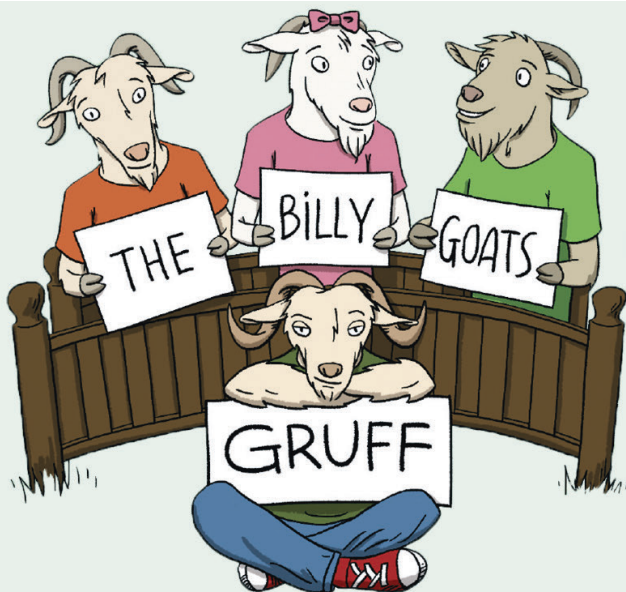


2023/2024 SEASON

the dallas opera™



OCTOBER 14, 2023, AND MARCH 10, 2024



NOVEMBER 12, 2023, AND MARCH 2, 2024

MARGOT AND BILL WINSPEAR OPERA HOUSE

# A MESSAGE FROM THE DIRECTOR OF EDUCATION & THE EDUCATION COMMITTEE CHAIR

Welcome! Nothing makes us happier at The Dallas Opera than bringing generations of people together to enjoy family-friendly opera in a welcoming environment. Thank you for being here—and if you brought your children or your grandchildren or even somebody else’s children, you are part of something important: you are helping pass along an art form that has reached out through the centuries to entertain us, uplift us, and inspire us to think about big ideas and big dreams. Passing the art form to future generations is a central part of the Opera’s mission, and we are so grateful you have chosen to be with us this afternoon.

**Kristian Roberts**, Director of Education  
**Susan Geyer**, Education Committee Chair

## EDUCATION ADVISORY COMMITTEE

Susan Geyer, chair	Pat Mattingly
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LeAnn Binford	Stephanie Miller
Alise Cortez	Dr. Gary Morchower
Devlin DeCutler	Sean Reed
Veronica Diaz	Serena Ritch
Virginia Dupuy	Quincy Roberts
Melinda Imthurn	Betty Suellentrop
Jana Irwin	Marnie Wildenthal

## EDUCATION STAFF

Kristian Roberts, Director of Education  
Rebecca Britten, Education Program Manager  
Christopher A. Leach, Education Production Manager  
Audra Scott, Community Engagement Coordinator

## LAND AND PEOPLE ACKNOWLEDGMENT

Creating a place of belonging for everyone to experience this art form is a vital part of inspiring generations of opera lovers and honoring those who came before us. As an opera company, we are storytellers of the full human experience, and that includes the narratives we share about this land and its people.

We are on the original land of the Caddo, Wichita, and Comanche sovereign nations, whose people faced horrible treatment and policies that forced their removal from the land.

People were also stolen from their homes in Africa, enslaved, dehumanized, and forced to build Dallas through free labor.

While none of us created these conditions, we have the opportunity, responsibility, and honor to uplift these communities through truth-telling, greater connection, and holistic celebration.

