



2025-2026 SEASON



SPRING RETURNS



Johannes Brahms and the Geometry of Hope

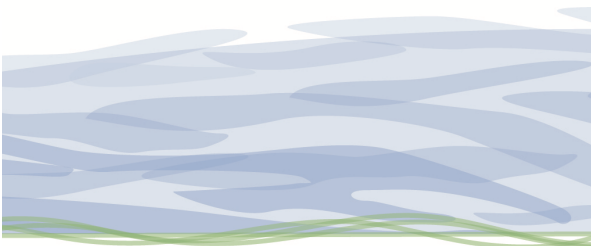
Sonoma Bach Choir
Live Oak Baroque Orchestra
Directed by Amanda McFadden

Saturday, April 11, 3 P.M.
Sunday, April 12, 3 P.M.

SCHROEDER HALL
ROHNERT PARK



Gustave Caillebotte, *Le Petit bras de la Seine à Argenteuil*, 1886-1887.



One Long River of Song

Our 2025-2026 Concert Season

If you've attended our concerts over the years, you no doubt have noticed that Sonoma Bach's sweet spot is the music of the Renaissance and Baroque periods, roughly from 1400 to 1750. On occasion, we've extended our reach backward into the 14th century, and fast-forwarded into the Classical era (Mozart), the Romantic period (Brahms), and even into the 20th century (Britten and others). But these forays have been relatively rare, generally a result of chasing a theme backward or forward.

Now, inspired by a powerful memoir by the late, great author Brian Doyle—whose book title we have borrowed for our 2025–2026 season—we are bringing to life in one season nearly the entire history of European polyphonic music in the classical tradition. And we're doing it in one fell swoop, from roots in sacred monophonic chant through the development of polyphony, touching lightly—like a skipping stone—on successive styles and achievements right up to the 21st century—a long river indeed!

In our Opening Recital, the Green Mountain Consort began with chant, then moved into the development of 13th-century polyphony, progressing in the second half of our concert to the 'modern music' of Guillaume de Machaut and Johannes Ciconia. Circa 1600's Harvest Time concerts featured a cappella music from the Renaissance (roughly 1400–1600), including plenty of sacred and secular music by some of our usual suspects—Josquin Desprez, G.P. da Palestrina, and Orlando de Lassus—and others. Then, in our 14th-annual Early Music Christmas, the Bach Choir, under its new director, Amanda McFadden, joined with early brass and viols in A Three-Nation Celebration, featuring 17th-century music from Germany, France, and England.

In January, the wonderful organist Anne Laver joined us once again for our annual Organ Recital, this time featuring 18th-century high Baroque music—especially Bach and Vivaldi—as well as the Viennese composers Haydn and Mozart. The recital also featured the debut of our Wild Rose Treble Ensemble. Our Sacred Realms concerts in March focused upon the sacred part-song tradition of the 19th century. The Church of St. Seraphim filled with rich sonorities and daring harmonies.

This week, we close out the century with Brahms' inimitable—and comforting—*Ein deutsches Requiem*, accompanied by Live Oak Baroque Orchestra. The program also includes Brahms' *Schicksalslied*. And then, in May, we'll step across a line we've rarely crossed: Circa 1600 will traverse the 20th century, featuring works by Debussy, Britten, Barber, Hindemith, and many others—closing the concert and our season with stirring music composed in the new millennium.

What a trip! We're so glad you're here to join us as we sail upon *One Long River of Song*.

Robert Worth, Music Director
Amanda McFadden, Associate Director
Dianna Morgan, Executive Director



Spring Returns:
Johannes Brahms and the
Geometry of Hope

FEATURING

Sonoma Bach Choir
Live Oak Baroque Orchestra
Mary Evelyn Hangle, soprano
Matthew Peterson, baritone
Amanda McFadden, director

Saturday, April 11 at 3PM
Schroeder Hall, Green Music Center
Sonoma State University

Sunday, April 12 at 3PM
Schroeder Hall, Green Music Center
Sonoma State University

A Note of Welcome

As we venture into the spring of our One Long River of Song season, we veer further from the Renaissance and Baroque waters where our ensembles so often reside. Today, we continue to explore the music of the 19th century. This transition brings with it thornier harmonies and a vast expansion of the orchestral color palette. As singers and instrumentalists, we encounter a level of direct instruction that flourished in the Romantic period, expressive markings and dynamic nuances right there in the score, helpful tools as we explore the emotive depths of this material.

