



# *Commencement Concert*

Friday, May 10, 2024

## Program

Friday, May 10, 2024

7:30 p.m.

McGaw Chapel

Michelle Areyzaga, *soprano*  
Sarah Best, *mezzo-soprano*  
Benjamin Krumreig, *tenor*  
David Templeton, *baritone*

**Canton Symphony Chorus**  
Douglas Beery, *Director*

**Wooster Symphony Orchestra**  
Jeffrey Lindberg, *Music Director*

*Please turn off cell phones and other noise-emitting devices before the program begins.  
Flash photography  
and unauthorized sound recordings are prohibited during this performance. Please  
recycle programs.*

IN MEMORIAM: THE COLORED SOLDIERS  
WHO DIED FOR DEMOCRACY

William Grant Still  
(1895-1978)

*pause*

REQUIEM, K. 626

Wolfgang Amadeus Mozart  
(1756-1791)

(completed by Franz Xaver Süssmayr)

- I. Introitus
- II. Kyrie
- III. Sequenz
  1. Dies irae
  2. Tuba mirum
  3. Rex tremendae
  4. Recordare
  5. Confutatis
  6. Lacrimosa
- IV. Offertorium
  1. Domine Jesu
  2. Hostias
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Communio

## In Memoriam: The Colored Soldiers Who Died for Democracy William Grant Still (1895-1978)

Born to a bandleader father and schoolteacher mother in Woodville, Mississippi, on May 11, 1895, William Grant Still grew into one of the most versatile and prolific American composers of the 20th century. He studied at Wilberforce University and Oberlin Conservatory of Music and became particularly skilled at violin, cello, and oboe. In the world of popular music, he was employed by Paul Whiteman, W.C. Handy, Artie Shaw, Sophie Tucker, and many others. As a classical musician, he wrote five symphonies, four ballets, nine operas, chamber music, choral works, art songs, and solo compositions.

Still was truly a pioneer for Americans of color. When it debuted in 1931, his Afro-American Symphony became the first written by an African American to be performed by a major symphony orchestra in the United States. In 1936, Still directed the Los Angeles Philharmonic Orchestra in performances of his compositions at the Hollywood Bowl, becoming the first African American to conduct a major symphony orchestra in the United States. In 1955, he became the first African American to conduct a major symphony orchestra in the Deep South when he directed the New Orleans Philharmonic at Southern University. Still was the first person of color to conduct a white radio orchestra in New York City, the first to have an opera produced by a major company in the United States, and the first to have an opera televised over a national network.

Still's requiem, *In Memoriam: The Colored Soldiers Who Died for Democracy*, was the fourth in a series of patriotic works he composed during World War II. Commissioned in 1943 by the League of Composers, its debut on January 5, 1944, was performed by the New York Philharmonic under the direction of Artur Rodzinski. New York Times reviewer Olin Downes admired its "simplicity and feeling, without affectation or attitudinizing." In his liner notes for the Fort Worth Symphony's recording, musicologist David Ciucevich writes: "The wording of the title does carry an ironic aspect, reflecting the fact that African Americans were fighting for world freedom and civilization abroad while being denied those very freedoms at home."

In 1939, Still married journalist and concert pianist, Verna Arvey, who became his principal collaborator. The two remained together until Still died of heart failure on December 3, 1978. Decades of consistent excellence earned Still a reputation for composing truly serious music with a definite American flavor. Winner of dozens of prestigious awards and honorary degrees, Still was and continues to be universally recognized as the "Dean of Afro-American Composers."

—Mary Odin, 2024

## Requiem in D Minor, K. 626 Wolfgang Amadeus Mozart (1756-1791)

In mid-1791, when he was working on *The Magic Flute*, Mozart was visited by a stranger who commissioned him to write a requiem. He offered Mozart a significant fee—half of it in advance—on the condition that it be anonymous. The secret patron behind the commission was Count Franz von Walsegg, who intended to pass off the work as his own composition in memory of his recently departed young wife.

