

COLLEGE OF MARIN DEPARTMENT OF MUSIC PRESENTS

College of Marin Community Chorus

Boyd Jarrell, Director



Performing Music by
Gabrielli, Carissimi, & Purcell

Featuring:
The Whole Noyse

With Guest Vocal Soloists:
Mitzie Weiner, Paul Flight, Clifton Massey,
and Paul Thompson

Saturday, May 13, 2006 8 PM, Fine Arts Theater, Kentfield Campus

COLLEGE OF
MARIN

College of Marin Community Chorus

Boyd Jarrell, Director

Jeff Paul, Accompanist

Orchestra

SOPRANO

Dianna Baetz*
Lori Bailey
Candyce Brock*
Carmen Broomas
Elza Burton
Elise Cheval*
Lisa Conlon*
Leslie Connarn*
Carol Donohoe*
Carol Farley
Nancy Fickbohm
Rosemary Greenberg
Alice Hakim
Helen Hamm*
Carol Harmon*
Lavinia Iolahia
Priscilla Imlay*
Helen Konowitz*
Soo-Hi Nayer
Kaori Okada
Kirsten Rea
Hermína Roskopf
Melody Schumacher
Jacqueline Shapiro
Beth Stewart
Erin Thompson
Denise Wylie*
Gerrie Young
Pearl White

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Annette Arena
Carolyn Ashby*
Christine Baer
Gerry Beers*
Jan Booth
Molly Bricca
MaryLee Bronzo
Elizabeth Chesnut
Melinda Clemens*
Fredericka Cobey
Vera Cook
Polly Coote*
Joyce Davie
Jill Dickerson
Donna Dutton
Emily Dvorin
Tiffany Flaming*
Suzanne Friend
Dottie Hamilton
Dorli Hanchette
Mary Hauke*
Roberta Jeffrey
Ruth Kelly
Cindi King
Gretchen Kucserka
Leslie Kwartin
Pamela Martin
Cathie McKinney
Marie Narlock
Ruth Nash
Mary Osterloh
Corinne Pluche
Lonna Richmond*
Carin Sinrod
Audrey Stolz
Katrina Urbach
Shelley Winn
Spirit Wiseman

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John Crandall
Linda Davis
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David Hanchette*
John Hart*
John Kelley*
Will McBride
Stephen Orsary*
Darrell Parker
Jeff Paul
Bob Platt*
Stephen Spano
Joe Stewart
Nancy Thomson
Babs von Dallwitz
Barbara Wakida

BASS

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Robert Burton*
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Eide Eschen
Doug Herold
Claron Jorgensen
Neil Kraus
Charles Little*
Hal Locke
David Long*
Mark Perry
Michael Rafferty
Ronald Roberto
Craig Scherfenberg
Rishi Schweig
Robert Teichman*
Jim Turner*

VIOLIN I

Roy Oakley -
concertmaster
Pamela Carey
Patrice May

VIOLIN II

Lynn Oakley
Julie Smolin

VIOLA

Gordon Thrupp
Erin Nolan

CELLO

Carol Rice
Sam VanLoon

BASS

Carl Stanley

OBOE

Jon Arneson
Ivan Aladjoff

TIMPANI

Ken Burton

HARPSICHORD/ ORGAN

Susan Harvey

Whole Noyse

Stephen Escher:

CORNETT, TRUMPET

Joyce Johnson-
Hamilton:

CORNETT, TRUMPET

Richard Van Hessel:

SACKBUT, RECORDER

D. Sanford Stadtfeld:

SACKBUT

Herbert Myers:

CURTAL, RECORDER,

VIOLA

* Chamber Chorus

The Program

JUBILATE DEO.....Giovanni Gabrieli
(c. 1558-1613)

IN ECCLESIIIS.....Giovanni Gabrieli

CANZON VIGESIMATERZA.....Claudio Merulo da Corregio
(1533-1604)

The Whole Noyse

JEPHTHAH.....Giacomo Carissimi
(1605-1674)

