

# Wheaton College Conservatory of Music

Division of Arts, Media & Communications

## Women's Chorale



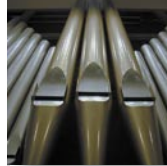
## Concert Choir



## Men's Glee Club



## Symphony Orchestra



## Symphonic Band

### **Bruckner, Mass No. 3 in F minor**

Wheaton College Choirs and Orchestra,

West Suburban Choral Union

Patricia Hurd, *soprano*, Denise Gamez, *mezzo soprano*

Thomas Dymit, *tenor*, Gerard Sundberg, *baritone*

*Daniel Sommerville, conductor*

**Saturday, November 18, 2006**

**8 PM • Edman Memorial Chapel**

# WELCOME & INVOCATION

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Mary Pierce, *President, West Suburban Choral Union*

## PROGRAM

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**Symphony No. 5 in D Major, Op. 107 "Reformation"** .....Felix Mendelssohn  
(1809-1847)

IV. Choral: "Ein' veste Burg ist unser Gott"  
(Andante con moto, Allegro)

**Mass No. 3 in F minor** ..... Anton Bruckner  
(1824-1896)

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Patricia Hurd, *soprano*  
Denise Gamez, *mezzo-soprano*  
Thomas Dymit, *tenor*  
Gerard Sundberg, *baritone*

*The use of photography or unauthorized recording equipment during this concert is prohibited. Please turn off all cell phones and pagers.  
Thank you for your cooperation.*

## Kyrie

Kyrie eleison ..... Lord, have mercy.  
Christe eleison. .... Christ, have mercy.  
Kyrie eleison. .... Lord, have mercy.

## Gloria

Gloria in excelsis Deo..... Glory to God in the highest.  
Et in terra pax hominibus bonae voluntatis..... And on earth peace to men of good will.  
Laudamus te. Benedicimus te..... We praise You. We bless You.  
Adoramus te. Glorificamus te..... We worship You. We glorify You.  
Gratia agimus tibi propter..... We give You thanks  
magnam gloriam tuam. .... for Your great glory.

Domine Deus, Rex coelestis,..... Lord God, heavenly king,  
Deus Pater omnipotens, ..... God the Father almighty.  
Domine Fili unigenite, Jesu Christe. .... Lord Jesus Christ, the only-begotten Son.  
Domine Deus, Agnus Dei, Filius Patris..... Lord God, Lamb of God, Son of the Father.  
Qui tollis peccata mundi, ..... You, Who take away the sins of the world,  
miserere nobis. .... have mercy on us.  
Qui tollis peccata mundi, ..... You, Who take away the sins of the world,  
Suscipe deprecationem nostram..... receive our prayer.  
Qui sedes ad dexteram Patris, ..... You, Who sit at the right hand of the Father,  
miserere nobis. .... have mercy on us.

Quoniam tu solus sanctus..... For You alone are holy.  
Tu solus Dominus..... You alone are Lord.  
Tu solus Altissimus, Jesu Christe. .... You alone, O Jesus Christ, are most high,  
Cum Sancto Spiritu, ..... With the Holy Spirit,  
in Gloria Dei Patris. Amen..... in the glory of God the Father. Amen

## Credo

Credo in unum Deum, ..... I believe in one God.  
Patrem omnipotentem, ..... The Father almighty,  
factorem coeli et terrae,..... maker of heaven and earth, and  
visibilium omnium, et invisibilium. .... of all things visible and invisible.

Et in unum Dominum Jesum Christum, ..... And I believe in one Lord, Jesus Christ,  
Filius Dei unigenitum..... the only-begotten Son of God.  
Et ex Patre natum ante omnia saecula. .... Born of the Father before all ages.

Deum de Deo, lumen de lumine, ..... God of God, Light of Light,  
Deum verum de Deo vero. .... true God of true God.  
Genitum, non factum, ..... Begotten, not made,  
Consubstantialiam Patri:.....of one substance with the Father.  
Per quem omnia facta sunt. .... By Whom all things were made.  
Quo propter nos homines, ..... Who for us men  
Et propter nostram salutem ..... and for our salvation  
descendit de caelis. .... came down from heaven.  
Et incarnatus est de Spiritu Sancto ..... And He became flesh by the Holy Spirit  
Ex Maria virgine: Et homo factus est. .... of the Virgin Mary: And was made man.