Our journey into this territory began in March with the Green Mountain Consort's exploration of the Romantic Sacred Partsong. That program served to set the groundwork, allowing us to approach this lush repertoire with the same care and precision we bring to earlier centuries. Today, we continue to explore that era with Johannes Brahms. While Brahms is a quintessential Romantic, he was also a devoted scholar of the past. He deeply admired and studied the works of Bach, Schütz and others, and that DNA is visible throughout his compositions. Amid Romantic harmonies, you will hear the structural features of the Baroque: rigorous fugues and architectural counterpoint that Brahms models and expands upon.

The Geometry of Hope investigates the ways in which Brahms measured, structured, and set texts that center the human experience. We explore this through two pivotal works: *Schicksalslied, Op. 54 (Song of Destiny)* and *Ein deutsches Requiem, Op. 45 (A German Requiem)*. Composed while Brahms was in his thirties, these pieces capture his compositional style as it was evolving into maturity. Though he had yet to complete his First Symphony, his orchestral writing here is confident, using the instruments not just as accompaniment, but as another voice to partner with the choir.

Premiering in 1871, *Schicksalslied (Song of Destiny)* was composed shortly after the Requiem (which premiered in its entirety in 1869). It remains a fascinating follow-up to the Requiem, as the poem's message leaves humanity in a desolate state – quite the contrast to the pervading messages of hope and comfort in the Requiem.

While the Requiem's music is moving on its own, its true impact is unlocked through its text. By titling the work *Ein deutsches Requiem (A German Requiem)*, Brahms signaled a departure from the traditional Latin Mass for the Dead; he wanted his audience to encounter the message in their own vernacular, prioritizing consolation for the living over judgment for the departed. We invite you to follow the notes, texts, and translations below, or simply allow the music to wash over you. If you choose the latter, listen for three recurring words that sustain the work: Selig (blessed), trösten (comfort), and Freude (joy). These words act as the heart of the piece, carrying both the choir and the listener forward.

Thank you so much for joining us today. This music is for all of us, and we are so proud and honored to share it with you.

Amanda McFadden, Associate Director

Johannes Brahms and the Geometry of Hope

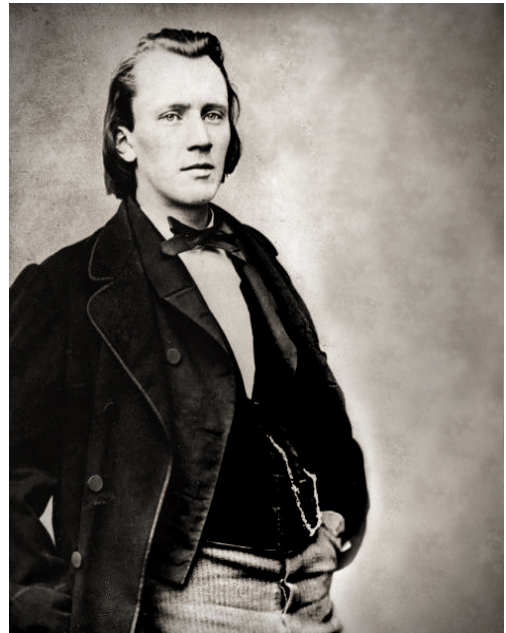
Schicksalslied, Op. 54.....Johannes Brahms (1833-1897)
arr. Russell Adrian

Ein deutsches Requiem, Op. 45Johannes Brahms (1833-1897)
arr. Joachim Linckelmann

- I. Selig sind, die da Leid tragen
- II. Denn alles Fleisch es ist wie Gras
- III. Herr, lehre doch mich
Matthew Peterson - Baritone

Intermission

- IV. Wie lieblich sind deine Wohnungen
- V. Ihr habt nun Traurigkeit
Mary Evelyn Hanglely - Soprano
- VI. Denn wir haben hie keine bleibende Statt
Matthew Peterson - Baritone
- VII. Selig sind die Toten, die in dem Herren sterben



Notes, Texts and Translations

Schicksalslied, Op. 54Johannes Brahms (1833-1897)
arr. Russell Adrian

Brahms discovered the poetry for this Song of Destiny in Friedrich Hölderlin's novel *Hyperion* while on summer holiday; he was so moved by the text that he cut his vacation short to begin work on this choral and orchestral work. The music follows the poem's stark architecture: we begin in a dreamy, heavenly space before being hurled to earth in the final stanza. After much back and forth, Brahms decided to conclude with a purely orchestral recap of the opening material rather than returning to the text from the beginning of the poem. By pointedly avoiding a return to the original key center (E-flat major in the opening and C major at the end) as well as omitting voices, he creates a sense of lingering instability – a musical question mark hanging over a mankind flung from boulder to boulder into the dark unknown.

