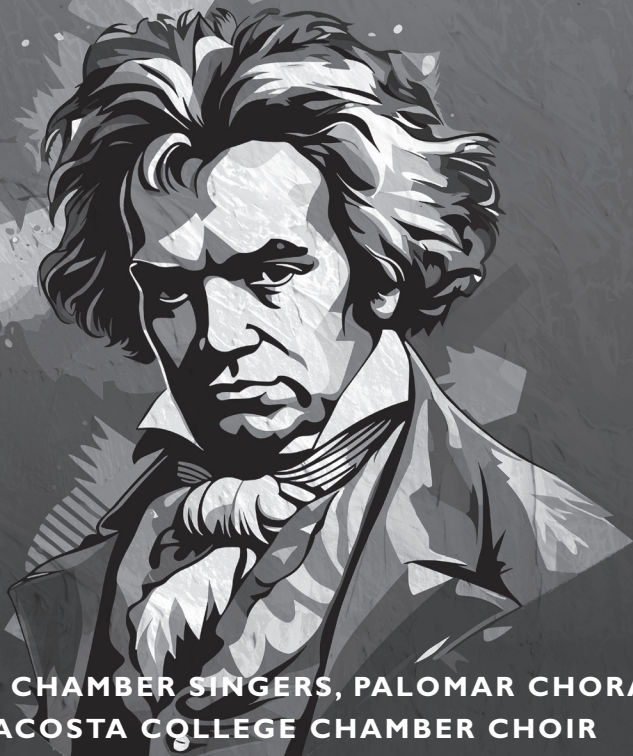


ODE TO JOY:

Beethoven Symphony No. 9



PALOMAR CHAMBER SINGERS, PALOMAR CHORALE
MIRACOSTA COLLEGE CHAMBER CHOIR
and PALOMAR SYMPHONY ORCHESTRA

Directed by Dr. Ellen Weller

May 21-24, 2026

Thursday and Saturday at 7:00 p.m.

Sunday at 2:00 p.m.

Howard Brubeck Theatre

Palomar Choral Reunion



Please plan to join
Joe Stanford, David Chase,
Sally Dean, John Russell, and a host of other
alumni singers for a memorable Palomar Choral Reunion
in honor of Palomar College's 80th anniversary.

Celebrate eight decades of music, community, and tradition as alumni, faculty,
and friends come together for an evening of song and shared memories.

Be part of this special milestone event, culminating in a performance by the
Alumni Choir, the Palomar Chorale and the Palomar Chamber Singers on
Saturday, October 17, 2026, 7:00 p.m. concert
in the Howard Brubeck Theatre.

Take a Seat!

We invite you to sponsor a seat in the Howard Brubeck Theatre. With
your donation to the Performing Arts Circle of \$500 for 3 years, with an
option to review your plaque for \$100 each year after, you will receive your
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Ode to Joy: Beethoven Symphony No. 9

PALOMAR CHAMBER SINGERS, PALOMAR CHORALE

Dr. John Russell, Director

MIRACOSTA COLLEGE CHAMBER CHOIR

Dr. Arlie Langager, Director

PALOMAR SYMPHONY ORCHESTRA

Dr. Ellen Weller, Director and Conductor

Symphony No. 9 in D minor op.125Ludwig van Beethoven

- I. Allegro ma non troppo, un poco maestoso (1770-1827)
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Presto

Katina Mitchell, soprano

Kaitlin Barron-Lupton, mezzo-soprano

John Russell, tenor

Nathan Villamor, bass

**THERE IS NO INTERMISSION –
PERFORMANCE TIME IS APPROXIMATELY 80 MINUTES**

Beethoven: Symphony No. 9 – Choral Finale

Ode to Joy / An die Freude

(O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen und freudevollere!)

An die Freude

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund.

Freude trinken alle Wesen
an den Brüsten der Natur;
alle Guten, all Bösen
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan,
laufet, Brüder, eure Bahn,
freudig wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! überm Sternenzelt
muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

— Friedrich Schiller

(Oh friends, not these tones! Rather, let us strike up more pleasant and joyful ones!)

