

GEORGE MASON UNIVERSITY
CENTER FOR THE ARTS

 *presents* 

GEORGE MASON UNIVERSITY ANNUAL
MUSIC SCHOLARSHIP CONCERT

Saturday, April 30, 8PM

The George Mason University Symphony Orchestra

GMU Chamber Singers and University Chorale
with guest ensembles Choralis and Echos
performing

Williams Walton's Belshazzar's Feast

Anthony Maiello, conductor
George Mason University Symphony Orchestra

Dr. Lisa A. Billingham, director
George Mason University Chorale

Dr. Stan Engebretson, conductor
George Mason University Chamber Singers

Gretchen Kuhrmann, director
Choralis and Echos

and

Featured winners of the 2005
Department of Music Concerto Competition
Performing works by Mendelssohn, Ibert, and Mercadente

Program

Christina M. Ammirati, *flute*
Saverio Mercadante: *Concerto for flute & orchestra in E minor, No. 2, Op. 57-A*
Movement 3, Rondo a la russe
Conductor- Joe Denti

Ricky Parrell, *saxophone*
Jacques Ibert: *Concertino for Alto Sax*
Movement 1, *Allegro con molto*
Conductor- Ben Williams

Inchong Kim, *violin*
Felix Mendelssohn: *Violin Concerto in E minor, op.64*
Movement 2, *Andante*
Conductor- Prof. Anthony Maiello

Dona Nobis Pacem
from Massin B Minor
J.S. Bach (1685-1750) - Translation: Grant us Peace
Échos
Conductor- Gretchen L. Kuhrmann

Intermission

Choir & Orchestra
Sir William Walton: *Belshazzar's Feast*
Conductor- Dr. Stan Engebretson

Orchestra Personnel

Violin I

Kristopher Miller
Nancy Yeung
Alexandra Caldwell
Matthew Richardson
Sung Ye Je
Jin Kim
Cheryl Vertigan
Anna Keegan

Violin II

Elisabeth Bacon
Yan Wu
Sujata Mehta
Justin Kamiyama
Korina Baraceros
Megan Kutsko
Jihae Lim
Panos Tzelepopoulos
Elizabeth Parrott
Jacinta Williams

Viola

Tami Nelson
Amanda Scheetz
Rachel Cohen
David Svancer
Erin Waller
Benjamin Pereyra
Angela Russell
Matthew Feldman
Mary Bramley
Raymond Geronimo
Shelly Haugrud

Cello

Danny Hegeland
Janel Leppin
Erin Gilstrap

Julie Moscato
Katie Maskell
Kyungmee Shin
David Boyer

Bass

Kyle Augustine
Lauren Babicz
Chris Singleton
Matt Baldwin
Brandon Harris
Andrew Jones
Shannon Fearoh
Jeannette Hanneman
Thomas Clune
Matthew Jensen
Mike Loreto

Flute

Kathryn Bishop
Shannon Siemens
Katrina Elsnick (piccolo)

Clarinet

Lisa Kachouee
Kenneth Putnam

Oboe

Devin Gardner
Janice Shin
Amanda Loerch

Saxophone

Ricky Parrell

Bassoon

Ben Williams
David Ciancaglino (contrabassoon)
Jessica Perkins

French Horn

Megan Bohrer
Carolyn Humphrey
Damon Nelson
Stephen Pastena
Diana Light

Trumpets

Mark Metrinko
Natalie Parrell
Dan Hill
Pat McGee

Trombones

Eric Petit
Sean Potts
Joe Hinton

Tuba

Kevin Thielemann

Percussion

Dan Heagney
Kate Frear
Vincent Oppido
John Kilgore
Tim Dawson

Piano

Yoonji Kim

Organ

Jane Kaye

Harp

Kanae Ngata

Program Notes

Christina M. Ammirati, *flute*

Saverio Mercadante: *Concerto for flute & orchestra in E minor*, No. 2, Op. 57-A

Movement 3, *Rondo a la russe*

Conductor- **Joe Denti**

Joseph R. Denti received his bachelor's degree in music education in 1998 and master's degree in music education with an instrumental conducting concentration in 2002 from Duquesne University in Pittsburgh, Pennsylvania. Prior to beginning doctoral studies in instrumental conducting at George Mason University in the fall of 2003, Mr. Denti taught all levels of instrumental music in the public schools of western Pennsylvania. Additionally, Joe served as a musicianship and eurhythmics instructor at Duquesne University's city music center. Joseph has performed as principal tuba with a number of brass ensembles and orchestras in Pittsburgh. Mr. Denti's primary conducting and tuba instructors include Anthony Maiello, Robert Cameron, and Neal Tidwell. Joe serves as a guest conductor, clinician, and adjudicator for band and orchestra in the northern Virginia and Pennsylvania regions. Mr. Denti's orchestral conducting experience includes the George Mason University Symphony Orchestra, the George Mason University Chamber Orchestra, and the Potomac Music Academy String Chamber Connection. His planned graduation date is December of 2006.