Thank you for joining us in acknowledging this land and these peoples.

thedallasopera™  
presents

# The Billy Goats Gruff

Music by W. A. Mozart, G. Donizetti, G. Rossini  
Words and story adapted by John Davies

Saturday, October 14, 2023, and Sunday, March 10, 2024  
Margot and Bill Winspear Opera House at the  
AT&T Performing Arts Center

*Sung in English with Projected English Titles*

## Cast

Lucy

Sarah E. Navy (10/14)  
Sabatina Mauro (3/10)

Ernesto

David Mejia (10/14)  
Karina Buruca-Kunda (3/10)

Dandini

Malcolm Payne, Jr. (10/14)  
Johnny Brown (3/10)

Osmin

Tres Hunter (10/14)  
Travis Wiley McGuire (3/10)

## Creative Team

Director

Ryan Lescalleet

Set and Costume Designer

Tommy Bourgeois

Lighting Designer

Aaron Johansen

Wig & Make-Up Designer

Gigi Coker

Costume Supervisor

Susan Aziz

Music Director

Mary Dibbern

Accompanist

Sara Steele

The performance will last approximately thirty minutes with no intermission.

Projected titles by Jeri Shaffer  
Sets built and painted by Dallas Stage Scenery

Presenting Sponsor



Supporting Sponsors



# SYNOPSIS

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*The Billy Goats Gruff* is a one-act opera adapted from a traditional fairy tale and features music by Mozart, Donizetti, and Rossini.

The story takes place in a forest clearing, along the road between the billy goats' home and school. The road crosses a bridge over a stream, and this bridge is the central focus of all the action. The story begins as three billy goats named Lucy, Ernesto, and Dandini celebrate on their way home from school. From the other side of the bridge, another billy goat named Osmin watches them sing and play. When they begin a game of hide-and-seek, he declares that he will spoil their game. Hearing Osmin's voice, the three billy goats begin to feel afraid, but they reassure each other and begin their game. Dandini is the first to count, and Lucy and Ernesto run off to hide.

Meanwhile, Osmin brags about being a bully. When the three friends return, he hides behind a tree. Then they hear Osmin's voice, asking sarcastically if he can join their game. The three billy goats are afraid and decide to go home, but Osmin declares that he will not allow them to cross the bridge without a fight. He begins calling them names, steals Lucy's doll, and chases them all away. Then he puts up a sign next to the bridge reading "KLOSED" and leaves.

The three friends return, and Ernesto tells Lucy and Dandini that he recognizes Osmin, warning them about all the mean things a bully might do. They decide to avoid the bridge, taking the long way home, but Lucy refuses to leave her doll, which is still "hiding" in the tree on the other side of the bridge.

The three billy goats muster up their courage to cross the bridge and get the doll, declaring that they will teach the bully a lesson. Osmin overhears them and steps onto the bridge, scaring the three friends away.

The three billy goats return again, whispering a plan to tiptoe across the bridge. Meanwhile, Osmin listens from a distance. Ernesto manages to sneak over the bridge to retrieve Lucy's doll. Osmin pops up to scare him and Ernesto is so startled that he throws the doll up in the air. Osmin catches the doll, plays with it in a mocking way, and declares that he will keep it. He puts the doll in the tree and hides again.

From his hiding place, Osmin warns the three billy goats to go away, threatening the doll. Ernesto and Dandini leave to tell an adult about trouble they have been having with the bully, but Lucy still refuses to go anywhere without her doll. She confronts Osmin, asking him to give her doll back. She steps onto the bridge and approaches Osmin to take back the doll. Osmin threatens her and says she's "just a girl," but she does not listen. When Osmin grabs Lucy's arm, she hits him in self-defense, causing him to fall off the bridge. He comes out of the water on the verge of tears, and Lucy reproaches him, telling him never to mess with a mother.

# ARTISTS



**Sarah E. Navy**

Soprano Sarah E. Navy earned her bachelor of music degree in voice performance from Lawrence University in June 2022. As an undergraduate, she sang the title role in Puccini's *Suor Angelica* and performed as a soloist in various works, including the cantata *I Will Lift Up Mine Eyes*. Ms. Navy recently completed the first year of her master's degree in voice performance at Southern Methodist University's Meadows School of the Arts, where she sang the role of Bianca in Britten's *The Rape of Lucretia*. She is now in her second season as an Education Outreach Artist with The Dallas Opera.