Ode to Joy

Joy, thou brightest heaven-lit spark,
daughter from the Elysian choir
on thy holy ground we walk,
reeling with ecstatic fire.
Thou canst bind in one again
all that custom tears apart;
all mankind are brothers, when
waves thy soft wing o'er the heart.

Who the happy lot doth share,
friend to have, and friend to be –
who a lovely wife holds dear –
mingle in our Jubilee!
Yea – who calls one soul his own,
one on all earth's ample round: –
who cannot, may steal alone,
weeping from our holy ground!

Joy on every living thing
nature's bounty doth bestow,
good and bad still welcoming; –
in her rosy path they go.
Kisses she to us has given,
wine, and friend in death approved; –
sense the worm has; – but in heaven
stands the soul, of God beloved.

As his suns, in joyful play,
on their airy circles fly, –
as the knight to victory, –
brothers, speed upon your way.

Myriads, join the fond embrace!
'Tis the world's inspiring kiss!
Friends, yon dome of starry bliss
is a loving Father's place.
Myriads, do ye prostrate fall?
Feel ye the Creator near?
Seek him in yon starry sphere:
O'er the stars he governs all.

— Translation: John Sullivan Dwight

Chorus Roster

featuring the

Palomar Chorale and Palomar Chamber Singers

Directed by Dr. John Russell

and the

MiraCosta College Chamber Choir

Directed by Dr. Arlie Langager

Rehearsal Pianists: Dr. Michael Munson, Anna Juliar, Katie Klaerich

Soprano

Sydney Ash
Anyssa Chavez
Heather Clarke
Nadia Cobian
Hannah Cummings
Cindy Heuer
Roxanne Kellison
Katie Lawrence
Sasha Levinsky
Valeria Lopez
Autumn Lowe
Selina Maldonado
Heayoung Mikas
Nicole Milling
Carol Morgan
Macie Murdoch
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Sherrie Sales
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Sariana Smith
Katelynn Vilchis

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Lisbeth Abramson
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Bree Espinosa
Astrid Espitia
Suzanne Fischer
Lara Hardin
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Aleks Pluth
Denisse Price
Sheryl Roccoforte
Isabella Russo
Sascha Shapiro
Ann Tamoria
Emilia Thayer
Lynn Viall
Xiaofen Wei
Anika Zinner

Tenor

Nancy Beach
Benjamin Holzman
Joshua Jimenez
Alexander Keyon

Trent Lewis
Tanner Mejia
John Petrek
Andrew Reynolds
Ronly Schlenk
Andrew Sweet
Charles Williams
Caleb Wohlgemuth

Bass

Exia Albistegui-Dubois
James Allen
Dmitry Andreyev
Jack Brott
Julian Centeno
Bill Colburn
Jack Crawford
Chris Ferrante
Reik Flores
Steve Kahn
Alex Laubach
Ismael Martinez
Vanandez Mitchell
Kevin Orf
David Stankey
Luke Stuhley
Andrey Tolmachev
Miles Wang
Josiah Weik Thompson

Palomar Symphony Orchestra

Dr. Ellen Weller, Director
Angelica Merritt, Orchestra Manager
Christina Fuller, Webmaster

Violin I

Ondrej Lewit,* *Concertmaster*
Jesus Carreon Rosas
Delta Jordan
Jill Rosenberg
Brennan Ray
Bryson Schink
Virginia Thomas

Violin II

Sarah Wolf, *Principal*
Chance Burchett
Bridget Dolkas
Marina Gustavo
Naomi Guyette
Lisa Hagerman
Angelica Merritt
Miles Reusch
Ruby Reusch
Cody Scalzo

Viola

Shannon Yandall,* *Principal*
David Brann
Diego Guerra (guest artist)
Emily Nybo Higgs
Edward O'Barr
Nancy Sanchez
Christina Vanderwerken*

Cello

Sharon Taylor,* *Principal*
Tarquin Bomberger
Johanna Ellett
John Paul Kraus
Simon Livingston

Contrabass

Laura Payne, *Principal*
Lilith Holtz (guest artist)
Julianne Morales
Emiliano Strutton