Toward the end of that year, after completing *The Magic Flute* and fulfilling a late commission for another opera, *La Clemenza di Tito*, Mozart was able to become fully engaged in writing his requiem. By that time, however, he was seriously ill and needed to dictate some of his composition to an assistant. His friend Benedikt Schack—the tenor who sang Tamino in *The Magic Flute*—relates that, on the afternoon before Mozart died, the composer had the unfinished manuscript of the *Requiem* brought to him in bed and sang through the vocal parts with several friends. Schack tells us that Mozart himself sang the alto part but got only as far as the *Lacrimosa*, at which point he broke into tears and put the score aside. He died during that night of December 5, 1791, age 36.

### COMPLETING THE REQUIEM

In the manuscript that Mozart left at his death, only the opening section, the Introit, was more or less complete. Beyond that, nine more sections were sketched; that is, the vocal solo and choral parts plus the orchestral bass line were filled in for the Kyrie through the Hostias, although the famously beautiful *Lacrimosa* broke off completely after only eight bars. In these movements, there are just occasional hints at figuration for the orchestra. Missing entirely were the final movements: Sanctus, Benedictus, Agnus Dei, Lux aeterna, and Cum Sanctis tuis.

In order to receive the sizable fee for the commission, Mozart's widow Constanze needed to have the score secretly completed and presented as her husband's work. She first turned to Joseph Eybler, a composer and former student who had been well respected by Mozart. Eybler orchestrated some parts of the work but then declined to complete the task for reasons that we can only speculate about. Did he perhaps find it too daunting to work in Mozart's shadow, especially with some movements not even begun? After a couple of other musicians declined the task, Franz Xaver Süssmayr agreed to take it on. Süssmayr had been a family friend and a student of Mozart, but he was considerably less skilled as a composer than Eybler.

In order to complete the *Requiem*, he had to finish the orchestration, extend the fragmentary *Lacrimosa* into a complete movement, and compose the missing Sanctus and Benedictus from scratch. For the closing Agnus Dei and Communion, he decided to adapt Mozart's own music from the beginning of the work, setting it with the appropriate text for the end of a requiem.

Although Süssmayr's work has long been considered the standard completion of the work and is thus the one most frequently performed, it has been controversial for at least 200 years. His effort has frequently been criticized as being weak and un-Mozartean in many passages, for containing basic errors of musical grammar, and for being too thickly orchestrated for a Mozart work, with its extensive instrumental doubling of voice parts.

Nonetheless, it is the one version that comes not only from the 18th century but from Mozart's inner circle. It may, for all we know, incorporate some verbal instructions from the composer himself or original sketches that are now lost to us. Indeed, the sections that Süssmayr claimed to be his own (Sanctus and Benedictus) have often been considered too good to be his, considering the quality of his own original music, and are thus suspected of incorporating some of Mozart's instructions. Constanze recalled giving him a "few scraps of music," along with the unfinished manuscript, and her sister, Sophie Haibel, claimed that, on the night before he died, Mozart had given Süssmayr directions as to how he wanted the work completed. But these were memories from several decades later, and it is impossible to know how accurate they were or even whether there may have been a wish to make the work more fully Mozart's. Nevertheless, they are additional reasons not to dismiss Süssmayr's work entirely, despite its problems.

—Martin Pearlman, 2017

## English Translation of Mozart's Requiem

### I. INTROITUS: REQUIEM

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
You are praised, God, in Zion,  
and homage will be paid to You in Jerusalem.  
Hear my prayer,  
to You all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

### II. KYRIE

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### III. SEQUENZ

#### 1. Dies irae

Dies irae, dies illa  
Solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the judge descends from heaven  
to examine all things closely.

#### 2. Tuba mirum

Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.

The trumpet will send its wondrous sound  
throughout earth's sepulchers  
and gather all before the throne.

Mors stubebit et natura,  
Cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Death and nature will be astounded,  
when all creation rises again,  
to answer the judgment.  
A book will be brought forth,  
in which all will be written,  
by which the world will be judged.

Judex ergo cum sedebit,  
quidquid latet, apparebit,  
nil inultum remanebit.

When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.

Quid sum miser tunc dicturus?  
Quem patrum rogaturus,  
cum vix Justus sit securus?

What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

#### 3. Rex tremendae

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salve me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

#### 4. Recordare

Recordare, Jesu pie,  
quod sum causa tuae viae  
ne me perdas illa die.

Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Iuste iudex ultionis,  
donum fac remissionis  
ante diem rationis.

Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.

Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

#### 5. Confutatis

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

#### 6. Lacrimosa

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.

Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.

Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.

I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.

You, who absolved Mary,  
and listened to the thief,  
give me hope also.

My prayers are unworthy,  
but, good Lord, have mercy,  
And rescue me from eternal fire.

Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to Your right hand.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.

I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

#### IV. OFFERTORIUM

##### 1. Domine Jesu

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifier sanctus Michael  
repraesentet eas in lucem sanctam

Quam olim Abrahae promisisti  
et Emine ejus.

##### 2. Hostias

Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu sucipe pro animabus illis,  
quaram hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abrahae promisisti  
et semini ejus.

#### V. SANCTUS

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt Caeli et terra gloria tua.  
Hosanna in excelsis.

#### VI. BENEDICTUS

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

#### VII. AGNUS DEI

Agnus Dei, qui tollis peccata mundi  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi  
dona eis requiem sempiternam.

#### VIII. COMMUNIO: LUX AETERNA

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternum dona eis, Domine,  
et Lux perpetua luceat eis,  
cum Sanctis tuis in aeternum,  
quia pius es.

Lord Jesus Christ, King of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
And from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.

Let the standard-bearer, holy Michael,  
bring them into holy light.

Which was promised to Abraham  
and his descendants.

Sacrifices and prayers of praise, Lord,  
we offer You.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,  
grant them eternal rest.  
Lamb of God, who takes away the sins of the world,  
grant them eternal rest.  
Lamb of God, who takes away the sins of the world,  
grant them eternal rest forever.

Let eternal light shine on them, Lord,  
as with Your saints in eternity,  
because You are merciful.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with Your saints in eternity,  
because You are merciful.



## Soloists



**Michelle Areyzaga, soprano**, has appeared as soloist with orchestras and festivals across the country including the Chicago Symphony, Chicago Philharmonic, Buffalo Philharmonic, Minnesota Orchestra, Phoenix Symphony, Rhode Island Philharmonic, Richmond Symphony, Colorado Symphony, North Carolina Symphony, Wichita Symphony, Flint Symphony, Fort Wayne Symphony, Cheyenne Symphony, Hartford Symphony, San Antonio Symphony, Cleveland Orchestra, Toledo Symphony, Rochester Symphony; the Ravinia, Oregon Bach, Blossom, and Grant Park music festivals.

Areyzaga has sung leading roles for New York City Opera, Chicago Opera Theater, Opera Birmingham, and other regional companies. Some of her favorite roles include Micaela (*Carmen*), Cio-Cio-San (*Madama Butterfly*), Susanna (*Le Nozze di Figaro*), Musetta (*La Bohème*), Pamina (*Die Zauberflöte*), and Cunegonde (*Candide*). Her staged portrayals have consistently garnered high praise such as “sensational” for her performances of Lauretta in *Gianni Schicchi* (*The Chicago Reader*) and “stunning” as Bubikopf in *Der Kaiser von Atlantis* (*Opera Magazine*, London).

Areyzaga is artist faculty at Chicago College of Performing Arts at Roosevelt University and Loyola University Chicago. Areyzaga is passionate about guiding and inspiring her private voice students through her knowledge of vocal literature, technique, and her training as a life coach.



**Sarah Best, mezzo-soprano**, comes from a diverse background in both performance and teaching artistry. Her versatility within her field has allowed her to garner a career involving various creative projects, educational- and performance-based, with organizations throughout the United States including: The American Symphony Orchestra, Ash Lawn Opera, Bard Music Festival, The Daraja Ensemble, Inscape Chamber Orchestra, The Light Opera of New York, The Los Angeles Operetta Foundation, The Luzerne Music Center, The Maryland Opera Studio, The Metropolitan Opera Guild, The New York Gilbert and Sullivan Players, The Ohio Light Opera, Opéra Louisiane, St. Petersburg Opera, Roundabout Theatre Company, and The Virginia Consort.