Crucifixus etiam pro nobis: ..... He was also crucified for us,  
Sub Pontio Pilato passus, ..... suffered under Pontius Pilate,  
et sepultus est ..... and was buried.

Et resurrexit tertia die, ..... And on the third day He rose again,  
Secundum Scripturas. .... according to the Scriptures.

Et ascendit in caelum: ..... He ascended into heaven  
Sedet ad dexteram Patris. .... and sits at the right hand of the Father.

Et iterum venturus est cum Gloria, ..... He will come again in glory  
Judicare vivos et mortuos: ..... to judge the living and the dead:  
Cujus regni non erit finis. .... And of His kingdom there will be no end.

Et in Spiritum Sanctum ..... And I believe in the Holy Spirit,  
Dominum et vivificantem: ..... the Lord and Giver of life,  
Qui ex Patre Filioque procedit ..... Who proceeds from the Father and the Son.  
Qui cum Patre et Filio ..... Who together with the Father and  
simul adoratur ..... the Son is adored  
Et conglorificatur: ..... and glorified,  
Qui locutus est per Prophetas. .... and Who spoke through the prophets.

Et unam sanctam catholicam ..... And one holy, Catholic,  
Et apostolicam Ecclesiam. .... and Apostolic Church.

Confiteor unum baptisma .....I confess one baptism  
In remissionem peccatorum.....for the remission of sins.

Et expecto resurrectionem mortuorum.....And I await the resurrection of the dead.  
Et vitam venturi saeculi. Amen.....And the life of the world to come. Amen.

### **Sanctus**

Sanctus, Sanctus, Sanctus ..... Holy, holy, holy  
Dominus Deus Sabaoth ..... Lord God of hosts.  
Pleni sunt caeli et terra gloria tua.....Heaven and earth are filled with Your glory.  
Hosanna in excelsis ..... Hosanna in the highest.

### **Benedictus**

Benedictus qui venit .....Blessed is He Who comes  
in nomine Domini.....in the name of the Lord.  
Hosanna in excelsis ..... Hosanna in the highest.

### **Agnus Dei**

Agnus Dei qui tollis ..... Lamb of God, You take away  
peccata mundi: ..... the sins of the world.  
Miserere nobis ..... have mercy on us.

Agnus Dei qui tollis ..... Lamb of God, You take away  
peccata mundi: ..... the sins of the world.  
Dona nobis pacem.....grant us peace.

## PROGRAM NOTES

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### **Symphony No. 5 in D Major, Op.107 "Reformation" .....** Felix Mendelssohn

Mendelssohn began composing his *Reformation Symphony* while he was in England in the spring of 1829, and finished it the following April. He intended that the symphony be performed at the Berlin celebration of the three-hundredth anniversary of the Augsburg Confession in 1830, but it was not performed at that time. The first performance finally took place in Berlin on November 15, 1832, in one of a series of three concerts that Mendelssohn gave at his own expense for the benefit of a fund for musicians' widows. The symphony fell into obscurity until 1867 (twenty years after Mendelssohn's death), when it was re-discovered and given its second performance in London. It was published the following year, and was soon widely performed.

Mendelssohn was born into a Jewish family, and became a Christian at an early age. He expressed his faith in many of his musical works, including the oratorios *Elijah*, *St. Paul*, and the *Reformation Symphony*. He championed the music of J.S. Bach, and was instrumental in bringing about a resurgence of interest in the music of Bach which continues to this day. Prior to this time, the music of Bach was only known by a handful of composers.

The title "Reformation" is reflected in the use of Martin Luther's great hymn, "A Mighty Fortress is our God", which can be heard at the start of the fourth movement. The choral tune weaves its way in and out during the middle section of this movement, and returns at the end for a final majestic closing statement.

### **Mass No. 3 in F minor .....** Anton Bruckner

The late 1860's were tumultuous years for Anton Bruckner as he experienced both physical and mental health difficulties, culminating in a nervous breakdown during the spring of 1867. His deteriorating health and building depression required a three-month stay at Bad Kreuzen, where he underwent a vigorous program of diet and exercise. A letter sent to his friend Weinwrum bears evidence of some of Bruckner's symptoms: "It was total collapse and desolation, complete overstress and nervous breakdown! I was in the most shocking state...I would have been finished, totally lost. Dr. Fadinger has already informed me that madness would have been a possible outcome..."