Piccolo

Alina Steele

Flute

Alina Steele,* *Principal*
Melinda Finn
Julie Shamon
Akino Tsuchiya

Oboe

Claire Tongpalad, *Principal*
Cynthia Outlaw

Clarinet

Benjamin Miguel, *Principal*
Mikayli Hickerson
Talia Singer

Bassoon

Susan Schoneman,* *Principal*
Jonathan Sarpy
David Savage (guest artist)

Contrabassoon

David Savage

French Horn

Matias Chavez
Gabby Cole
Phoenix Pongun
Diego Yanni

*Denotes Palomar faculty, staff, or emeriti

Trumpet

James Clement, *Principal*
Johann Bautista-Salgado

Trombone

Peter Phillips*
Adam Dominguez

Bass Trombone

Ted Meyer

Timpani/Percussion

John Drelick, *Principal*
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John Villarin

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From the Director – Road to Joy: Ode to Joy at last!

It is hard to believe that we have finally arrived at our final concert of the 2025-2026 concert season! Our journey as musicians and listeners have hopefully prepared us to appreciate the inspired architecture that makes up the four movements of *Beethoven's Symphony No. 9 in D minor op. 125*. First performed in May 1824, the piece is epic in every possible way imaginable: it is the first symphony that features a large choir and solo voices; the instrumental forces are impressive as well, with its large woodwind section, full trombone section and the unusual “Turkish” percussion section that added bass drum, cymbals and triangle; the use of the “scherzo” as the second piece in a symphony; the length of the movements is one of the longest symphonies—over 2,400 measures of printed music, and the final movement alone lasts approximately 25 minutes.

Our performance today celebrates an important local milestone as well. The first performance of the Ninth in the United States took place on May 20, 1846, by the New York Philharmonic—100 years before Palomar College opened its doors to students in September 1946. This marks the end of the first eighty years of music making here at Palomar College, and we are celebrating in style!

This performance of Schiller's 1785 poetic vision of a united and compassionate humanity could not have arrived at a more important moment in our time—wars and violence raging around the world, uncertainty in seemingly every aspect of life, and political rhetoric at an all-time divisive level. It is growing harder to discern the truth in our social media and news outlets and to differentiate what is humanly created from what is AI generated.

Beethoven's setting of the poem in the fourth movement musically emphasizes four words: “alle Menschen werden Brüder,” (All mankind are brothers), sometimes lingering on “alle,” sometimes “Menschen,” and especially on “Brüder.” The music speaks beyond the words as it exhorts all of us to put down our weapons, our judgments, our hatred and together build a stronger, safer, more resilient world-wide community. It is our hope that our musical “Road to Joy” season in some small way inspired all of us to send joy, love and compassion into the world.

Thank you for your support of the Performing Arts this season! Watch your mailboxes for news of our upcoming 26-27 season – it is going to be amazing!

E. Weller and J. Russell
May 2026

Biographies

Dr. Arlie Langager is the choral music professor at MiraCosta College. Prior to completing her doctorate at the University of Texas at Austin, she taught courses in music education, supervised student teachers at elementary and secondary levels, and directed choirs at universities in Canada. Dr. Langager has directed all ages of traditional choirs as well as vocal jazz, a cappella, and show choirs. She is a seasoned performer and music director of musical theater. She actively serves on the boards of several nonprofits and is the Past President of the California Choral Directors Association. She enjoys frequent invitations as clinician and guest conductor.

Dr. Katina Mitchell grew up in San Diego. She has performed with Lautten Compangey Berlin, MicroFest in Los Angeles, Monday Evening Concerts, Volti SF, Project Blank, Bach Collegium San Diego, and more. Recent credits include singing new music in a featured trio with the San Diego Symphony, and performing as both soloist and chorister with San Diego Master Chorale, Sacra/Profana, and the Schola Cantorum of St. James-by-the-Sea. Since 2023 Katina has presented extensive original musicological research on composer Alice Barnett with Society for American Music, KPBS, the Athenaeum, San Diego History Center, the Western History Association, and San Diego NATS (San Diego State University). As a German diction coach, she worked as music staff for San Diego Opera's recent Salome. Katina holds degrees in music from Rice University and the University of Southern California. She is a member of the music faculty at Palomar College and teaches voice privately.