Ihr wandelt droben im Licht,
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Ye move up yonder in light,
On airy ground, o blessed spirits!
Radiant winds ethereal
O'er you play light,
As the fingers inspired that wake
Heavenly lyre-chords.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Free from Fate, like the slumbering
Suckling, breathe the immortals.
Pure, unsullied,
In bud that enfolds
It blooms for aye,
The flower of their spirit.
And the eyes of the blessed
Gaze in tranquil
Brightness eternal.

Doch uns ist gegeben
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.
Friedrich Hölderlin

But to us is it given
In no abiding place to dwell;
We vanish, we stumble,
We suffering, sorrowing mortals
Blindly from one
Brief hour to another,
Like water from boulder
To boulder flung downward,
Year by year to the dark Unknown below.
Translation by Florence T. Jameson

Ein deutsches Requiem, Op. 45Johannes Brahms (1833-1897)
arr. Joachim Linckelmann

I. Selig sind, die da Leid tragen

Ziemlich langsam und mit Ausdruck (rather slow and with expression)

The first movement opens with staggered entrances starting with the lowest instruments that feel saturated with longing, followed by the choir's hushed, almost stagnant repetition of "Selig sind" (Blessed are). This initiates an epic journey through grief and toward hope. Brahms places his focus squarely on the experience

of the living, exploring the biblical image of “sowing in tears” to “reap in joy.” It is a reminder that while the promise of joy remains, it requires a season of growth, the tending of soil, and a profound patience along the way.

Selig sind die da Leid tragen,
denn sie sollen getröstet werden.

Matthew 5:4

Die mit Tränen säen,
werden mit Freuden ernten.

Sie gehen hin und weinen
und tragen edlen Samen;

und kommen mit Freuden
und bringen ihre Garben.

Psalm 126:5-6

Blessed are those, who bear sorrow,
for they shall be comforted.

Those who sow with tears
shall reap with joy.

They go forth and weep
and bear precious seed;

and return with joy
and bring their sheaves.

II. Denn alles Fleisch, es ist wie Gras

Langsam, marschmäßig (slow, like a march); Etwas bewegter (somewhat faster); Tempo 1; Allegro non troppo (fairly fast but not too much); Tranquillo (tranquil)

Brahms curated a personal selection of Old and New Testament scriptures, reflecting his identity as a scholar-humanist with an intimate knowledge of the Lutheran Bible. While the texts are gathered from a variety of biblical sources, they form a coherent narrative of resilience, hope, and comfort. This movement begins with a heavy, tragic march – the weight of death is substantial and felt deeply here. The opening musical material was originally intended for a piano concerto, which Brahms wrote in the 1850s, perhaps reflecting his deep sadness for the decline of his good friend and mentor, Robert Schumann. Eventually, the music yields to a sweet, reflective section that emphasizes patience. Using the biblical imagery of a farmer waiting for the morning and evening rains, Brahms reassures the listener that comfort (trösten) and joy (Freude) are found through the journey. The movement culminates in a grand, sprawling fugue, the first of the work, that carries the listener toward eternal joy.

Denn alles Fleisch, es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.

Das Gras ist verdorret
und die Blume abgefallen.

1 Peter 1:24

So seid nun geduldig, lieben Brüder,
bis auf die Zukunft des Herrn.

Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,

bis er empfahe den Morgenregen
und Abendregen.

James 5:7

For all flesh is as grass,
and all glory of man
as the flower of the grass.

The grass has withered
and the flower fallen off.

So be now patient, beloved brothers,
unto the future of the Lord.

See, a farmer waits
for the delicious fruit of the earth
and is patient about it,

until he receives the morning rain
and evening rain.

Aber des Herrn Wort bleibet in Ewigkeit.