Thankfully, Bruckner would make an almost complete recovery, regaining all of his compositional prowess and his organ skills, which he was not allowed to practice while at Bad Kreuzen. In the same letter, Bruckner would later state, "God be praised! He has saved me from that (madness)." It was in this state of thanksgiving and exultation that Bruckner composed his Mass in F minor, commonly designated as his third.

Numerous contemporaries described Bruckner in an almost ecstatic state, often oblivious to the people around him. This work was indeed personal, and one for which Bruckner

maintained a high level of affection. Encouraged by Herbeck, a Vienna musician who was one of his closest friends and promoters, Bruckner seems to have intended for the work to be performed as early as possible in Vienna to establish Bruckner's reputation. However, due to the difficult nature of the music, and criticism of the work's length by Herbeck, the first performance was delayed until June 16, 1872. Bruckner would conduct multiple performances of the work throughout the 1870's and 1880's, almost always to favorable reviews. Even the critic Eduard Hanslick, usually vehemently opposed to Bruckner's music, provided this review: "(the mass) caused a considerable stir on account of its artistic handling of contrapuntal and fugal material, as well as several strikingly original beauties...it points to the *Missa solemnis* (Beethoven) as its model." Despite the high praise heaped upon the work, Bruckner was unceasing in describing what the work was intended for: "It was written in praise of the Highest, and I wanted its first performance to be in a church."

The work itself is a grand work scored for four vocal soloists, chorus, full orchestra, and an optional organ. It treats the mass in traditional order, and contains many references to the past, including highly contrapuntal textures. The opening Kyrie is highly reverential, which later transitions into a more impassioned *Christe* with solo contributions from the soprano, a design feature that dates back to composers such as Haydn and Mozart.

The *Gloria* and *Credo* make up the bulk of the work and also contain some of the most reflective passages in the entire mass, a reminder of Bruckner's harrowing experience with physical and mental illness. Both movements contain powerful declamatory passages that are contrasted by the more reflective ones. The *Gloria* ends with a powerful and intense double fugue on "Amen," Bruckner's way of glorifying God through complexity and shifting harmonic subtlety. The *Credo* is almost symphonic in proportions, and covers the entire text of the Nicene Creed. Bruckner achieves high moments of drama when the music becomes hushed, with the music falling into the grave on the word "passus" and then exploding forth on the words "et resurrexit" (an effect that can be traced back to Bach's great B minor mass). Like the *Gloria*, the *Credo* concludes with a massively constructed double fugue.

The last three movements are relatively small in comparison to the previous two. The *Sanctus* is light yet reverent, while the *Benedictus* is more romantic, demonstrating the heavy influence of the Wagnerian school. The lyrical exchange between the soloists and the chorus is of particular interest in this movement. Returning to the f minor music of the *Kyrie*, the *Agnus Dei* rounds out the mass, with Bruckner effectively imploring God on the word "Miserere." In the final prayer, *Dona nobis Pacem*, Bruckner shifts the music into the major mode, ending the mass with solemn hope, a fitting end to the work, and also reflective of his deep commitment to and praise of God. Bruckner's faith was indeed of the utmost importance to him, and to forget or slight this is a disservice to his work, a work which Herbeck would later praise with the statement "I know only two Masses—this one and Beethoven's *Solemnis*!"