Born in 1795, **Saverio Mercadante** is remembered today, if at all, as the composer of some sixty operas, the first of which dates from 1819. His instrumental works, sadly neglected today, were written for a smaller, more select audience than his operas and are far closer in spirit to the German and Austrian Classical tradition as transmitted by composers such as Mozart, Haydn, Hummel and Weber. His concerto for flute and strings in E minor was written in 1819. The last movement, *Rondo a la russe*, brings the work to a lively conclusion in a more overtly operatic style.

Christina M. Ammirati, a native of Long Island, NY, is pursuing a Master in Flute Performance at George Mason University, studying under Judith A. Lapple. Ms. Ammirati received her Bachelor in Music Education from GMU in May 2003. She has served as principal flutist in the GMU Wind Ensemble and Symphony Orchestra. She was a member of the Patriot Quintet and has appeared in four Honor Recitals. Ms. Ammirati is currently in her second year as an elementary band director in the Fairfax County Public School system. Tonight's performance is dedicated to her late father: "I'm playing your favorite song! Love and miss you."

Ricky Parrell, *saxophone*

Jacques Ibert: *Concertino for Alto Sax*

Movement 1, *Allegro con molto*

Conductor- **Ben Williams**

A Richmond native, **Benjamin Williams** received his Bachelor of Music degree in music education and the Performer's Certificate in bassoon at the Peabody Conservatory of Music of the Johns Hopkins University. He is an active performer, conductor and teacher in the northern Virginia region, and currently serves as Director of Bands at Yorktown High School in Arlington, VA. Under his direction, the Yorktown band program has received numerous awards for their performances and has been recognized as a Virginia Honor Band. Ben is also currently associate conductor of the Vienna Community Band in Vienna, VA. Previous positions include teaching band and general music in Loudoun County, VA, guest conductor of the Flutopia Flute Orchestra, and assistant director of the Premiere Winds of Northern Virginia. As a bassoonist, he has performed extensively across the Mid-Atlantic, including the Peabody Wind Ensemble and Orchestra, the George Mason University Wind Symphony and Orchestra, the Charlottesville Chamber Orchestra, the Virginia Grand Military Band, the Richmond Symphony, the Loudoun Symphony and the Fairfax Wind Symphony. In 2000, he participated in the world premiere of the Millennium Symphony conducted by the composer Graham Garton at the Bermuda Academy of Music. Mr. Williams is currently pursuing a Masters Degree in conducting under the guidance of Professor Anthony Maiello.

A Parisian by birth, **Jacques Ibert** (1890-1962) attended the Paris Conservatory from 1911 to 1919, where he was a composition student of Gabriel Faure. In 1919 he won the coveted Prix de Rome with

his cantata *Le Poete et la Fee*. In 1936 Ibert assumed the position as Director of the French Academy at the Villa Medici in Rome. He was forced to leave his post and return to France during the World War II years, but in 1946 he returned as its Director until 1960. During this time he also served as the Director of the Paris Opera and the Opera Comique, and in 1956 was elected chairman of the Paris Academy of Fine Arts. Ibert's music combines the Impressionist techniques of Debussy and Ravel, with the Neo-classicism of Stravinsky and Le Six. His works are marked by clarity, grace and wit no more evident than in his *Concertino da Camera* written in 1936 for renowned saxophonist Sigurd Rascher.

A native of Fairfax, Virginia, **Ricky Parrell** is currently completing his undergraduate degree in Music Education at George Mason. Trained both classically and in the jazz idiom Ricky serves as the principal saxophonist in the GMU Wind Symphony and has recently appeared as a featured soloist with the GMU Jazz Ensemble. Although a student of music education Ricky remains an active performer and has appeared at such notable venues as Wolf Trap and The Washington Convention Center, among others. Upon completion of his degree at GMU Ricky plans to pursue a graduate degree in saxophone performance.