Jephthah	<i>Paul Flight</i>
Filia	<i>Mitzie Weiner</i>
Historicus Alto	<i>Clifton Massey</i>
Historicus Bass	<i>Paul Thompson</i>
Echo I	<i>Helen Konowitz</i>
Echo II	<i>Elise Cheval</i>

~ Intermission ~

COME YE SONS OF ART.....Henry Purcell
(1659-1695)

- I. Overture
- II. Come Ye Sons of Art - Alto Aria and Chorus
- I. Sound the Trumpet - Alto duet
- II. Come Ye Sons of Art - Symphony and Chorus
- III. Strike the Viol - Alto aria
- IV. The Day that such a Blessing gave - Bass Aria
- V. The Day that such a Blessing gave - Chorus
- VI. Bid the Virtues, Bid the Graces - Soprano Aria
- VII. These are the Sacred Charms - Bass Aria
- VIII. See Nature rejoicing - Duet and Grand Chorus

Mitzie Weiner, Soprano
Paul Flight, Countertenor
Clifton Massey, Countertenor
Paul Thompson, Bass

Please turn off cell phone ringers and electronic devices so that all may enjoy the concert without distraction.

Biographies

MITZI KAY WEINER, soprano, is in her 13th season with the San Francisco Opera Chorus. She also sang and recorded with the New York Philharmonic, and the Philadelphia Orchestra and Players under the direction of Maestros Kurt Mazur, Zubin Mehta, Leonard Bernstein, Valeriy Gergiev, and Riccardo Muti. Her operatic roles have included Queen of the Night in "Die Zauberfloete", Gertrude Stein in "The Mother of Us All", Minnie Bell in "Johnny Johnson", Beauty in "Beauty and the Beast", Adele in "Die Fledermaus", Lucy in "The Telephone" and Despina in "Cosi fan Tutte". Local oratorio work has included Haydn's "Mass in a Time of War" with Grace Cathedral's Orchestra and Choir of Men and Boys, Mozart's "Mass in C" and the "Requiem" by Rutter with Dominican College Chorus and Orchestra. Mitzie also performed the "Carmina Burana" with Duke University Chapel's Chorus and Orchestra, the "Faure Requiem", Mozart's "Alleluia", Charpentier's "Te Deum" and many performances of Handel's "Messiah". A Virginia native, Mitzie, her husband Louis and son Willie, make their home in Santa Venetia. Louis is well known at the College of Marin, having performed often in Paul Smith's opera productions.

PAUL FLIGHT, countertenor, performs opera and oratorio across the U.S. and in Europe (Norwegian State Opera, Oslo). Flight's interpretations of 18th century operatic and concert repertoires have been critically acclaimed. He sang title roles in Handel's "Solomon" for the Sacramento Early Music Society, and Karl Heinrich Graun's opera "Montezuma". He performed the "Stabat Mater" by Vivaldi for the Sacramento Baroque Soloists, as well as soloing for the American Bach Soloists, the San Francisco Bach Choir and the San Francisco Choral Society. Flight has performed with other ensembles, such as Theatre of Voices, The New York Collegium, The Waverly Consort, The Folger Consort, and the Concord Ensemble, an award winning male sextet. As conductor, he directed the opera "S vitri" by Gustav Holst and "Les Malheurs d'Orphee" by Darius Milhaud at Mills College. Paul is in his 6th season as principal conductor for the Madison (WI) Early Music Festival and directed choirs at UC Berkeley and Smith College (MA). Paul is also artistic director of the Haydn Singers, a choir that performs music by Haydn, Mozart and their contemporaries. He has recorded for the Dorian, Harmonia Mundi, and Glissando labels.

CLIFTON MASSEY, countertenor, a Dallas native has sung to critical acclaim with such groups as Concert Royal of New York, Indianapolis Baroque, Texas Baroque Ensemble, Dallas Bach Society, Philharmonia Baroque, New York Pops, and the London Symphonietta. He has recently joined the American Bach Soloists. Equally at home in a choral setting, Clifton has performed with the Theater of Voices/Pro Arte with Paul Hillier, Volti, Orpheus Chamber Singers of Dallas, and has just completed his tenure with the male a capella group, Chanticleer, feeling quite blessed to have performed over 200 concerts with them in a variety of the world's finest concert halls. Clifton holds a music education degree from Texas Christian University and is currently completing an M.M. from the Early Music Institute of Indiana University. Upcoming projects include the Frank Martin opera 'Le vin herbe' with City Concert Opera and a tour of Italy with Schola Cantorum of San Francisco. Private voice teaching, clinician work, and concertizing all conspire to make him wish he had more time to tend to his garden and explore the wineries of northern California.