*-Notes by Aaron Hayes, BMusic History/Literature, '07*

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*Source: Crawford, Howie. Anton Bruckner: a Documentary Biography. Lewiston, NY: Edwin Mellen P, 2002.*

## BIOGRAPHIES

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**PATRICIA HURD**, *Soprano*, is equally at home on the opera, concert and musical theater stages. Directly following her European debut as Donna Anna in *Don Giovanni* at the Aldeburgh Festival, she opened as Carlotta in *The Phantom of the Opera* with the debuting National Tour. Her smashing success in the role yielded local theater awards in Chicago, Washington D.C., Boston and Miami as she went on to give over 2,000 performances on tour and on Broadway. Last year, Ms. Hurd appeared in concert singing Verdi's *Requiem* (Elgin Symphony), excerpts from Strauss's *Der Rosenkavalier* (Oak Park/River Forest Symphony) and Mendelssohn's *Elijah* (Tower Chorale). Working mostly in the Midwest, she has performed Mozart's *Mass in C minor* in Chicago and St. Louis, Poulence's *Gloria* and Beethoven's *Missa Solemnis* in Wheaton, *Berlioz's Le Nuits D'Ete* in Champaign and Interlochen, Handel's *Messiah* in Detroit, and a Gershwin concert with the Chicago Symphony at Ravinia. Her American opera performances include Marguerite (*Faust*), The Countess (*Le Nozze de Figaro*), Micaela (*Carmen*), and Chrysothemis (*Electra*). Born and raised in the western suburbs of Chicago, Ms. Hurd is a graduate cum laude of Northwestern University and presently divides her professional time between singing and teaching. She is very pleased to be performing again in Wheaton.

**DENISE GAMEZ**, *Mezzo-Soprano*, is a graduate of the Wheaton College Conservatory of Music, and received a Master of Music in Voice from Indiana University. She was twice a member of the Merola Opera Program at the San Francisco Opera Center. At Merola, she sang Dame Quickly in *Falstaff* as well as Fidalma in Cimarosa's *The Secret Marriage*, and received the 1993 Gropper Memorial Award. Other operatic roles include Baba the Turk in *The Rake's Progress*, Suzuki in *Madama Butterfly*, and Emilia in *Otello*. She has also performed with a number of orchestras, including the Indianapolis Symphony Orchestra and the Toledo Symphony Orchestra. Ms. Gamez' concert repertoire includes the Verdi *Requiem*, Mahler's *Songs of a Wayfarer*, the Brahms *Alto Rhapsody*, Mendelssohn's *Elijah*, Beethoven's *Missa Solemnis*, the Bach *Saint Matthew Passion*, and Handel's *Messiah*. Last season, she appeared as the mezzo soloist in the premiere performance of *Children of God* by the rising American composer Daniel Kellogg, commissioned by Soli Deo Gloria, and appeared in recital in New York and at the American Church in Paris with soprano Carolyn Hart and pianist Daniel Paul Horn. Ms. Gamez is currently Special Guest Lecturer in Voice at Wheaton College.

**THOMAS DYMIT**, *tenor*, is well-known throughout the Midwest for his interpretation of oratorio and orchestral pieces and sings works spanning the styles from Bach to Stravinsky and Schoenberg. Mr. Dymit is a featured soloist on Grammy award-winning recordings: London Record's release of Schoenberg's *Moses und Aron* with Sir Georg Solti and the Chicago Symphony Orchestra and on the Koch International Classics label in *The Prayers of Kierkegaard* and *The Lovers* by Samuel Barber under the baton of Andrew Schenk with the Chicago Symphony

Orchestra. He also appears as an apprentice on Sir Georg Solti's 1995 recording of Wagner's *Die Meistersinger Von Nurnberg* on London Records. Mr. Dymit made his Lincoln Center debut, singing in the Mozart Bicentennial Masses-in-Concert Series in Alice Tully Hall. He has appeared frequently as soloist with the Chicago Symphony Orchestra under the direction of Sir Georg Solti, James Levine, Erich Leinsdorf, Margaret Hillis, Kurt Masur and Andrew Schenk. Mr. Dymit sang with Daniel Barenboim at the piano in Beethoven's *Choral Fantasy* and as the First Prisoner in Beethoven's *Fidelio* directed by Mr. Barenboim. Thomas Dymit toured as soloist with the Chicago Symphony Orchestra in Berlin, Germany with Pierre Boulez conducting Schoenberg's *Moses und Aron*. Most recently, Mr. Dymit has appeared with the Joffrey Ballet singing in Stravinsky's *Les Noces*. In July 2006, he sang Orff's *Carmina Burana* with soprano Harolyn Blackwell at the Grant Park Music Festival at Millennium Park in Chicago. This month, Mr. Dymit sings *Carmina Burana* with the Omaha Symphony. He is a member of the voice faculty at North Central College in Naperville.