Inchong Kim, violin

Felix Mendelssohn: *Violin Concerto in E minor, op.64*

Movement 2, *Andante*

Conductor- Prof. Anthony Maiello

Anthony J. Maiello received both his bachelor's and master's degrees in music from Ithaca College in 1965 and 1967 respectively. He also attended the National Conducting Institute in Washington, D.C., Mr. Leonard Slatkin, Musical Director. Mr. Maiello's academic experience includes extensive teaching in the public schools. He served as professor of Music and Chairman of Performance at the Crane School of Music, Potsdam College of SUNY, Potsdam, New York, where his duties included advanced instrumental conducting, applied clarinet, woodwind and percussion techniques, and conductor of the Crane Wind Ensemble. Under his direction, the ensembles at Crane and George Mason University have commissioned many new works, made numerous recordings and made appearances statewide and at regional and national conferences in the United States and Canada. He is the author of "Conducting: A Hands-On-Approach" and co-author of "The 21st Century Band Method" in addition to numerous works written for string orchestra.

Mr. Maiello travels widely presenting clinics, lectures and workshops, and guest conducting and adjudicating numerous music festivals. He is presently Professor of Music and Director of Instrumental Studies at George Mason University, Fairfax, Virginia, where he conducts the Symphony Orchestra and Wind Symphony and teaches several conducting courses. Mr. Maiello has also served as Associate Conductor of the McLean Orchestra, McLean, Virginia, and has been appointed an Honorary Conductor of The United States Navy Band, Washington, D.C.

Felix Mendelssohn (1809-1847) was a German composer, pianist, and conductor. Mendelssohn's music is a combination of classical restraint and romantic inclination, imparting to his works a poetic elegance. The second movement of the Violin Concerto is an elegant and lyrical song with a dramatic middle section. The work is characterized by rich harmonies, inventive textures, and melodic freshness.

Inchong Kim is a graduate student pursuing a Master's degree in music performance at George Mason University. Ms. Kim is a student of Professor Edwin Jonhonnott and she is a performing member of the GMU Symphony Orchestra and Various Chamber Ensembles. She has joined in the Las Vegas Music Festival as a Principal 2nd violin, and participated in the Potomac Music Academy Chamber Music Connection as a Concertmaster. Ms. Kim played in the Arlington Symphony Orchestra and is currently playing in the Fairfax Symphony Orchestra.

Choirs Personnel

Soprano

Elaine Argo
Marijke Armstrong #
Ashley Bacon *
Lauren Barrett #
Yoshiko Barzdukas
Ruth Ann Castillo
Sheri Reed Crotty #
Patricia Doles
Claudia Dulmage
Donna Fields
Allegra Gulino
Cynthia Hale
Rebecca Harnik *
Kristin Hayes
Mary Henn-Lecordier
Laura N. Hubbard
Terri Lesko
Kate Marquis
Mary McHugh
Alicean Muller
Emily Orser #
Meghana Patel
Jane Rooney
Haley Rugh *
Helen Samhan
Sally Taylor (Sarah)
Daisy Toria * #
Katy Watkins *

Alto

Mia Caparas
Mary Martha Churchman
Clare Colton
Leslie Duncan #
Kristen Dunn Thomason
Nancy Goudreau
Lynda Hess
Patricia Kassing
Rose Kelley
Linda Knutsen
Liza Lavrushina
Karen Lee
Sarah Manwell
Irene Masa #
Nancy McSlarrow
Lili Miller *
Carol Offutt #
Kristin Packard
Robin Ray #
Teresita Schaffer
Brittany Smith *
Jane Stuart #
Marcy Owens Test #
Meg Wiant
Jan Winchell

Tenor

Gavin Argo *
Jeff Benson #
Donald Clem
Thomas Crowe
Tad Czyzewski #
Darren Gemoets #
Alex Haase *
Nicholas Horner *
Erich Knausenberger #
Daniel Stevens #
Richard Stoneberg II

Bass

John Bohman
Ed Bondurant
Tom Bridge #
Andre Butterfield *
Mike Campbell #
Aaron Gee-Clough
Jerry Gladwell #
Robert Holloway #
Majed Jafari #
Julian Morris *
Alexander Nagy
Steve Ristow

