



lafayette choir

# Madrigal Singers

In Concert  
for the

Kentucky Music Educator's Association  
2009 Conference  
Louisville, Kentucky

Lafayette High School  
Lexington, Kentucky

Presents

Madrigal Singers

Ryan Marsh, Conductor  
Laura Gabbard, Vocal Instructor

In Concert  
For the 2009  
Kentucky Music Educator's Association  
State Convention

January 29, 2009  
Good Shepherd Episcopal Church  
Lexington, KY

February 5, 2009  
Louisville International Convention Center  
Louisville, KY

## **About Lafayette High School**

Lafayette opened its doors in 1939 and was named for Marquis de Lafayette, the famed French general in the Revolutionary War. Lafayette High School is one of five public high schools in Lexington. The school combines a comprehensive high school curriculum with the School for Creative and Performing Arts Magnet Program (SCAPA) as well as a pre-engineering magnet. Lafayette has a strong tradition of excellence and enjoys outstanding alumni and parental support. The school is currently a recipient of the Smaller Learning Communities planning grant awarded to schools for use toward re-thinking how schools work for students.

Lafayette has many alumni who have distinguished themselves in their lives beyond high school. Some notable alumni include actors Harry Dean Stanton and Jim Varney, former Kentucky Governors John Y. Brown, Jr. and Ernie Fletcher, and the Episcopal Bishop, Reverend Gene Robinson, among many others.

## **Music Opportunities at Lafayette**

The music department at Lafayette has a long tradition of excellence in all areas. The Lafayette Marching Band has been the state champion fifteen years of twenty. Lafayette students have a wide variety of fine arts curriculum choices including a number of vocal ensembles, an instrumental program consisting of strings, wind band, percussion, jazz band, piano, and a comprehensive theatre program. Lafayette also offers beginning piano and music technology courses.

As a part of the School of Creative and Performing Arts (SCAPA) program, students can choose a major in music (including voice, band, orchestra, or piano), dance, art, creative writing, and theatre. The SCAPA program is limited to 250 students in all areas and students are chosen by audition. For voice majors, the SCAPA curriculum includes music theory courses, private voice study and ensemble singing. Voice students leave their ensemble rehearsal for private instruction approximately once every two weeks, participate in monthly performance/master classes and semester recitals and juries.

In 2005, Lafayette was recognized as a Grammy Signature School honoring schools across the country for outstanding commitment to the arts.

## **About the Choral Department**

The Lafayette Choral Department serves over 200 students in six choirs and consistently receives distinguished ratings at festivals and competitions. The Lafayette Chorale has performed in concert with the University of Louisville Collegiate Chorale, the University of Kentucky Symphonic Band, and has sung for internationally recognized conductors, Dr. Eph Ehly (Kansas City Conservatory, Ret.), Dr. Anton Armstrong (St. Olaf College), Dr. Jefferson Johnson (University of Kentucky), and Dr. Kent Hatteberg (University of Louisville). The choirs have appeared before the Kentucky Music Educators Conference and tour regularly. Recent tours have included New York City, Orlando, Gatlinburg, and Washington D.C. The choirs have sung at well-known venues including the Basilica of the National Shrine and the White House in Washington D.C. and St. Patrick's Cathedral in New York City.

An important focus of the choral department is individual improvement. This is achieved through a private lesson program entitled Mastering Musicianship funded in part by the Lafayette Chorus Boosters. Nearly forty percent of Lafayette choral students take private voice lessons either at Lafayette or with independent private teachers.

LHS Choral Department graduates a number of students each year who go on to major in music at some of the top colleges and conservatories in the country.

# Fayette County Public Schools

701 East Main Street, Lexington, Kentucky 40502 • (859) 381-4100 • www.fcps.net



"It's About Kids"

*Stu Silberman*  
Superintendent

January 14, 2009

Dear Music Educators:

The honor of performing for the Kentucky Music Educator's In-service Conference is most deserving of the Lafayette High School Madrigals. The dedication and hard work of these students, under the direction of Ryan Marsh, will be evident in their shining performance.

Our young musicians will long remember their honor and experience as they continue to affirm their commitment to vocal music. The Fayette County Public Schools focus on developing patrons of the arts is strong, with our students and staff being highly dedicated and willing to work hard to develop musical talents.

I know you will enjoy the wonderful sounds of the Lafayette High School Madrigals and best wishes for a productive conference.

Sincerely,

Stu Silberman  
Superintendent

SS/ckn



## Lafayette High School

401 Reed Lane  
Lexington, KY 40503  
Phone (859) 381-3474 Fax (859) 381-3487

January 2009

Dear Friends,

We are very proud of our Lafayette High School students who have been invited to perform at the annual KMEA convention. We recognize that this is an important honor for both conductor and choir. These honors come because of the hard work and dedication of our students and staff.

Lafayette High School and the Fayette County Public School system support our students in the arts and the work of the Kentucky Music Educators Association. We are fortunate that our community understands and encourages the development of a quality arts education.

Thank you for the opportunity for our students to share their work and to learn from the work of others around the state.