**GERARD SUNDBERG**, *baritone*, has distinguished himself as a concert artist with his mastery of bass/baritone repertoire. Recent performances include the *St. John Passion* conducted by John Nelson in Paris at the Notre Dame Cathedral. He has appeared as soloist with the Robert Shaw Festival Singers, and with the Atlanta Symphony Orchestra under the direction of Robert Shaw. He maintains an impressive presence in the Chicago area, frequently appearing as soloist with the West Suburban Choral Union, most recently for a performance of Vaughan Williams' *A Sea Symphony*. He also has sung extensively with the Oregon Bach Festival under the artistic leadership of Helmuth Rilling.

Recently Dr. Sundberg has sung the *Messiah* with Independence (MO) Messiah Choir, Duke University, and Atlanta Symphony, Bach *Weinachts Oratorium* (part 1) with Atlanta, Mozart *C Minor Mass* with Omaha Symphony, Bach *Johannes-Passion* with the Nova Singers, Quad Cities (IA), Randall Thompson's *The Passion According to St. Luke* with The Temple Square Chorale and *Easter* from RVW's *Mystical Songs* with the Mormon Tabernacle Choir and Orchestra (Music and the Spoken Word broadcast), Salt Lake City, *Mozart C Minor* and RVW *Dona Nobis Pacem* at Carnegie Hall with Duke University, and Bach cantatas BWV 34, 104, 211 at the Peoria (IL) Bach Festival. Dr. Sundberg is a graduate of Bethel College (St. Paul, MN), and holds both Master of Fine Arts and Doctor of Musical Arts degrees from the University of Minnesota where he studied voice with Clifton Ware and Roy Schuessler. He is presently Associate Professor of Voice at Wheaton Conservatory of Music (Wheaton, IL), where he teaches studio voice and vocal pedagogy. Mr. Sundberg is an active church musician and vocal and choral clinician. His two recordings are "Singer on a Journey", including four sacred song cycles by Brahms, Beethoven, Vaughan Williams and Carlisle Floyd, and "Songs for the Journey" including arrangements by Edwin Childs of 16 hymns and gospel songs.

**MARY HOPPER**, *Professor of Choral Music and Conducting* at Wheaton Conservatory of Music, directs the Men's Glee Club and the Women's Chorale,

and is coordinator of the Performance Studies Area. She holds degrees from Wheaton College and the University of Iowa, where she studied with Don V. Moses. Before coming to Wheaton Dr. Hopper taught public school music in the Chicago area and choral conducting and voice at the University of Minnesota (Morris). As conductor of the Women's Chorale since 1979, Dr. Hopper has received significant public recognition here and abroad. For dedication to excellence in her field, she was awarded the 2000-2001 Senior Teaching Achievement Award at Wheaton College. She is active nationally as a guest conductor and clinician and is Past President of the Illinois American Choral Directors Association. In the past two years Dr. Hopper has been invited to conduct the Illinois ACDA High School Honors Choir and the Michigan Collegiate Women's Choir Festival as well as the New York All-State Women's Choir and the ACDA Western Division Women's Honors Choir.

**DANIEL SOMMERVILLE**, *Associate Professor of Orchestral Music and Conducting* at the Wheaton Conservatory of Music, holds the Master of Music degree in conducting and the Doctor of Music degree in composition from Northwestern University. His Bachelor of Music Education degree is from the University of Wisconsin, Oshkosh. In addition to conducting the Symphony Orchestra at Wheaton College, he teaches conducting and orchestration. Further conducting studies have been with Sir Georg Solti, Herbert Blomstedt and Franz Allers. He has been Music Director and Conductor of the Elkhart County (Indiana) Symphony Orchestra, the Westminster Chamber Orchestra, the Metropolitan Youth Symphony Orchestra of Chicago, and the Northwind Ensemble of Chicago. He has also served on the faculties of Northwestern University and Trinity College. He is active as a guest conductor and clinician in the Midwest and has guest conducted the Sarajevo (Bosnia) Philharmonic, sponsored by the American Embassy. As conductor he has collaborated with such notable performers as Sylvia McNair, soprano, Judith Ingolfsson concert violinist, Christian Frohn, principal violist of the Vienna Philharmonic, as well as Broadway and jazz musicians Marvin Hamlisch and Frank Mantooth. Dr. Sommerville has worked closely with eminent conductor John Nelson in preparing orchestras for Maestro Nelson's performances.