PAUL THOMPSON, bass, performed the title role in Mozart's "Le Nozze di Figaro", Guglielmo in "Cosi fan tutte", Sarastro in "Die Zauberfloete", Osmin in "Die Entfuehrung", the title role in Donizetti's "Don Pasquale", Budd in Britten's "Albert Herring", Dandini in Rossini's "La Cenerentola", the Sergeant of Police in Gilbert and Sullivan's "Pirates of Penzance", Pooh-bah in "The Mikado" and Ariodate in Handel's "Xerxes". Paul has also performed with the Philharmonia Baroque Orchestra, Opera San Jose, Eugene Opera, Nevada Opera Theatre, West Bay Opera, Donald Phippen's Pocket Opera, Bayshore Lyric Opera of Capitola, Opera Piccola of Bremen, Lamplighters, Santa Cruz Bay City Opera and Livermore Valley Opera. His concert repertoire includes solos in Mozart's "Requiem" and "C minor Mass", Handel's "Messiah", Verdi's "Requiem", Rossini's "Stabat Mater", Brahms's "Requiem" and Purcell's "Ode to Queen Mary". Paul participated in the Bay Area Summer Opera Theatre Institute and the American Institute of Musical Studies in Graz, Austria. He currently studies with Lynn Wickham and resides in San Francisco.

WHOLE NOYSE was founded in 1986 to emulate the wind bands of the 16th and 17th centuries and performs using modern reproductions of 16th century instruments. The group's name derives from an English renaissance term. When a musical ensemble was called "noise" (spelled "noyse" at the time), a group of this kind was called a "whole noyse". The Whole Noyse has established itself as one of the Bay Area's leading early music ensembles, whose primary instruments are expressive brass and woodwinds of the period – cornett, sackbut and curtal. The cornett is a woodwind with trumpet-style mouthpiece; the sackbut is an earlier English name for the trombone; the curtal is a renaissance ancestor of the bassoon. The group has appeared in the San Francisco Early Music Society concert series, with San Francisco's baroque ensemble, Magnificat, and with the Vancouver Cantata Singers, performing and recording major works of the 17th century by Monteverdi, Schuetz, Rigatti, Cavalli, Cavalieri, and the Gabriellis. In 1990 the Whole Noyse made its European debut with concerts at the "Tage alter Musik" in Regensburg and the Vigado in Budapest. More recently the group performed at early music festivals in Gorizia and Langhirano, Italy. The Whole Noyse CD "Lo Splendore d'Italia" is available on the Helicon label.

BOYD JARRELL, CONDUCTOR
 With this concert, Boyd Jarrell concludes his second year as Director of Choral Activities at the College of Marin. A conductor as well as a bass-baritone soloist, he is familiar to California audiences through his appearances with the Berkeley Symphony Orchestra, the Oakland Symphony and the Santa Cruz Symphony. As a Baroque specialist, Boyd has performed with the California Bach Society, the Baroque Choral Guild, the American Bach Soloists and the San Francisco Bach Choir. He toured with the Philharmonia Baroque Orchestra in Handel's "Acis and Galatea" and performs frequently with the Magnificat Baroque Ensemble. He toured and recorded with the acclaimed conductor Paul Hillier and the Theatre of Voices. He conducted his chamber choir, the California Vocal Academy, in repeat engagements in the prestigious New Music Series at Mills College. Boyd appeared onstage with the San Francisco Ballet, singing the music of Brahms in the George Balanchine production of "Liebeslieder Walzer". He served at San Francisco's Grace Cathedral as Cantor and Associate Choirmaster for over twenty-five years. He has also recorded on the Angel/EMI, Harmonia Mundi, Gothic and Koch international labels.