Known for her comic timing and her rapport with the audience, Best’s range of stage experience branches out from the traditional opera canon and sacred music performance into contemporary concert works and includes a vast repertoire from the American musical theatre tradition. Favorite roles performed include: Nelly Forbush (*South Pacific*), The Baker’s Wife (*Into the Woods*), Madame de Croissy (*Dialogues des Carmélites*), Marian Paroo (*The Music Man*), Orfeo (*Orfeo ed Euridice*), Guenevere (*Camelot*), Lilli Vanessi (*Kiss Me, Kate*), Lucretia (*The Rape of Lucretia*), Venus (*One Touch of Venus*), Pistache (*Can-Can*), and Mad Margaret (*Ruddigore*).

Best received her doctorate from the University of Michigan (D.M.A.) and is a graduate of the Maryland Opera Studio at the University of Maryland (M.M.) and Mansfield University of Pennsylvania (B.M.). Her teaching work and research interests surround healthy, organic, and science-based vocal techniques and the evolution of performing arts practices into 21st century best practices. Having spent years working as a K-12 teaching artist, a vocal coach, director, choreographer, and professor of music, Best currently serves as the senior executive assistant in the Office of the President at the Cleveland Institute of Music. While exploring her new home in Cleveland, Ohio, she continues her work as a performer, staunch performing arts education advocate, executive presence coach, and creative freelance professional in communities across the Northeastern United States.



**Benjamin Krumreig, tenor**, is well-versed in opera, operetta, and musical theatre. Performing highlights include the title role in Bernstein’s *Candide*, Tom Rakewell in Stravinsky’s *The Rake’s Progress*, Ralph Rackstraw in Gilbert & Sullivan’s *HMS Pinafore*, Fenton in Verdi’s *Falstaff*, Marcellus Washburn in *The Music Man*, and Pluto in Offenbach’s *Orpheus in the Underworld*. Recently, Krumreig has appeared under the direction of Yannick Nézet-Séguin with The Philadelphia Orchestra and Stuart Malina with The Harrisburg Symphony Orchestra. An avid performer and enthusiast of operetta, Krumreig has been particularly praised for his interpretations of characters within the Gilbert & Sullivan canon. Krumreig lives in Harrisburg, Pennsylvania, with his partner, Eric, and their retired racing greyhound, Jasper.



**David Templeton, baritone**, has garnered critical and popular praise as much for the stunning quality of his vocal portrayals as for his striking dramatic and physical presence. Internationally, he has been admired most recently as Count Almaviva in *Le Nozze di Figaro* in Plavdiv, Bulgaria, Silvio in *I Pagliacci* and Valentin in *Faust* with Opera de Puerto Rico, as Count Almaviva in *Le Nozze di Figaro*, Marcello in *La Bohème*, and Mercutio in *Roméo et Juliette* for Edmonton Opera, Marcello in *La Bohème* and Valentin in *Faust* for both Winnipeg Opera and Manitoba Opera. In the United States, Templeton has appeared to great effect with Nevada Opera, Opera Columbus, Toledo Opera, Hawaii Opera, Sarasota Opera, Connecticut Grand Opera, Fresno Opera, Piedmont Opera, Mobile Opera, and Illinois Opera, among others.

An audience favorite with Opera Columbus, Templeton has bowed as the title character in *Don Giovanni* and as the principal baritone roles in *La Traviata*, *Madama Butterfly*, *La Bohème*, *Carmen*, and *The Merry Widow*. *The Columbus Dispatch* affirmed, “Opera Columbus regulars already recognize the talents of David Templeton, which grow more impressive with every appearance. Templeton suggests he is poised to emerge as one of the next great American baritones.”

Templeton is a professor of voice at the College of Charleston, in South Carolina, where he is the head of the voice area. In his 16 years at Charleston, he has directed operas; taught diction classes, vocal pedagogy, and opera literature; and guided many students to professional singing careers in regional and international opera and music theater.