1 Peter 1:25

Die Erlöseten des Herrn
werden wiederkommen,
und gen Zion kommen mit Jauchzen.

Ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

Isaiah 35:10

III. Herr, lehre doch mich

Andante moderato (at a moderate walking pace)

We are introduced to the baritone soloist, who serves perhaps as a proxy for the human soul grappling with the idea and reality of death. The choir supports him with ghostly repetitions and sharp exclamations, underscoring the searching nature and urgency of his plea. As in previous movements, Brahms uses a triple-time middle section as a bridge, moving the listener from the anxiety of life's brevity toward a searching question of where to place our hope. This uncertainty is answered by a massive, triumphant fugue. Brahms anchors this entire final section with a pedal point – a single, low note held constant in the bass – symbolizing the unwavering hand of God that holds the souls of the righteous.

Herr, lehre doch mich,
daß ein Ende mit mir haben muß;

und mein Leben ein Ziel hat,
und ich davon muß.

Siehe, meine Tage sind einer Hand breit
vor dir, und mein Leben ist wie nichts vor dir.

Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.

Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;

sie sammeln und wissen nicht
wer es kriegen wird.

Nun Herr, wess soll ich mich trösten?

Ich hoffe auf dich.

Psalms 39:4-7

Der Gerechten Seelen sind in Gottes Hand,
und keine Qual rühret sie an.

Wisdom of Solomon 3:1

But the Lord's word remains through
eternity.

The redeemed of the Lord
will return, and will come to Zion
with rejoicing.

Eternal joy will be upon their heads;
joy and bliss will seize them,
and pain and sighing must away.

Lord, teach me well
that there must be an end for me;

and my life has a finish,
and I must away.

Behold, my days are a handbreadth
before you, and my life is as nothing before
you.

Ah, how completely nothing are all people
who live so securely.

They walk around like a phantom, and make
for themselves much unnecessary unrest;

they acquire (wealth) and know not
who shall receive it.

Now Lord, how shall I comfort myself?
I hope in you.

The souls of the just are in God's hand, and
no torment touches them.

Intermission

IV. Wie lieblich sind deine Wohnungen

Mäßig bewegt (moving at a moderate pace)

This movement marks the apex of our journey – a moment to settle in and simply enjoy the view. It is a time to breathe and bask in the beauty of life (and death) and the awe it inspires. There is no grappling or heavy reflection; instead, we stand in a space of pure gratitude. The music unfolds in a clear, rondo-like form, concluding with a spirited fugato and duet passages. While his movement is frequently performed as a standalone anthem, it is more profound when heard in its original context at the heart of the Requiem.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!

How lovely are your dwellings,
Lord of Hosts!

Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn.

My soul longs and yearns
for the courts of the Lord.

Mein Leib und Seele freuen sich
in dem lebendigen Gott.

My body and soul delight
in the living God.

Wohl denen, die in deinem Hause wohnen:
die loben dich immerdar.

Blessed (are) they, that live in your house:
they praise you evermore.

Psalms 84:1-2, 4

V. Ihr habt nun Traurigkeit

Langsam (slow)

This movement showcases musical symmetry, acting as the structural counterpart to the third movement by introducing our second soloist: the soprano. The atmosphere is transfigured, suggesting an angelic figure offering reassurance that despite the reality of sorrow, comfort is at hand. If the fourth movement was the mountain's peak, we are now beginning our descent, yet we return forever changed. The choir simmers underneath the soloist, feeling like a musical hug or gesture of consolation – repeating our mantra: “I will comfort you, as one is comforted by his mother”. Brahms added this movement after the work's initial premiere, following the death of his own mother, with whom he had a sweet and loving relationship. As the movement closes, the soloist repeats “wieder sehen” (I will see you again), her voice floating away on a note that avoids the tonic (home note), leaving the orchestra to provide the final, quiet resolution.

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen,
und eure Freude soll niemand
von euch nehmen.

You have now sadness;
but I will see you again,
and your heart will rejoice,
and your joy shall no one
take from you.

John 16:22

Sehet mich an:
Ich habe eine kleine Zeit
Mühe und Arbeit gehabt,
und habe großen Trost funden.

Look at me:
I have (for) a brief time
had trouble and labor,
and have found great comfort.

Ecclesiasticus 51:27

Ich will euch trösten,
wie einen seine Mutter tröstet.