* High school singer
Echos

Choir & Orchestra

Sir William Walton: *Belshazzar's Feast*

Conductor- Dr. Stan Engebretson

Belshazzar's Feast - William Walton

William Walton was largely a self-taught composer when the young composer wrote *Belshazzar's Feast* in 1929. The BBC commissioned in 1929 for broadcasting, as part of their emergence as a patron to the fine arts. Walton was originally limited to a small orchestra (no more than 15 players), chamber chorus, and soloists. His first draft of the piece, billed as a chamber cantata, fulfilled this prescription. With continuing revisions however, the work had outgrown the broadcasting arena, and was revised for a premiere at the Leeds Festival in October, 1931. When the chorus began to learn the work in March of 1931, Malcolm Sargent, the conductor, told Walton that the work was doomed, and since "you'll never hear it again, ...throw in a couple of brass bands." This was indeed possible, as its first performance in the Leeds Town Hall on October 8, 1931 was a shared bill with the *Berlioz Requiem*. The performance was a great success and was assured its place within the modern English choral repertoire.

Belshazzar's Feast is even more unusual in its success in that it was Walton's first major choral work. The text was arranged from Biblical sources by Osbert Sitwell, in whose home Walton was staying, when he wrote the bulk of the work. Walton wrote most of *Belshazzar's Feast* in the stables of the Sitwell's home, where he was out of earshot and could make the "the most awful din on the piano." While composing the work, the "writing on the wall" gave him great difficulty in composition, which later was facetiously reported in the *Daily Express* as not "Mene Mene Tekel Ufarsin," but "Amy, Amy Sempel MacPherson." Walton was not amused by

the joke, as Amy MacPherson was “a hot gospel singer of the time, who called on the faithful in her evangelical temple to donate paper money because neither she nor the Lord God liked to hear the jingle jangle of small change.” This report inspired Walton to finish his work and not be “found wanting.”

Belshazzar's Feast could be described more as a concert opera rather than a choral work. Walton's first essay in this form captured the dramatic quality of the chorus combined with rich orchestral color and elaborate forces to depict a story of tremendous theatrical quality. Beginning with an ominous prophecy, the story unfolds to show the lives of the enslaved Israelites, lamenting by the waters of Babylon. The decadent court of King Belshazzar is then displayed, ending with a regal English march showing the evening in the court. It is in this court that the King sees the vision of the future in the handwriting on the wall. The prophecy from Revelation describing the end of the world is invoked after Belshazzar's death, but rather than end the work here, Walton chooses to add another celebratory chorus by the Israelites rejoicing “in the God of Jacob” who has saved them.

Dr. Stan Engebretson

Dr. Stan Engebretson came to George Mason University in 1990 to become the Director of Choral Studies, teaching conducting and directing the University Symphonic Chorus, University Singers, and three Vocal Jazz Ensembles. An active guest conductor and clinician, Engebretson holds performance degrees in Voice and Piano from the University of North Dakota, and the Doctor of Musical Arts degree in Conducting from Stanford University. In addition, he has received several research awards and grants for advanced study in Aspen, San Francisco, New York, and Europe with internationally acclaimed conductors including Gregg Smith, Margaret Hillis, Roger Wagner, Eric Ericson, and Robert Shaw.

In Washington, DC, he has been the Director of Music at the historic New York Avenue Presbyterian Church since 1991, and in 1993 assumed the position of Artistic Director of the Masterworks Chorus and Orchestra which in 2003 united with the National Chamber Orchestra to become the National Philharmonic. Most recently, Engebretson appeared as clinician in Trier, Cologne, and Limburg, Germany, in St. Moritz, Switzerland, and in Barcelona, Spain, to present workshops in American music.

Kerry Wilkerson

Baritone **Kerry Wilkerson** is a member of The United States Army Chorus. As a military musician he has performed extensively throughout the United States and parts of Canada in many of North America's most prestigious concert halls. Washington, DC audiences not only know him through many military-related performances and solo recitals but also through regular guest appearances with community-based choruses and orchestras such as the National Philharmonic and others. He is a graduate of the University of North Carolina at Greensboro (B.M.) and George Mason University (M.A.) and is a conductor of a choir at Vienna Presbyterian Church in Vienna, VA. His recording credits include *The Awakening*, a collection of twentieth century art songs, and *Christmas Cards of Song*. Additionally, he and his father, an ordained Presbyterian minister, are currently collaborating on a collection of recordings entitled *Songs and Sermons*.