**PAUL W. WIENS**, *Professor of Choral Music and Conducting*, directs the Concert Choir and teaches conducting in the Conservatory of Music at Wheaton College. He holds the Doctor of Musical Arts degree from the University of Iowa where he studied with Don Moses, taught at the University of Wisconsin-Madison with Robert Fountain, and sang with the Atlanta Symphony Chamber Chorus under maestro Robert Shaw. Since 1982 Paul Wiens has led the West Suburban Choral Union in performances of a host of masterworks and prepared choruses for the Wheaton College Artist Series performances of Mendelssohn's *Elijah*, Britten's *War Requiem* and Handel's *Messiah*; he is currently serving as Chorus Master for the April 2008 Artist Series performances of the Berlioz Requiem with maestro John Nelson. Paul Wiens became the sixth conductor of the Wheaton College Concert Choir in 1981 and as of March 2007 will have led the Concert Choir in performances at two National, five Central Division and two Illinois conventions of the American Choral Directors Association. Authored by Paul Wiens, *Expressive Conducting 3.0*, the first multimedia resource for conducting, includes two books (Text & Scores) and computer software on DVD.

**WOMEN'S CHORALE**  
 Mary Hopper, *director*  
 Sarah Glenister, *accompanist*

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**Soprano I**

Sarah Barlett  
 Bethany Carvey  
 Laura Dawalt  
 Elise Dykema  
 Amy Fullerton  
 Parker Gary  
 Sarah Glenister  
 Lauren Gray  
 Abbey Harr  
 Olivia Heaton  
 Joy Hendrix  
 Katie Kok  
 Julia Lederhouse  
 Laura McClain  
 Olivia Miller  
 Katie O'Rourke  
 Kendall Plahn  
 Elisa Roush  
 Katelyn Stoner  
 Hannah Sutherland

**Soprano II**

Cathy Benton  
 Jillian Bittner  
 Jessica Bryan  
 Hannah Clark  
 Sarah Darnall  
 Lexie Goertzen  
 Betsy Greene  
 Christina Hutton  
 Laura Jahns  
 Kate Johnson  
 Deborah Keller  
 Susan Lawson  
 Laura Mail  
 Allison Morris  
 Shannon Peters  
 Megan Ranney  
 Angela Redfield  
 Laurelin Sterns  
 Alison Thompson  
 Mary Vanhoozer  
 Julia Wade

**Alto I**

Abigail Abraira  
 Julie Allen  
 Evangeline Castaneda  
 Lucy Church  
 Amy Fleming  
 Kari Ford  
 Carrie Goetz  
 Ashley Guiney  
 Heather Haas  
 Sarah Jahns  
 Denise Lanier  
 Michelle Manning  
 Cally Payne  
 Miriam Selle  
 Shannon Smith  
 Kara Vance  
 Jessica Williams  
 Michal Wilson  
 Bethany Wilson  
 Jennifer Wright

**Alto II**

Karen Bartos  
 Rebecca Boisse  
 Abigail Brown  
 Janelle Buford  
 Carolyn Edwards  
 Beth Flinn  
 Katie Kenna  
 Christine Kirschner  
 Lauren Kwaterski  
 Andrea Nordstrom  
 Stephanie Peters  
 Barri Pruitt  
 Sarah Riggs  
 Michelle Slesman  
 Larissa Smith  
 Ruth Triplett  
 Megan Turley

**MEN'S GLEE CLUB**  
 Mary Hopper, *director*  
 Timothy Smile, *accompanist*

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**Tenor I**

Corey Abraira  
 Don Callahan  
 Josh Cleveland  
 Erik Hadland  
 Jason Hitchcock  
 Wesley Joseph  
 Justin Long  
 Brantly Millegan  
 Charles Moon  
 John Pastor  
 David Rowell  
 Nick Strasser  
 Scotty Turner  
 Kevin Vinton