I will comfort you,
as one is comforted by his mother.

Isaiah 66:13

VI. Denn wir haben hie keine bleibende Statt

Andante (at a walking pace); Vivace (fast); Allegro (fairly fast)

Following a dramatic two-chord introduction, the choir enters filled with mystery: we have “no abiding place” here on earth. The baritone soloist then acts as a herald, sounding the knell for a ferocious depiction of the end of times. Brahms traces the resurrection of the dead until the choir triumphantly challenges death itself: “Where is your sting? Where is your victory?” While this section serves as the Requiem’s emotional equivalent to a *Dies Irae* (Day of Wrath), Brahms replaces fear with a profound confidence in victory. One might imagine the ensemble linking arms through these “stormy seas,” navigating the turbulence to reach the monumental fugue that follows – a Handelian structure that brings the movement to a celebratory close.

Denn wir haben hie keine bleibende Statt;
sondern die zukünftige suchen wir.

Hebrews 13:14

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen;
wir werden aber alle verwandelt werden,
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.

Denn es wird die Posaune schallen,
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

1 Corinthians 15:51-52, 54-55

Herr, du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn du hast alle Dinge geschaffen;

und durch deinen Willen haben sie das Wesen,
und sind geschaffen.

Revelation 4:11

VII. Selig sind die Toten, die in dem Herren sterben

Feierlich (solemnly)

This final movement brings our journey full circle, returning to the word “Selig” (blessed). While the opening movement offered comfort to those who mourn, we now turn – for the first time with such directness – to the peace of the departed. Following the turbulence of the sixth movement, this finale acts as a reverent epilogue and a space for reflection. Brahms recalls the musical atmosphere (and sometimes the same musical material) of the first movement, signaling that our journey through grief has led to a transformed, grounded joy. We are finally reaping the harvest of the tears sowed at the start of the work, finding a sense of ultimate rest and quiet assurance.

For here we have no permanent place;
Rather we seek the future.

Behold, I tell you a secret:
We shall not all sleep away;
we shall all, rather, be changed,
and the same suddenly, in the blink of an eye,
at the time of the last trumpet.

For the trumpet shall sound,
and the dead will rise imperishable,
and we will become changed.

Then shall the word be fulfilled,
which stands written:
Death is devoured in victory.

Death, where is your sting?
Hell, where is your victory?

Lord, you are worthy
to receive glory and honor and power,
for you have all things created;

and by your will they have their being,
and are created.

Selig sind die Toten,
die in dem Herren sterben, von nun an.

Ja, der Geist spricht
daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.

Revelation 14:13

Blessed are the dead,
who die in the Lord, from now on.

Yes, the spirit speaks
that they rest from their labors,
for their works follow after them.



Sonoma Bach Choir

Amanda McFadden, director · Yvonne Wormer, rehearsal accompanist

Dana Alexander
Jacki Amos
Brian Andersen
Paul Blanchard
Rosella Susan Byers
Lauré Campbell
Anne Cook
Mary Cornett
Nedra Crowe-Evers
Janice Cunningham
Jayne De Lawter
Aleena Decker
Peter Deutsch
Catherine Devine

Cammie Dingwall
Laurel Elkjer
Cinzia Forasiapi
Ben Ford
Chihiro Fujii*
Jim Gibboney
Paul Haile
Mike Hall
Kris Haugen
Faye Heath
Kathy Jones
Arunima Kohli
Simone Kremkau
Martie Leys
Matthew McClure

Dora McClurkin Muir
David McQuate
Dianna Morgan
Amy Nykamp
John Nykamp
Steve Osborn
Vicki Osten
August Perez*
Dallas Phillips
Rory Pitts*
Bob Reid
Bruce Robinson
Sarah Ross
Laura Sawyer

Anne Schaefer
Marty Schwebel
Mark Setterland
Elyse Singleton
Pat Solter
Melissa Steen
Paul Steen
David Stohlmann
Katie Stohlmann
Holly Stoufer
Jess Styler
Mary Tenwinkel
Beth Thomlinson
Erin S Walsworth
Robert Worth