**David Mejia**

David Mejia is pursuing his master's degree in voice performance at Texas Christian University in Fort Worth. Across his native Texas, he is a frequent soloist in Handel's *Messiah* and Mendelssohn's *Elijah*. At New York's Lincoln Center this past February, he competed in the American Pops Orchestra NextGen National Voice Competition, placing second in the male vocalist category. Mr. Mejia placed first in the 2023 National Association of Teachers of Singing (NATS) National Student Auditions in San Diego, California. He is a member of various choral ensembles including Orpheus Chamber Singers, Awaken Ensemble, and Pasión RGV (Rio Grande Valley).



**Malcolm Payne, Jr.**

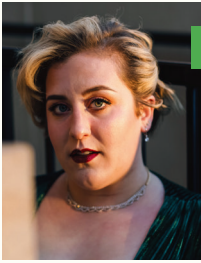
Malcolm Payne, Jr., is an alumnus of the University of North Texas with performance degrees in voice and flute. Mr. Payne made his Dallas Opera mainstage debut as Count Ceprano in *Rigoletto* in 2022. He made his Carnegie Hall debut as a featured soloist with the Turtle Creek Chorale in the world premiere of *Dreamland: Tulsa, 1921*. He is a former Hattie Mae Lesley Resident Artist with Fort Worth Opera, where he originated the role of Stephen Biko in the world premiere of Joe Illick's *Stand Up*. Future engagements include Friar Jean in *Romeo and Juliet* (The Dallas Opera), baritone soloist in Carl Orff's *Carmina Burana* with the Flower Mound Symphony Orchestra, and a guest artist recital in the Warfield Concerts Series.



**Tres Hunter**

Bass Tres Hunter made his international debut as a performer at Hong Kong Disneyland at the age of 22. In the United States, Mr. Hunter has performed with The Dallas Opera (outreach artist), Opera Arlington (Don Alfonso in *Così fan tutte*), and the American Baroque Opera Company, in both comic and dramatic roles. Most recently, Mr. Hunter sang the role of Polifemo in Lites's zarzuela *Acis y Galatea* with American Baroque Opera. He is a frequent concert soloist, performing in Handel's *Messiah* with St. Rita Fine Arts and Bach's Magnificat and *Easter Oratorio* with the Dallas Bach Society. He is a 2022 graduate of University of North Texas in vocal performance.

# ARTISTS



**Sabatina Mauro**

Long Island mezzo-soprano Sabatina Mauro received her master of music degree in vocal performance and opera from the University of North Texas. Most recently at UNT, she appeared as Dinah in *Trouble in Tahiti*, Bianca in *The Rape of Lucretia*, Håta in *The Bartered Bride*, Orfeo in *Orfeo ed Euridice*, Estelle Oglethorpe in *Later the Same Evening*, the title role in *Regina*, Dorabella in *Così fan tutte*, and The Dog in *The Cunning Little Vixen*. Ms. Mauro has performed the title roles in *La Cenerentola* with Red River Lyric Opera and in Rachel Portman's *The Little Prince* at Adelphi University, where she received her bachelor's degree in music. She recently made her Opera Arlington debut as Despina in *Così fan tutte*.



**Karina Buruca-Kunda**

Salvadoran-American mezzo-soprano Karina Buruca-Kunda is a native of Dallas. She earned her bachelor's degree in music education from Dallas Baptist University and both a master's degree and performer's diploma in voice performance from Southern Methodist University's Meadows School of the Arts. She recently performed the title role in SMU's production of *The Rape of Lucretia* and has sung with such programs as Lyric Opera Studio Weimar in Germany and La Musica Lirica in Italy.