**Tenor II**

Brad Brescia  
 John Wesley Brown  
 Andrew Carr  
 Ryan Holt  
 Drew Hottmann  
 Wesley Kennedy  
 Chris Like  
 Caleb Lindgren  
 Jordan Newhouse  
 Jason Norem  
 Brendan Payne  
 Timothy Smile  
 Peter Strand  
 Madison Taylor  
 Kevin Woehr

**Baritone**

Josh Beets  
 Andrew Betts  
 Eric Braun  
 Jonathan Byram  
 Jordan Castillejo  
 Peter Chang  
 Jonathan Councill  
 Brian Croom  
 Caleb Ferbrache  
 Austin Fisher  
 Stephen Garrett  
 Timothy Gulsvig  
 David Huther  
 Timothy Kroll  
 Jesse Liebe  
 Trevor McMaken  
 Michael McMillan  
 Todd Oja  
 Michael Rigney  
 Mitch Rorick  
 Malcolm Smillie  
 Andrew Tebbe  
 Scott Trimeloni  
 Zach Ward

**Bass II**

Matt Barnhill  
 Matt Bischoff  
 Miles Egbert  
 Daniel Gorrell  
 Tim Hall  
 Joshua Hasbrouck  
 Jonathan Heidengren  
 Joey Henderson  
 Jacob Hovde  
 David Kroeze  
 Chuck Liu  
 Paul McClain  
 Garrett Myers  
 Eric Peltz  
 Nate Powell  
 Joel Rienstra  
 Steven Smith  
 Ryan Stegink  
 Jonathan Will  
 Aaron Will

**CONCERT CHOIR**  
Young Jee Cho, *accompanist*

**Soprano 1**

Amedee Moore  
Jenny Rossetti  
Catie Tindell  
Aubrey Senyard  
Leah Failor  
Sarah Toca

**Soprano 2**

Jennette Persenaire  
Amy Foote  
Alicia Hendrix  
Teresa Jackson  
Lora Libby  
Ashley Johnson

**Tenor 1**

Damon Cole  
Steve Hopeman  
Eric Robertson  
Ryan Metcalf  
Jon Searle  
Lucas Karasch

**Tenor 2**

Erik Hoffman  
Daniel Hutchinson  
Joshua McClure  
Justin Dunkle  
Philip Sandager  
Jonathan King  
Justin Hammer

**Alto 1**

Ashley Kirk  
Kristen Bulgrien  
Erica Breitbarth  
Rebecca Kreuzt  
Brittany Plederer  
Sara Masterson  
Heather Hottman

**Alto 2**

Erin Ferrell  
Julia Lundberg  
Elizabeth Vogel  
Emily Jamison  
Katie Roehl  
Marissa Hunt  
Kayla Wille

**Bass 1**

Michael Devine  
Ben Griffin  
Ben Stam  
Christopher Edman  
Stephen Tanksley  
Erik Petersons

**Bass 2**

Stephen Bates  
Adam Hibma  
Zachary Troyer  
Will Liverman  
Jeff Hau  
Ryan McCann  
Mark Frost

**WEST SUBURBAN CHORAL UNION**  
Paul Wiens, *conductor*

**Soprano I**

Virginia Blackwell  
Bethany Fuller  
Elizabeth Gosnell  
Kathryn Greenfield  
Mary Haddock  
Bernice Kingberg  
Mary Pierce  
Lisa Thelen

**Alto**

Nancy Henjum  
Julie Logan  
Lisa Nuske  
Theresa Phillips  
Lisa Savegnago  
Jennifer Yosenick

**Tenor I**

Doug Dorgan  
John Rakes  
Jim Tibbitt

Gergory Lind  
Erwin Mellinger  
Ken Wolgemuth  
John Yoder

**Tenor II**

Richard Bradley  
John Darrow  
Benjamin Stammis  
Daniel Sytsma

**Bass II**

Olaf Henjum  
David Roe  
John Ruby  
Robert Stelletello

**Soprano II**

Gloria Eversull  
Andrea Hall  
Lillian Knox  
Kathryn O'Connell  
Joyce Owens  
Maria Emma Smith

**Alto II**

Nancy Blumer Baird  
Elizabeth Bradley  
Debbie Kurth  
Patricia Mac Gregor  
Christine Palmquist  
Carole Ruby  
Sharon Schmid  
Mary Jean Suriano