Kaitlin Barron-Lupton, a mezzo-soprano, studied as an undergraduate at the Manhattan School of Music and graduated in 2020. After returning to Southern California, she became a member of the San Diego Opera Chorus in the 2022–23 season, debuting as Guadalupe Ponti in the world premiere of *El último sueño de Frida y Diego*. Her most recent accomplishment was winning 2nd place in the 2025 Hawk Vocal Awards in San Diego. Some other performance highlights include Le Prince Charmant in Cendrillon with the MSM outreach program, Third Lady in *Die Zauberflöte* at Opera America, La Sorella Infermiera in *Suor Angelica* with Lyric Opera Orange County and La Ciesca in Genesis Opera Theatre's *Gianni Schicchi*. She will be performing her role debut as Cherubino from *Le Nozze di Figaro* with Genesis Opera Theatre this summer!

Nathan Villamor is a multifaceted musician devoted to sharing the collaborative effervescence of choral music. He recently earned his Master of Music in Vocal Performance from San Diego State University and is embarking on the adventure of Southern Californian musical life. As a child, he discovered the collaborative atmosphere of choral music and has been committed to making music since. He has sung with choirs across the nation and internationally

as a soloist and chorister, including with the San Diego Master Chorale, the Pacific Chorale, Meistersingers, and ChoralArt Society. He is the recipient of numerous awards and scholarships, including a coveted UC Irvine Research Fellowship to study the relationship between poetry and art song.

John K. Russell, DMA, is a conductor, educator, and tenor. He serves as Professor of Music and Director of Choral and Vocal Studies at Palomar College in San Marcos, CA, and is in his twelfth season as Music Director of the San Diego Master Chorale. At Palomar College, Dr. Russell conducts the Chamber Singers and Palomar Chorale, teaches applied voice, and oversees the vocal music program. As Music Director of the San Diego Master Chorale, he programs and conducts an entire concert season across the San Diego region and prepares the chorus for performances with the San Diego Symphony and regional orchestras. An active tenor soloist and professional chorister, he has performed with some of the finest choirs in the country including the Los Angeles Master Chorale, Kantorei (Denver), Bach Collegium San Diego, Res Facta (New York), Bach Vespers at Holy Trinity (New York), and at the Spoleto Festival in Charleston, SC. He is a current member of BWV: Cleveland's Professional Bach Choir, the resident vocal ensemble at the annual Bach Festival at Baldwin Wallace University. A native of Kalamazoo, Michigan, Dr. Russell holds degrees from Western Michigan University and Columbia University and earned his Doctor of Musical Arts in Choral Music from the University of Southern California. His primary conducting mentors are Craig Arnold, Joe Miller, and Jo-Michael Scheibe. He resides in San Diego with his wife, Jill, and son, Parker.

Dr. Ellen Weller joined the Palomar Performing Arts Department in 2005, where she teaches classes in music theory, ear-training, music literature, and directs the Palomar Symphony Orchestra. She earned her Bachelor of Arts and Master of Arts in Music Composition from Queens College of the City University of New York and completed her Ph.D. studies at University of California, San Diego. She studied conducting with Peter Jaffe, Donald Portnoy, David Chase, Martin Canellakis, and Harvey Sollberger, and was an invited Fellow at the 2012 Conductors Institute of South Carolina. Over the past 30 years, she has participated in numerous local musical theatre productions as pianist and woodwinds and was Music Director for the Palomar College productions of *Into the Woods*, *Mamma Mia*, *Little Shop of Horrors*, and *Crazy for You*. Her compositions include works for solo piano, flute, voice, and chamber ensembles, and have been performed in New York, Detroit, San Diego and Los Angeles. Recent compositions include an arrangement of *O Vos Angeli* by Hildegard von Bingen for computer music track, choir and soprano saxophone (performed over Zoom), *Intervals of Peace* for viola and orchestra, *Pine Apple Rag* for piano soloist and orchestra, and an arrangement of *Bei Mir Bist Du Shein* for orchestra and Klezmer ensemble. Weller has two CDs on the Circumvention label: *Spirits, Little Dreams and Improvisations* (2004) and *Point of Contact* (2008).

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