**Johnny Brown**

Fort Worth native Johnny Brown has performed with the Fort Worth Opera, Fort Worth Youth Orchestra (Mozart's *Coronation Mass*), and the Houston County Choral Society (Dubois's *Seven Last Words of Christ*). In 2016, he was awarded the Richard E. McGinty Director Emeritus Award at the inaugural Houston Saengerbund Vocal Competition. Mr. Brown's opera roles include Tamino in *Die Zauberflöte* (Music Ministry Conservatory and Opera Breve Vocal Intensive), Ferrando in *Così fan tutte* (Vancouver Summer Opera Workshop), and Andrei in Tchaikovsky's *Mazeppa* (Russian Opera Workshop).



**Travis Wiley McGuire**

This is Travis Wiley McGuire's tenth season performing with The Dallas Opera's Education and Outreach programs; besides Osmin in *The Billy Goats Gruff*, he has also sung the roles of Wolfgang Bigbad in *The Three Little Pigs*, The Trouble Man/Giant in *Jack and the Beanstalk*, and Dr. Dulcamara in *The Elixir of Love*. Mr. McGuire is in his twelfth season with The Dallas Opera Chorus, performing in such productions as *Boris Godunov*, *Norma*, and *Moby-Dick*. In addition to opera, he works as a bardic storyteller. He studied at Abilene Christian University, Southern Methodist University, and University of North Texas.

thedallasopera™

presents

# Pépito

Opera in One Act

Composed by Jacques Offenbach to a libretto by Léon Battu and Jules Moinaux  
English translation and The Dallas Opera Performance Edition by Mary Dibbern  
Based on the integral edition of the opera by Michael Kaye

Sunday, November 12, 2023, and Saturday, March 2, 2024

Margot and Bill Winspear Opera House at the  
AT&T Performing Arts Center

*Sung in English with Projected English Titles*

## Cast

**Manuelita**

Yuhui Yang (11/12)  
Cherisse Williams (3/2)

**Miguel**

Nathan Bowles (11/12)  
Lwazi Hlati (3/2)

**Vertigo**

Seth-Emmanuel Clarke (11/12)  
Dean Willis (3/2)

## Creative Team

**Conductor**

Paolo Bressan

**Director and Stage Manager**

Ryan Lescalleet

**Set and Costume Designer**

Tommy Bourgeois

**Lighting Designer**

Aaron Johansen

**Wig and Make-Up Designer**

Gigi Coker

**Costume Supervisor**

Susan Aziz

**Music Director**

Mary Dibbern

**Accompanist**

Sara Steele

The performance will last approximately one hour with no intermission.

Projected Titles by Jeri Shaffer

Sets built and painted by Dallas Stage Scenery

Presenting Sponsor



Supporting Sponsors



# SYNOPSIS

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Manuelita, the owner of the Blue Bird Hotel, tends to her garden, thinking about P  pito, her betrothed since childhood. She laments his absence, as he is serving in the military in C  diz. Although she has not received a letter from him in four months, or seen him in three years, she has been saving up her hotel profits in order to help P  pito come home sooner so that they can be married.

Meanwhile, Vertigo, a jack of all trades, fluba player, and owner of the Hotel Crocodile (the rival hotel in town), tries to persuade Manuelita to go on a date with him. Steadfast in her devotion to her fianc  , Manuelita rejects Vertigo's advances.

Later, Manuelita sees her old friend, Miguel, who is home from college in Madrid and searching for a wife. They recall their time together as children, and Miguel realizes that he and Manuelita were destined for each other. Miguel tells her that he and P  pito exchange letters and in their latest correspondence, P  pito had informed him that he is getting married. Upon hearing this, Manuelita rejoices because she is now sure that P  pito is still faithful to her.

Always one to stir up trouble, Vertigo secretly tries to convince Miguel that Manuelita will never love him because she is already engaged to Vertigo. But Miguel is not one to give up easily. When they sit down to eat Vertigo's famous g  teau Basque with a glass of apple cider, Miguel makes sure that Vertigo stuffs himself so full that he falls asleep at the table.