Program Notes

Gretchen Kuhrmann is the founder and vision for Choralis. A true advocate for choral music, she has spent her career honing choral ensembles into musically sensitive performers and encouraging young singers to develop their skills. She has developed a very successful summer choral program for exceptional high school students, and makes a point of hiring many aspiring area soloists and orchestral players to give them opportunities to further their skills and craft. Raised in Hamburg, Germany, Ms. Kuhrmann has performed actively as a vocal soloist and guest conductor with many ensembles throughout Europe and the United States. She holds

degrees in conducting from the University of North Carolina at Greensboro and George Mason University. Ms. Kuhrmann spent six seasons as the Associate Conductor for the Masterworks Chorus & Orchestra and founded their critically acclaimed chamber ensemble, the National Chamber Singers, from which Echos was formed. Since then, Choralis and Echos have been recognized for their musical excellence by audiences and critics alike. Ms. Kuhrmann's ensembles have appeared in concert around the greater Washington metropolitan area in such prestigious venues as the White House, the National Building Museum, the National Shrine and Washington National Cathedral. She has prepared choruses for the Cathedral Choral Society and the National Symphony Orchestra, and was most recently featured as one of the conductors for the annual Kennedy Center Messiah sing-along. She is also the Director of Music of a vibrant and celebrated music program at the historic Falls Church Presbyterian Church in Virginia.

TEXTS

Belshazzar's Feast

****Prologue

Thus spake Isaiah:

"Thy sons that thou shalt beget, they shall be taken away, and be eunuchs in the palace of the King of Babylon. Howl ye, howl ye, therefore: For the day of the Lord is at hand!"

By the waters of Babylon, there we sat down: yea, we wept and hanged our harps upon the willows. For they that wasted us required of us mirth; they that carried us away captive required of us a song. Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land?

If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth. Yea, if I prefer not Jerusalem above my chief joy.

By the waters of Babylon, there we sat down: yea, we wept.

O daughter of Babylon, who art to be destroyed, happy shall he be that taketh thy children and dasheth them against a stone, for with violence shall that great city Babylon be thrown down and shall be found no more at all.

Babylon was a great city, her merchandise was of gold and silver, of precious stones, of pearls, of fine linen, of purple, silk and scarlet, all manner vessels of ivory, all manner vessels of most precious wood, of brass, iron and marble, cinnamon, odors and ointments, of frankincense, wine and oil, fine flour, wheat and beasts, sheep, horses, chariots, slaves, and the souls of men.

In Babylon Belshazzar the King made a great feast, made a feast to a thousand of his lords, and drank wine before the thousand.

Belshazzar, while he tasted the wine, commanded us to bring the gold and silver vessels: Yea! the golden vessels, which his father, Nebuchadnezzar had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels of the temple of the house of God, that the King, his Princes, his wives and his concubines might drink therein. Then the King commanded us: Bring ye the cornet, flute, sackbut, psaltery, and all kinds of music: they drank wine again, Yea, drank from the sacred vessels, and then spake the King:

Praise ye the God of Gold

Praise ye the God of Silver

Praise ye the God of Iron
Praise ye the God of Wood
Praise ye the God of Stone
Praise ye the God of Brass
Praise ye the Gods!

Thus in Babylon, the mighty city, Belshazzar the King made a great feast, made a feast to a thousand of his lords and drank wine before the thousand - that his Princes, his wives and his concubines might rejoice and drink therein.

After they had praised their strange gods, the idols and the devils, false gods who can neither see nor hear, called they for the timbrel and the pleasant harp to extol the glory of the King. Then they pledged the King before the people, crying, "Thou, O King, art King of Kings: O King, live forever..."

And in that same hour, as they feasted came forth fingers of a man's hand and the King saw the part of the hand that wrote. And this was the writing that was written: "MENE - MENE - TEKEL UPHARSIN" "THOU ART WEIGHED IN THE BALANCE AND FOUND WANTING." In that night was Belshazzar the King slain and his Kingdom divided.

**** Epilogue

Then sing aloud to God our strength: Make a joyful noise unto the God of Jacob. Take a psalm, bring hither the timbrel, blow up the trumpet in the new moon, blow up the trumpet in Zion, for Babylon the Great has fallen. Alleluia!

Then sing aloud to God our strength: Make a joyful noise unto the God of Jacob. While the kings of the earth lament and the merchants of the earth weep, wail and rent their raiment. They cry, "Alas, alas, that great city, in one hour is her judgment come."

The trumpeters and pipers are silent, and the harpers have ceased to harp, and the light of a candle shall shine no more.