**Douglas Beery** is finishing his first year as the director of choruses for the Canton Symphony Orchestra. He is in his third year as the director of choral activities at Hoover High School in North Canton, Ohio. He directs eight choirs at the high school, including a newly formed Men's Chorus and Women's Chorus. The Men's and Women's Chorus, along with the Symphonic Choir, have earned superior ratings in A and AA categories at Ohio Music Education Association District and State Adjudicated Events during the past three years. Beery was also director of choirs at Northwest High School for eight years, where the choral program grew from 70 to 140 students, from three to nine choirs, and achieved superior ratings at OMEA State Adjudicated Events in Class AA, A, B, and C categories. In 2017, Beery

was selected as the Northwest Local Schools "Teacher of the Year" and was a finalist for Stark County "Teacher of the Year" in 2018. In addition, he was selected as a finalist for the 2020 Canton Symphony Orchestra "Music Educator of the Year." Beery has 23 years of secondary public school teaching experience, in addition to graduate assistant conducting appointments at The Ohio State University, and most recently, Kent State University, where he served as conductor of the Kent State University Men's Chorus, and assistant conductor of the KSU Chorale. He also is proud to have successfully served at Massillon Washington High School for 10 years as both assistant director (four years) and director (six years), where he headed a choral program of nearly 300 students. Choral ensembles under his direction have successfully toured Ohio, the United States, and Europe. In addition, he has held the baton as the music director and conductor for 22 Broadway musical productions.

Beery received a Bachelor of Music degree from Capital University and a Master of Music degree in Choral Conducting from The Ohio State University. Additional doctoral work has been credited to him in music education with a cognate in conducting at Kent State University. Further graduate conducting study has taken place at the University of Michigan and Miami University. Choral groups under Beery's direction have earned consistent and numerous superior ratings at OMEA District and State Adjudicated Events and have been invited through audition to perform at the OMEA Professional Development Conferences. Beery is a member of the American Choral Directors Association and Ohio Music Education Association, where he has been an adjudicator of large group choral and solo/ensemble events for OMEA. Beery has also served as a guest conductor for area middle and high schools, and for the District 9 Middle School Honor Choir. He has presented throughout OMEA districts on the subject of building and maintaining the high school vocal music program. In addition, he has served as director of music at Central Presbyterian Church, and music director for the contemporary service at St. Paul's Lutheran Church, both of Massillon, Ohio.



**Jeffrey Lindberg** is an orchestra conductor, jazz bandleader, transcriptionist, and professor of music at The College of Wooster. He earned B.S. and M.S. degrees at the University of Illinois at Urbana-Champaign and attended the Vienna Academy of Music in Austria as a Paul Harris Scholar through Rotary International. Lindberg was a conducting fellow at the Aspen Music School in Aspen, Colorado, and was pursuing a doctorate at the University of Iowa when he was appointed to the Wooster Music Department faculty in 1986.

Lindberg is music director of the Wooster Symphony Orchestra (WSO) and leads the ensemble in the tradition of its founder, Daniel Parmelee. Drawing from standard orchestral literature, showcasing lesser-known composers, and commissioning new works for the WSO, Lindberg produces challenging programming for the students and community members of the orchestra. During his time at Wooster, Lindberg's skill on the podium and worldwide connections have brought such luminaries as violinist Nadja Salerno-Sonnenberg, hornist Eric Ruske, and pianist Misha Dichter to solo with the WSO. Under his baton, the Wooster Symphony

Chamber Orchestra performed with soprano Erie Mills at The Kennedy Center in Washington, D.C., and the WSO has premiered several new works by contemporary composers. In the fall of 2021, the WSO performed the world premiere of James Kessler's *Women's Suffrage Suite for Mezzo-soprano and Orchestra* with mezzo-soprano Audrey Johnson. The commission was made possible by the Women's Committee for the Wooster Symphony Orchestra, the Wayne County Community Foundation (The Lillian Steiner Community Fund), the Wayne County Historical Society of Ohio, the 19th Amendment Centennial Committee, and the League of Women Voters of Wayne County, Ohio.