With Vertigo out of the way, Miguel expresses his feelings for Manuelita and tells her that if P  pito really cared, he would have never left her. This gives Manuelita pause. However, she maintains that she is completely devoted to her

promise to P  pito and leaves Miguel alone to think about how he has hurt her feelings by speaking ill of P  pito.

Vertigo wakes up and realizes that his leg has fallen asleep. He jumps up from the chair in pain and Miguel says that he deserves it because Vertigo lied about being engaged to Manuelita. Vertigo admits that Manuelita "can't stand" him. Suddenly, he realizes that he is late for a church service in San Sebasti  n where he has promised to play a solo on his fluba! He runs away in a panic.

Manuelita comes out of her hotel. Miguel apologizes and says that he only wants her to be happy. He is so impressed by Manuelita's virtue and loyalty to P  pito that he volunteers to take the young soldier's place in the military so that P  pito may return to marry Manuelita.

When he returns from church, Vertigo, who is also the town's postman, announces that he has just found a letter that P  pito sent to Manuelita over a year ago. Miguel hurries to open it and reads with great joy that P  pito has married another woman!

Manuelita is shocked. How could P  pito betray her? After much deliberation, Manuelita realizes that her loyalty to P  pito was not out of love, but out of the obligation to keep the promise she made so many years ago. Seizing his chance, Vertigo quickly asks Manuelita to marry him, but Manuelita declares she will marry Miguel instead, as her feelings for him are true.

Though unhappy at his own misfortune, Vertigo cannot let a lucrative business opportunity pass him by. He agrees to bake the wedding cake and play his fluba for Miguel and Manuelita, who are ecstatic that they can finally be together.



# ARTISTS

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**Paolo Bressan**

“An ecstatic and talented showman who propelled the responsive orchestra through a churning sea of emotions,” Italian conductor Paolo Bressan is a committed musician and educator, as well as co-founder and general and artistic director of the LacMus International Music Festival at Lake Como, Italy (2017-current). Maestro Bressan has been engaged at the Salzburg Festival, Mecklenburg State Theater in Schwerin, Mariinsky Theatre in St. Petersburg, and appeared at the Théâtre-des-Champs-Élysée in Paris, Vienna Konzerthaus, National Auditorium in Madrid and the National Music Auditorium of Mexico City. In addition to his long tenure at The Dallas Opera (2015-current) as an associate conductor, this season he conducts the family performances of *Pépito* and the National Vocal Competition, and served as assistant conductor to Emmanuel Villaume for *Tosca*, *The Diving Bell and the Butterfly*, *Elektra*, and the People’s Choice Concert. He is also a master teacher at the Hart Institute for Women Conductors.



**Yuhui Yang**

Soprano Yuhui Yang, from Shanghai, China, is a first-year doctor of musical arts student in voice performance at University of North Texas, where she will sing the title role in Massenet’s *Cendrillon*. Previous credits include Frasquita in *Carmen* and Barbarina in *Le nozze di Figaro* with UNT opera, Cupid in *Orpheus in the Underworld* with the Manhattan School of Music, and Zerlina in *Don Giovanni* with Macedonian Opera and Ballet in Skopje, Macedonia. In 2019, she was a soloist in *Liederabend*, a program of the Shanghai Conservatory of Music and Hochschule für Musik Karlsruhe Exchange Program.



**Nathan Bowles**

Tenor Nathan Bowles holds a master’s degree in vocal performance from Southern Methodist University’s Meadows School of the Arts and is continuing his studies in the performance diploma program. He recently performed with The Dallas Opera Orchestra in concert at the Dallas Arboretum; he has performed in the outreach presentation of *The Billy Goats Gruff* and will make his TDO mainstage debut this season as Benvolio in *Romeo and Juliet*. With Western Plains Opera, Mr. Bowles has performed Basilio in *The Barber of Seville*, the Father in *Into the Woods*, and John Styx in *Orpheus in the Underworld*.