**Bass I**

Robert Anderson  
Cristobal Cuenca  
Almenar  
Bradley Housman  
Douglas Johnston

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Mary Haddock

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Doug Dorgan, Member at Large  
David Van Schouwen, Accompanist

# WHEATON COLLEGE SYMPHONY ORCHESTRA

Daniel Sommerville, *conductor*

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## Flute and Piccolo

Grace Smith +  
Elizabeth Hance  
Amy Osterman

## Oboe

Karen Jennings +  
Amber Fontenot

## Clarinet

Elizabeth Gulleen +  
Margaret Harper

## Bassoon

Gregory Hughes +  
Katherine Richardson

## Horn

Valerie Whitney +  
Aaron Hayes +++  
Jonathan Shold  
Will Flaughter  
Allison Van Liere

## Trumpet

Andrew Bruhn +  
Katherine Ludington

## Trombone

Anna Lindvall +  
David Hansen  
Brian Jennings,  
*bass trombone*

## Tuba

Brandee DeJong

## Timpani

Joel Alexander

## Violin I

Blair Skinner +  
Rachel Ringeisen  
Taylor Choy  
Laura Young  
Heather Herford  
Michelle Skinner  
Meagan Smith  
Megumi Young  
Jennifer Harding  
Avery Bright  
Jill Musick  
Colin Cameron  
Brystal Bunn  
Naomi Finsaas

## Violin II

Kristen Schweitzer-  
Haug +  
Lauren Canitia  
DaMi Baek  
Shannon Jeske  
Rachel Rienstra  
Aryn Walton  
John Bauer  
Rachel Kusmer  
Jennifer Gonzalez  
Anjuli Coe  
Lindsay Reisler  
Christy Griffith  
Stephanie Blogg

## Viola

Anna Moffatt ++  
Elizabeth Burgess ++  
Lee Wilkinson  
David Heise  
May Chang  
Mary Brunnig  
Robert Cruz  
Graham Day  
Jamie Brown  
Parry Macdonald

## Cello

Kara Davis +  
Leah Johnson  
Priscilla Choi  
Jennifer Good  
Scott Sommerville  
Micah S. Clark  
Jeffrey Erbland

## Double Bass

Elizabeth Corey ++  
Jamie Christy ++  
James Schroeder  
Daniel Leonard  
Christopher Bodden

## Organ

Robert Cruz  
+ principal  
++ co-principal  
+++ assistant principal

## Faculty String Coaches

Violins .....Paul Zafer & Paul Vanderwerf  
Violas .....Claudia Lasareff-Mironoff  
Cellos.....Linc Smelser  
Double basses.....Virginia Dixon

*The Conservatory wishes to thank Wheaton Warrenville South Highschool,  
Gordan Krauspe, Choral Director, for the use of choral risers.*



# The Arts at Wheaton

[www.wheaton.edu/thearts](http://www.wheaton.edu/thearts)

## **Adams Hall Gallery**

Guest Artist: Dave Wittig

Italy Photos

October 20-November 22, 2006

Call 630/752-5050 for information.

## **CSA Arts in the Morning**

Lincoln Productions

Monday, November 20, 2006 9:30-11:15 AM

Barrows Auditorium, BGC

Call 630/752-5567 for registration information.

## **Percussion Ensemble Fall Concert**

Monday, November 20, 2006 8 PM, Edman Chapel

\$5 general/\$3 students & seniors

## **Adams Hall Gallery**

Non-word & Upward Annual Juried Student Show

November 29-December 13, 2006

Call 630/752-5050 for information.

## **Wheaton College Christmas Festival**

featuring Conservatory Music Ensembles

Friday & Saturday, December 1 & 2, 2006

7:30 PM, Edman Chapel

\$12 tickets available October 2.

## **Orange & Blue On Stage:**

*La Serva padrona* by Giovanni Battista Pergolesi

Stephen Morscheck, bass Artist in Residence

Robin Blitch Wiper, soprano

Karin Redekopp Edwards, piano

Tuesday, December 5, 2006 8 PM, Barrows Auditorium

\$5 general/\$3 students & seniors at the door



Wheaton College

*For Christ and His Kingdom*