**Sonoma Bach
Young Artist Program*

Live Oak Baroque Orchestra

Elizabeth Blumenstock, director

Elizabeth Blumenstock
violin

Kati Kyme
violin

Gail Hernandez-Rosa
violin

Anna Washburn
violin

Mac Kim
violin

Noah Strick
violin

Aaron Westman
viola

Maria Caswell
viola

William Skeen
cello

Laura Gaynon
cello

Kristin Zoernig
bass

Mindy Rosenfeld
flute

Stephen Bard
oboe

Thomas Carroll
clarinet

Burke Anderson
horn

Anna Marsh
bassoon

Allen Biggs
timpani

Biographies

Elizabeth Blumenstock is a long-time concertmaster, soloist, and leader of the San Francisco Bay Area's Philharmonia Baroque and American Bach Soloists, concertmaster of the International Handel Festival in Göttingen, Germany, and artistic director of the Baroque Music Festival Corona del Mar. Her love of chamber music has led to work with many accomplished ensembles including Ars Lyrica Houston, Galax Quartet, Musica Pacifica, Sarasa, Ensemble Mirable, Live Oak Baroque, and Voices of Music. Blumenstock joined the faculty of Juilliard's Historical Performance program in 2016, and also teaches at the San Francisco Conservatory of Music, American Bach Soloists' summer Festival and Academy, and the Valley of the Moon Music Festival.

A 2023 Sullivan Foundation Career Grant recipient, Soprano **Mary Evelyn Hangle** is a graduate of San Francisco Opera's prestigious Adler Fellowship, where she covered numerous leading roles, including the title role of Rusalka, Contessa Almaviva in *Le nozze di Figaro*, as well as Micaëla in *Carmen*. She made her San Francisco Opera debut as the Mother in *Hansel and Gretel*. In 2023, Mary Evelyn saw a triumphant debut as *A Woman in Schoenberg's* masterpiece *Erwartung* with West Edge Opera, for which *The San Francisco Chronicle* praised her "incendiary brilliance" and "[her] singing, moreover — bright, luxuriant and fearlessly on point — was a marvel." Career highlights include Beethoven's 9th Symphony with the San Francisco Symphony, a Schwabacher Debut Recital with San Francisco Opera, Anna Sørensen in *Silent Night* with The Glimmerglass Festival, Leonora in *Il trovatore* at Opera San Jose, Contessa Almaviva, Woglinde and Musetta with Minnesota Opera, Pamina and Mozart's Requiem with the Buffalo Philharmonic, and the title role in Prokofiev's *Maddalena* at Berkeley Chamber Opera. She has also sung with the Oakland Symphony, Sacramento Philharmonic and the San Francisco Symphony Youth Orchestra, among others. Ms. Hangle has participated in many of the country's leading young artist programs, including the Merola Opera Program, The Glimmerglass Festival and Minnesota Opera.

Amanda McFadden joined Sonoma Bach as a singer in 2019 and has served as Associate Music Director since 2022. She is the director of the Sonoma Bach Choir and the Wild Rose Treble Ensemble and sings with Circa 1600 and Green Mountain Consort. Since 2012, Amanda has taught music both in and out of the classroom, leading a wide range of courses - including instrumental and choral music as well as musicianship - for students from fourth grade through adult learners, most recently including serving as temporary faculty at Sonoma State University in the Fall of 2025, directing both the Sonoma State University Concert Choir and SonoVoce. Amanda earned her Master of Music in Choral Conducting from the University of Delaware, where she also conducted the Neuro Notes, a choir for people with Parkinson's disease, and served as Assistant Director of the Rainbow Chorale of Delaware. She also holds a Bachelor of Music in Music Education and a Teaching Credential in Music from San José State University where she worked closely with Dr. Amanda Quist and Dr. Charlene Archibeque.

Baritone **Matthew Peterson** has been performing as a soloist and chorister in the Bay Area since 2006. As a veteran member of the San Francisco Symphony Chorus, he has also made regular solo appearances with the Symphony, including Bach's Saint John Passion (Pilate + arias), Boris Godunov (Chernikovsky), and Beethoven's Choral Fantasy and Missa Solemnis. He has also made solo appearances in the Bay Area with Opera San Jose, Black Box Baroque and the Stanford Summer Chorus, in Washington DC with the Washington Master Chorale, and in the Czech Republic and Austria with the Prague Radio Symphony Orchestra. As a passionate performer of chamber chorus music, he has performed regularly with Gaude, the Byrd Ensemble, Cappella SF, and Clerestory. He studied piano and voice at Santa Clara University.