Lindberg is the co-founder and artistic director of the Chicago Jazz Orchestra, the oldest continuously operating professional jazz orchestra in Chicago. The group has made numerous recordings, toured Europe twice, and played for The Kennedy Center Honors Awards Dinner in Washington, D.C., for 26 consecutive years. Guest artists have included Clark Terry, Dizzy Gillespie, Stevie Wonder, Herbie Hancock, Slide Hampton, Quincy Jones, and many others. Lindberg's professional connections offer jazz students at Wooster unparalleled access to world-class jazz artists. Under his direction, the Wooster Jazz Ensemble has appeared with Butch Miles of the Count Basie Orchestra, Lou Marini of the Original Blues Brothers Band, Joe Williams, Clark Terry, Al Grey, Milt Hinton, Hank Ford, Guy King, Randy Sabien, and many others. Like the Wooster Symphony Orchestra, the Wooster Jazz Ensemble is open to skilled musicians regardless of their major.

Lindberg's skills as a jazz transcriptionist have produced a vast library of over a thousand titles, which have been performed by the Chicago Jazz Orchestra, the Count Basie Orchestra, the Woody Herman Orchestra, the Jazz at Lincoln Center Orchestra, the Carnegie Hall Jazz Band, and hundreds of others. He has been commissioned to transcribe numerous jazz orchestrations for the Smithsonian Jazz Masterworks Orchestra and for artists such as Dave Brubeck and Joe Williams. Two of his transcriptions were performed by the Smithsonian Jazz Masterworks Orchestra at the White House. Lindberg's transcriptions of the Ellington/Strayhorn jazz versions of Tchaikovsky's *The Nutcracker Suite* (nine movements) and Grieg's Peer Gynt Suite (four movements) are published and available through Alfred Publishing, Inc. Each is considered the definitive critical edition of its source material. In 2021, Lindberg was commissioned by Billy Strayhorn Songs, Inc. to produce an accurate transcription of Strayhorn's *Suite for the Duo*, a publication now available through Hal Leonard. In 2022, Lindberg was approached by the Art Institute of Chicago to write a descriptive label for the 1938 Arthur Dove painting, "Swing Music (Louis Armstrong)." His writing is now on display with the painting in the Institute's *Arts of the Americas* gallery on Michigan Avenue in Chicago.

At Wooster, Lindberg directs the WSO and the Wooster Jazz Ensemble and teaches trombone and jazz history.

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## Wooster Symphony Orchestra Graduating Seniors, 2024

Grace Alexandrowski	<i>violin</i>
Ni-Ni Curcione	<i>flute and piccolo</i>
Emma Downing	<i>oboe</i>
Patrick May	<i>violoncello</i>
Emma Shinker	<i>violin</i>

## Wooster Symphony Prizes and Awards

### THE BITSY LOWENSTEIN PRIZE

Noah Hankin	<i>violin</i>
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The Betsy Loewenstein Prize is presented to The College of Wooster student who has displayed outstanding musicianship as a member of the Wooster Symphony Orchestra. This prize is a gift from Dr. Joseph E. Loewenstein and honors the memory of his wife, Betsy.

## Friends of The Wooster Symphony Orchestra

*If you are interested in joining the Friends of the Wooster Symphony Orchestra, please contact Pat Miles at [pbm240@yahoo.com](mailto:pbm240@yahoo.com) or Bev Shaw at [bshaw4522@gmail.com](mailto:bshaw4522@gmail.com).*

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### FRIENDS OF THE WOOSTER SYMPHONY ORCHESTRA MUSICAL ACHIEVEMENT AWARD

Jane Nolte	<i>violin</i>
Anna Puster	<i>oboe</i>
Samuel de los Reyes	<i>violoncello</i>
Ryan Yonek	<i>trombone</i>

### JUDY NIHLEN MUSICAL ACHIEVEMENT AWARD

Will Callender	<i>viola</i>
Emma McKone	<i>double bass</i>
Katrina Palmer	<i>viola</i>
Abby Washinger	<i>bassoon</i>



## Canton Symphony Chorus

### SOPRANO

Nancy BakerCazan  
Mary Lou Batchelder  
Samantha Burchfield  
Carol Butler  
Monique Casteel\*  
Carrie Chumat  
Kylie Collmar  
Elizabeth Crookston  
Karen Crookston  
Coda Derrig  
Catherine Dillon  
Anita Ehmer  
Barbara Elsass  
Annette Foster  
Joanne Fox  
Brenda Horton  
Beth Houze  
Sally Kohring  
Veronica Kreemer  
Janet Michel  
Diane Morrison  
Linda Norton-Smith  
Faye Pokrifka  
Rikki Price  
Chris Reed  
Sylvia Schneider  
Laurie Simmons  
Clara Warner  
Diana Girard White  
Juliann Wolfarth