S. Charles Olivia 1928-2006

"I recently lost a mentor, patron, and friend in the passing of S. Charles Olivia. Uncle Chuck was an influence in almost every facet of my life. We shared art, music, and the great outdoors. He made me at home in the High Sierra, and started my obsession for backcountry snowshoeing. He was passionate about the music in tonight's concert, especially the Carissimi Jephthah. So I would like to dedicate this performance to the joy of his memory. Rest in peace, Chuck, and I hope you can hear us tonight."

- Boyd Jarrell

Program Notes

Tonight's program features pieces for festive occasions, royal civic, and ecclesiastical, from the late 16th through 17th century.

The music of **Giovanni Gabrieli** c. 1558-1613 exemplifies the opulent grand style that flourished in Venice at a liberating distance from the more austere regulations imposed in Rome. The design of the church of San Marco, where Gabrieli was organist and principal composer of ceremonial music from 1584 until his death, was perhaps the inspiration for the use of groups of singers and instruments responding to one another from different points in the building. *Jubilate Deo* comes from Gabrieli's first book of Sacred Symphonies for 6 to 16 voices, published in 1597. It sets the first verse of Psalm 100 "Rejoice in the Lord, all ye lands," as a refrain for several petitions, concluding with a joyful "serve the Lord with gladness" in triple rhythm. In *ecclesiis* "In assemblies" from the posthumous second volume published in 1615 sets phrases from various psalms and hymns in 5 verses, each followed by a refrain alleluia in triple rhythm. Each verse with alleluia is scored for different contrasting combinations of voice parts and instruments, solo and ensemble: from verse one for a single voice with an antiphonal alleluia for solo soprano and a 4-part chorus to the final 8-part chorus with instruments in 6 parts and final alleluia for two 4 part choruses and all instruments.

Giacomo Carissimi served from 1629 until his death in 1674 as *maestro di cappella* (music director) at the Jesuit German College in Rome. His *Jephthe* (before 1650) is one of the earliest examples of an oratorio, so-called because such works were performed originally in an oratory, a sacred space for prayer. Telling a biblical story in music without acting, costumes, or scenery, the oratorio was suitable for performance in church and an acceptable substitute for secular opera banned during Lent. The brief story in the book of Judges, based on a folktale motif and etiology, focuses on the ostracized hero Jephtha, who is recalled to save Israel from an enemy attack. Thirsting for victory and rehabilitation, Jephtha rashly promises to sacrifice to the Lord the first creature to meet him on his return, which turns out to be his only child. The anonymous author of Carissimi's libretto, working on the story's dramatic possibilities rather than on moral edification, developed it into the kernel of an opera, a tragedy focusing on the pathos of the nameless Daughter (*Filia*) doomed to die a virgin.

Henry Purcell, organist of the Chapel Royal of England through a succession of monarchs from Charles II, who appointed him to the post in 1682, to William and Mary, composed music for all sorts of ceremonial and religious occasions observed by the court, including an ode for Queen Mary's birthday every year of her brief reign (1688-94). "Come Ye Sons of Art," written for her 32nd birthday in 1694, was to be the last of these odes, as she died of smallpox in December of that year. Purcell was commissioned to write her funeral music, the last piece he was to compose before his own death in 1695.

Our festive music of the late 16th to late 17th century is accompanied by the *Whole Noyse*, a group that recreates a professional wind band of that time. The word "noise" (spelled *noyse*) in Renaissance England could refer to a musical ensemble, in particular a group of loud wind instruments, five or so constituting a "whoall noyse." The band plays on modern reproductions of contemporary instruments: various sizes of cornett, a woodwind with trumpet style mouthpiece, the sackbut, an early trombone, and the curtal, a renaissance ancestor of the bassoon.

By Polly Coote

Translations

Jubilate Deo

O be joyful in the Lord, all ye lands, for the man shall be blessed who fears the Lord.
O be joyful in the Lord, all ye lands!
The God of Israel, may He join you, and may He be with you.
May He send you help from His holy place and from Zion.
O be joyful in the Lord, all ye lands!
May the Lord bless you out of Zion, (the Lord) Who made heaven and earth.
O be joyful in the Lord, all ye lands, Serve the Lord with gladness!

