Principal on Dvořák Cello Concerto
[a] Barber First Essay only
[b] Bernstein Chichester Psalms only
[c] Dvořák Cello Concerto only
Combined letters indicate those works only
No letter = all three works

A Cappella Choir Personnel

Soprano
Faye Barber
Julianna Carden
Raelyn Cudd
Rachel Cunningham
Emma Davis
Kayla Flores
Andrea Gomez
Emma Gulovsen *
Lauren Lafferty
Sorrel Bohannan McCarthy
Alyssa Schelski
Sandy Strittmatter

Alto
Hope Arrazola
Carolyn Childrey
Kathryn Davidson
Ty Holcomb
Trinity Houser
Isa Jovanovic
Ris Kemp
Elena Menasco *
Bowie Savoie
Margi Skinner
Sophia Sweny
Di Tiscareño
Naomi Warren
Jennifer Watson

Tenor
Mason Clarkson
Christian Eddington
John Friskney
Davide Gucciardi *
James Monson
Ian Pfaffenberger
Jay Quinn II
Andrew Riedel
CJ Stanley
Ramero Vargas
Rustin Verret
Jackson Whitmire

Bass
Seth Bazan
Landon Beaty
Jade Breitstein
Ely Eckles
Ashton Landry
Joshua LaPrade
Zachary Ligh
Matthew Morrison
José Nava
Bryan Perez
Demetrius Robinson Jr.
Colman Scheibmeir
Jaedon Trevino
Noah Wyckoff *
Milo Warrior

* Soloists in Chichester Psalms