### ALTO

Eva Airhart\*  
Barbara Bennett  
Laura Caniglia  
Sarah Caniglia  
Suzanne Chapa  
Rebecca DiLiddo  
Patty Dowd Schmitz  
Lesilee Gardiner  
Maxine Hegnauer  
June Henderson  
Dorothy Leeson  
Jane Linville  
Sara Marulli  
Deanna McMaken  
Laurel McNeill  
Ashlinn Meechan  
Shanna Newman  
Kathy Schirra  
Robin Seaton Rokisky  
Heather Shive  
Allison Thompson  
Lamonica Wilkins  
Coralie Yoder

### TENOR

David Brandau  
David Clarke  
Shawn Cook  
Chad Hall  
Mark Kreemer  
Frederick Linxweiler  
Eleanor Manes  
Nathan Maslyk  
Craig Miller  
Dan Mitchell  
Danny Porter  
Merle Smith  
Phil Smith  
Loren Souers

### BASS

Keith Bennett  
Dwight Butler  
Ron Cammel  
Marvin Cox  
Dan Crookston  
Mark Fetzer  
Roger Gray  
Douglas Harmelink  
Martin Horning  
David Rehs  
Aaron Speakman\*  
Jonathon Stuck  
Bradley Swinderman

*\*section lead*

## Wooster Symphony Orchestra

Jeffrey Lindberg, *Music Director*

**108<sup>th</sup> Season**

Daniel D. Parmelee, *Founder*

### VIOLIN I

Jane Nolte, *Co-Concertmaster*  
Noah Hankin, *Co-Concertmaster*  
Gabby Hoo  
Kayla Brent  
Jordanne Semper-Scott  
Anakha Shah  
Emma Shinker  
Grace Alexandrowski  
Marissa Numer  
Cindy Horn  
Peyton Crook  
Kevin Si  
Georgene Recchio

### VIOLIN II

Jessica Stearns, *Principal*  
Luna Gao, *Asst. Principal*  
Steven Tharp  
Kassidy Liles  
Mukta Pillai  
Elizabeth Kotora  
Heather Knowlton  
Meghan Neville  
Alex Markland  
Nurain Amier

### VIOLAS

Will Callender, *Principal*  
Katrina Palmer, *Asst. Principal*  
Mary Odin  
Mark Fulton  
Colin Hoffmann

### VIOLONCELLO

Samuel de los Reyes, *Principal*  
Boris Moscardelli, *Asst. Principal*  
Lily Schmitt  
Patrick May  
Tonda Hockenbury  
Jack Pomfret  
Kiernan Canavan  
Halen Toney

### DOUBLE BASS

Emma McKone, *Principal*  
Patricia Johnston  
Daniel Conwell

### FLUTES

Sabra Aaron, *Principal*  
Ni-Ni Curcione (piccolo)  
Ava Caizzo

### OBOES

Anna Puster, *Principal*  
Emma Downing  
Stuart Franklin

### ENGLISH HORN

Stuart Franklin

### CLARINETS AND BASSET HORNS

Cassandra Adkins, *Co-Principal*  
Danielle Coffinbarger, *Co-Principal*

### BASS CLARINET

Phillip Pollard

### BASSOONS

Abby Washinger, *Principal*  
Kathryn Stockmaster\*

### HORNS

James Harbur, *Principal*  
Henry Mattison  
Rebecca McGown  
Timothy Stewart

### TRUMPETS

Rachel Brandt, *Principal*  
Jim Benschhoff  
Derrick Baum

### TROMBONES

Ryan Yonek, *Principal*  
Timothy Freeze\*  
Douglas Patton

### TUBA

Andrew Tatman

### TIMPANI

Dennis Bartelheim

### PERCUSSION

Drew Andreatta, *Principal*  
Hannah Wells  
Albert Mackey

### HARP

Lydia Haywood

### ORGAN

Jason Metheny

*\*faculty/staff,  
The College of Wooster*





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