# ARTISTS

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**Seth-Emmanuel Clarke**

Dallas resident Seth-Emmanuel Clarke, bass-baritone, earned his master's degree in voice performance from Southern Methodist University's Meadows School of the Arts in May 2023. Mr. Clarke's most recent roles include The King in Martin's *The True Story of Cinderella* and Collatinus in Britten's *The Rape of Lucretia*, both at SMU, and Dr. Dulcamara in Donizetti's *The Elixir of Love* (abridged) at The Dallas Opera. He won first prize in the George Shirley Vocal Competition in 2022. He returned to SMU in the fall of 2023 to begin work on his performer's diploma in vocal performance.



**Cherisse Williams**

Soprano Cherisse Williams has performed Adina in *L'elisir d'amore* and Micaëla in *Carmen* with University of North Texas Opera; Queen of the Night in *Die Zauberflöte* and Gretel in *Hansel and Gretel* with Once Upon an Opera; Nannetta in *Falstaff* with the Midwest Institute of Opera; the Princess in *L'enfant et les sortilèges* and Susanna in *Le nozze di Figaro* (scene) with the Manhattan School of Music; and Sally Hemings in the world premiere of Dana Wilson's *The Wolf by the Ears*. She holds degrees from Westminster Choir College, Ithaca College, and the Manhattan School of Music.



**Lwazi Hlati**

Lyric tenor Lwazi Hlati, of Johannesburg, South Africa, earned a master's degree and a performer's diploma from Southern Methodist University's Meadows School of the Arts. He was a winner in the Song Presentation category in the inaugural Duncan Williams Voice Competition, presented by the New York City Opera and Manhattan School of Music. He has performed the roles of Ferrando in *Così fan tutte*, Fenton in *Falstaff*, Don José in *Carmen*, and Mitch in *A Streetcar Named Desire*. In concert with Fort Worth Opera, he has performed Gastone in *La traviata*, among other roles.



**Dean Willis**

Dean Willis, bass-baritone, holds master's degrees in vocal performance and choral conducting from Southern Methodist University's Meadows School of the Arts. He performed Dulcamara in *The Elixir of Love* with The Dallas Opera's outreach program and Jesus in Bach's *St. Matthew Passion* with the Fort Worth Symphony under Miguel Harth-Bedoya. Other roles include Figaro in *Le nozze di Figaro*, Escamillo in *Carmen*, and Bob in *The Old Maid and the Thief*. Mr. Willis also sings in professional choral ensembles in the Dallas area and is the music minister for the Pleasant Ridge Church of Christ in Arlington.

## PRODUCTION AND MUSIC STAFF (BOTH PROGRAMS)



**Mary Dibbern, Music Director and Pianist**

Pianist Mary Dibbern has been music director of education for The Dallas Opera since 2012. A graduate of SMU, Ms. Dibbern moved to Paris for studies and resided there for 31 years with a successful international career as vocal coach for the Opéra Nationale de Paris and other major venues throughout Europe, Asia, and North America. Ms. Dibbern records for Harmonia Mundi France, Claves, Magelone, Toccata Classics, and JTBProd (Paris). Ms. Dibbern has edited scores for Musik Fabrik (Paris), Classical Vocal Reprints (USA), and Editions Max Eschig (Paris). Her eight books on French vocal repertoire are published by Pendragon Press (New York).



**Ryan Lescalleet, Stage Director**

Ryan Lescalleet starts his twelfth season with TDO where he has directed *Doctor Miracle*, *Jack and the Beanstalk*, *The Elixir of Love*, *Bastien and Bastienne*, *The Billy Goats Gruff*, and *The Three Little Pigs* with TDO's Education Department. During the 2020 pandemic, Ryan helped conceptualize and direct virtual productions of *Doctor Miracle*, *The Bremen Town Musicians*, and *Jack and the Beanstalk*. He has also previously served as company manager and AEA stage manager for Undermain Theatre for multiple seasons.