Then sing aloud to God our strength. Make a joyful noise to the God of Jacob. For Babylon the Great is fallen. Alleluia!

Choralis

Gretchen Kuhrmann, *Artistic Director*

Jeffrey Benson, *Assistant Conductor*

Alice Crawford, *Accompanist*

The Choralis Foundation was founded by Artistic Director Gretchen Kuhrmann in 2000. Dedicated to excellence in choral music, Choralis provides opportunities for area singers to participate in professional level concerts and musical experiences. The ensemble is already one of the fastest growing choral groups in Washington, and has quickly built a loyal following with its high quality sound and style.

Echos

Gretchen Kuhrmann, *Artistic Director*

Jeffrey Benson, *Assistant Conductor*

Eunai "Grace" Cho, *Accompanist*

Echos (ee-kos) is a select vocal chamber ensemble that represents the larger group, Choralis, for educational outreach and special appearances. The singers are well-versed in all choral repertoire and styles, performing everything from Renaissance motets to Bernstein in a single season. Their exceptional musicality and artistry have afforded them recognition in the Washington metropolitan area as one of the leading amateur vocal chamber ensembles.

George Mason University Music Department Faculty

James E. Gardner, *Chair*
Linda A. Monson, *Associate Chair*

Brass and Percussion

Roger Behrend, euphonium and tuba
Stanley Curtis, trumpet
Dennis Edelbrock, trumpet
Guy Gauthreaux, percussion
Kenneth Harbison, percussion
Matthew J. Neff, trombone
Edwin C. Thayer, horn
David Whaley, horn
Eric Moore, horn

Woodwinds

Lorrie Berkshire-Brown, oboe
Sharon Bonneau, clarinet
Lora Ferguson, clarinet
Brian Jones, clarinet
Douglas Kehlenbrink, bassoon
Judith Lapple, flute and chamber ensembles
Richard Parrell, saxophone
Thomas Perazzoli, flute
Dale Underwood, saxophone

Strings

Jeanne Chalifoux, harp
Glenn A. Dewey, string bass
James Gardner, violin
Peter Haase, violin
Edwin Johonott, violin and viola
Kyoko Okamoto, koto
Robert T. Park, cello
Ramon Scavelli, viola
Larry Snitzler, classical guitar
Loran Stephenson, cello

Keyboard Studies

Tatiana Andronikova, keyboard skills
Anna Balakerskaia, piano
Joanne Haroutounian, piano
Kelly Ker-Hackelman, keyboard skills
John Paul Healy, class piano
Sonya Suhnhee Kim, class piano
Linda A. Monson, piano
William Neil, organ

Jazz Studies

James Carroll, director of jazz studies
Wade Beach, jazz chamber ensemble; jazz piano
Harold Summey, jazz percussion
Richard Whitehead, jazz guitar

Voice

Lisa Berger
Carla Rae Cook

Kathryn Hearden
Laura Mann
Patricia Miller, director of vocal studies
Anastasios Vrenios
Debby Wenner
Kerry Wilkerson

Theory/Composition/Aural Skills

Steve Antosca, electronic composition
Rachel Bergman, theory and aural skills
Stephen D. Burton, Heritage Chair in Music
Kelly Ker-Hackelman, aural skills
Linda A. Monson, aural skills
Elaine Rendler, theory
Glenn E. Smith, director of theory
and composition

Music History and Literature

Hubert Beckwith
Beth Bullard
Stephen D. Burton
James E. Gardner
Kelly Ker-Hackelman
Margaret Owens
Tom Owens

Music Education

Lorrie Berkshire-Brown, class woodwinds
Lisa A. Billingham, co-director of
music education, choral methods
John E. Casagrande, co-director of
music education, instrumental methods
Clyde L. Hughes Jr., class brass
Marshall Maley, class percussion
Glen McCarthy, class guitar
David Sternbach, arts and wellness
Cheryl Toth, choral education
Wayne Taylor, class strings
Meghan Whittier, class voice

Conducting and Ensembles

Lisa A. Billingham, Chorale
James Carroll, Jazz Ensemble
John E. Casagrande, Symphonic Band and
Chamber Winds
Carla Rae Cook, Opera Workshop
Stanley Engebretson, director of choral studies,
Symphonic Chorus, Chamber Singers
David Lang, accompanying
Anthony Maiello, director of instrumental
studies, Symphonic Orchestra, Wind Symphony
Patricia Miller, director of vocal studies, opera

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