In Ecclesiis

In the congregation, bless ye the Lord.
In all places of His dominion, bless the Lord, O my soul.
In God is my salvation and my glory.
O God, my help and my hope is in God.
O my God, we call upon Thee, we worship Thee.
Deliver us, save us, quicken us.
O God, our refuge in all eternity.

Jephthah

Narrator: The King of the Ammonites, not wishing to hearken to the words of Jephthah, declared war on the children of Israel. Then the spirit of the Lord came upon Jephthah and he marched against the Ammonites, after first making a vow unto the Lord. He said:

Jephthah: If the Lord shall deliver into my hands the children of Ammon, then whatever first comes forth from my house to greet me upon my return, I shall offer to the Lord as a burnt offering.

Narrator: And Jephthah smote twenty cities of Ammon, and the slaughter was very great.

Chorus: And thus the weeping children of Ammon were subdued before the children of Israel.

Narrator: When Jephthah returned victorious to his home, his daughter came out to meet him, singing and dancing to the sound of timbrels. She was his only child.

Daughter: Strike the drums, sing to the sound of cymbals. Let us sing a hymn unto the Lord, let us raise our song to Him. Let us praise the king of the heavens, let us praise the prince of the battle whom you have restored to us victorious, chief of the children of Israel.

Chorus: Let us sing a hymn unto the Lord, let us raise our song to Him, to the Lord who has given us glory and to Israel, victory.

Daughter: Sing to the Lord with me, sing, all ye people. Praise the prince of the battle who has given us glory and to Israel, victory.

Chorus: Let us all sing unto the Lord, let us praise the prince of the battle who has given us glory and to Israel, victory.

Narrator: As soon as Jephthah saw his daughter who had come to meet him, reminded of his vow, sorrowing, weeping, he rent his clothes and said:

Jephthah: Oh, my daughter! Oh, my only child! You have betrayed me! And you also, daughter, have betrayed yourself.

Daughter: Why have I betrayed you, father? And why am I betrayed, I who am your only daughter?

Jephthah: I made a vow unto the Lord, that whoever cometh forth from my house to meet me, I would offer it as a burnt offering. Oh, my only daughter, you have betrayed me! And you also, daughter, have betrayed yourself.

Chorus: So Jephthah went over to battle against the children of Ammon in a spirit of strength and with the help of the Lord. They sounded their trumpets and beat upon their drums, and the war against the Ammonites was begun.

Bass: Flee, flee; retreat, retreat, ye wicked; perish ye people; fall under the sword. The Lord of the armies rises up in battle and fights against you.

Chorus: Flee, retreat, ye wicked; fall into ruin and be scattered in the furor of battle.

Daughter: My father, if you have pledged this vow unto the Lord, since you have returned victorious over your enemies, behold, I, your only daughter, will offer myself as a victim in thanksgiving for your victory. But, before I die, grant me only this...

Jephthah: What could allay your soul, what could bring you comfort, O daughter, while awaiting death?

Daughter: Let me alone for two months, that I may go up and down upon the mountains, and bewail my virginity, I and my companions.

Jephthah: Go, daughter, O my only child, and weep for your virginity.

Chorus: Therefore the daughter of Jephthah went into the mountains for two months and with her companions bewailed her virginity. She said:

Daughter: Weep, O hills; O mountains, echo my sorrow and with me lament the pain of my heart.

Echo: The pain of my heart.

Daughter: Behold, I will die a virgin, and at the moment of my death, I will not be able to be comforted by my children. Weep ye woods, ye springs, ye rivers; shed your tears for the death of a virgin.

Echo: Death of a virgin.

Daughter: Alas, what sorrow. Amidst the rejoicing of the people for Israel's victory, that I, a virgin without children, should die and know life no more. Shudder, ye rocks, be aghast, ye hills; valleys and caves, resound with terrifying echoes.

Echo: Terrifying echoes.

Daughter: Weep ye children of Israel, weep for my virginity. With sad songs lament for the only daughter of Jephthah.

Chorus: Weep ye children of Israel, weep all ye virgins. With sad songs lament for the only daughter of Jephthah.

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