**Sara Steele, Accompanist**

Sara Steele is a collaborative pianist and vocal coach in the Dallas-Fort Worth metroplex. A Presser Award winner, Ms. Steele has performed at Carnegie Hall as a winner of the chamber music division of the Semper Pro Musica Competition and has accompanied master classes given by Mary Dibbern, Kathy Kelly, and Tamara Wilson. She has performed with the Springfield (Missouri) Symphony Orchestra. She served on faculties of the Colorado Vocal Institute, Music in the Marche, and Brancaloneoni International Music Festival. Ms. Steele is a vocal coach and music director of the Texas Christian University Opera Studio.

**The Perot Foundation Education and Community Outreach Programs are generously supported by the following partners:**

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# 2023/2024 THE DALLAS OPERA ORCHESTRA

## FIRST VIOLIN

Ami Campbell  
*Acting, The Mary Anne Cree.*  
*Concertmaster in memory of*  
*Rosine Smith Sammons*

Grace Kang Wollett  
*Acting Associate*  
*Concertmaster*

Florence Wang Conrad  
*Acting Assistant*  
*Concertmaster*

Amy Faires  
David Miles Wolcott  
Junsoo Park  
Paige Kossuth  
Natalie Floyd  
Samantha Bennett  
Lauren Haseltine^

## SECOND VIOLIN

Kristin Van Cleve  
*Principal*  
Sondra Brudnak  
*Assistant Principal*

Suneetha D'Apice  
Minhee Bae  
Emily Loh  
Seowon Lee  
Diego Campos Medina  
Yuhong Sun

## VIOLA

Liesl-Ann deVilliers  
*Principal*  
Katrina Smith  
*Co-Principal*  
Donna Hall  
Paul Tullis  
Colin Garner  
Meghan Birmingham Vangeli

## CELLO

Mitch Maxwell  
*The Catherine Brackbill*  
*Principal Cello Chair*  
Shawna Hamilton  
*Assistant Principal*  
Eric Forman  
Vilma Peguero  
Esther Seitz  
Craig Leffer

## BASS

William Gowen  
*Principal*  
Michael Lelevich  
*Assistant Principal*  
Steve Brown  
Kirby Nunez

## FLUTE

Helen Blackburn  
*Principal*  
Ebonee Thomas

## PICCOLO

Ebonee Thomas

## OBOE

Gina Ford  
*The Eleanor Ford Penrose*  
*Principal Oboe Chair*  
Stewart Williams

## ENGLISH HORN

Stewart Williams

## CLARINET

Kenneth Krause  
*Principal*  
Danny Goldman  
Forest Aten\*  
Phillip O. Paglialonga^

## BASS CLARINET

Phillip O. Paglialonga^

## BASSOON

John Searcy  
*Principal*  
Shannon Highland

## HORN

Katie Wolber  
*The Linda VanSickle*  
*Principal Horn Chair*  
Jackson Prasifka\*  
Heather Test^  
Stacie Mickens^  
Shelby Nugent

## TRUMPET

John Holt  
*Principal*  
Rick Bogard

## TROMBONE

Tony Baker  
*Acting Principal*  
*The Cece and Ford Lacy*  
*Principal Trombone Chair*  
Timothy Owner^  
Eric Swanson

## BASS TROMBONE

Eric Swanson

## TUBA/CIMBASSO

Jeff Baker  
*Principal*

## TIMPANI

Deborah Mashburn  
*The Joan S. Reisch*  
*Principal Timpani Chair*

## PERCUSSION

Joe Ferraro  
*Acting Principal*  
Drew Lang^

## HARP

Barbara Biggers  
*Acting Principal*

## PERSONNEL MANAGER

Brad Wagner

## MUSIC LIBRARIAN

Shannon Highland

## ASSOCIATE MUSICIANS

### VIOLIN

Elizabeth Elsner  
Jane Escueta  
Kathy Johnson  
Amela Koci  
Inga Kroll

### VIOLA

Desiree Elsevier

### CELLO

Sara Hood

### FLUTE

Lance Sanford

^Substitute, \*On Leave