Sincerely,

Vicki Ritchie  
Principal

### Administration

Vicki Ritchie, Principal ♦ Verna Clemons, Associate Principal ♦ Mike Henderson, Associate Principal  
Stephanie McDermott, Associate Principal ♦ Sally Adams, Head Counselor



### **Ryan Marsh, Director of Choirs**

Ryan Marsh is a native of Floyd Knobs, Indiana and attended the University of Louisville School of Music from 1997 to 2003 where he earned the Bachelor of Music Education degree in Choral Music, Piano and Voice, and the Master of Music Performance degree in Choral Conducting. His primary choral conducting study was with Dr. Kent Hatteberg. While at UofL he sang in the UofL Collegiate Chorale and Cardinal Singers.

Mr. Marsh moved to Lexington to be the choral director at Lafayette in 2003. He holds professional memberships to the American Choral Director's Association (ACDA), Music Educator's National Conference (MENC) and regularly attends state, regional, national and international conventions and seminars. Mr. Marsh has an interest in international choral music and has attended and sung in international choral competitions. In 2003 he attended the Bavarian Music Akademie Summer Conducting Seminar in Marktoberdorf, Germany where he studied with Professor Peter Erdei. He also serves as an adjudicator for Kentucky Music Educators Association (KMEA) contests and festivals. Ryan is a staff member of the Kentucky Ambassadors of Music European program and represents the Central Kentucky region. Along with his wife, Tiffany (director of choirs at Western Hills High School, Frankfort), they serve as the Lexington district all-state chorus chair. Mr. Marsh was elected State Choral Chair-Elect for the Kentucky Music Educator's Association in 2007 and will serve as State Choral Chair in 2010 and 2011.

Mr. Marsh is proud to direct the Lafayette Chorale, Singers, Madrigals, and Men's Chorus. In addition to his choirs, he also teaches AP Music Theory and Introduction to Music Technology. Mr. Marsh led Lafayette through the process of becoming a nationally recognized Grammy Signature School in 2005. He also serves as the music department chair at LHS.

### **Laura Gabbard, SCAPA Vocal Instructor**

Laura Gabbard is a native of Mt. Sterling, KY where she graduated from Montgomery County High School. Ms. Gabbard is a graduate of Morehead State University where she completed both her undergraduate and graduate degrees. As an undergraduate, she received her Bachelor of Music Education as a piano major on the choral/vocal education track of study. She also received the Master of Music degree while studying music education and choral conducting. While completing her graduate degree, she studied choral conducting privately with Dr. Greg Detweiler, director of choral activities at MSU. She also served as a graduate assistant for the choral music department at MSU. Ms. Gabbard has completed training in Levels I and II of the Kodaly philosophy of music literacy and education.

She began her teaching career in 2002 at Southern Middle School, Fayette County, where she was responsible for general music classes, grades 6-8, as well as the 6th, 7th and 8th grade choirs. She has also had a private piano and voice studio since 1996. For many years, Ms. Gabbard has served as an accompanist for various choirs, soloists (both vocal and instrumental), and musical productions. She also serves as a church musician both as a pianist as well as a vocalist.

Ms. Gabbard is delighted to be a part of the SCAPA/Lafayette faculty. She conducts the Women's Chorus and the Swing Choir as well as teaches SCAPA vocal majors, Musicianship I, and Beginning Keyboarding.

## Personnel

### Soprano

Gabrielle Barker (11) *SV*  
Katherine Bennett (10) *SV*  
Hannah Brockman (12)  
Erin Brown (12) *SD*  
Becca Howell (12) *SD*  
Sarah Hutchinson (12)  
Emily Lee (12) *SD*  
Ellen Trammel (12)  
Emily Woods (12)

### Tenor

Jimmy Betts (11) *SD*  
Troy Carman (12)  
Lucas Hansen (11) *SD*  
John Krebs (12) *SV*  
Elliott Mattox (11)  
Stephen Rodriguez (12)  
Tyler Stahl (11) *SD*

*SV* = SCAPA Voice Major  
*SS* = SCAPA Strings Major  
*SB* = SCAPA Band Major  
*SD* = SCAPA Drama Major

### Alto

Shannon Baker (12)  
Catherine Christian (12)  
Jami Hart (11) *SV*  
Hannah Johnson (11) *SS*  
Morgan Sabel (12)  
Erin Wade (12)  
Leah Watkins (12)  
Hannah Yates (11) *SV*

### Bass

Pete Canon (12)  
Will Huffer (12)  
Andrew Miller (11) *SV*  
Taylor Smith (12)  
Ryan Story (12) *SV*  
Blake Sugaman (11) *SD*  
Woodford VanMeter (11) *SD*

## About the Madrigal Singers

The Madrigal Singers are primarily juniors and seniors often enrolled in the course as their second choral ensemble. The group performs chamber music, madrigals, and high quality choral repertoire from all time periods and styles. The Lafayette Madrigal Singers compete annually in the University of Louisville Margaret Comstock Chamber Choir Competition and have won first place three times. The Madrigals pride themselves in singing a variety of foreign languages and a repertoire of entirely *a cappella* music.

## Program

Warm-up Leonard Bernstein

Cantate Domino canticum novum (SWV 81) Heinrich Schütz



Verlorene Jugend from Fünf Gesänge, Op 104, n 4 Johannes Brahms

Weep, O Mine Eyes John Bennet

Sagastipean Javier Busto

Heiße, Kathreinerle Gunther Erdmann  
I. Tanz mir nicht mit meiner Jungfer Käthen



“Suite” de Lorca, Op 72 Einojuhani Rautavaara  
II. El Grito  
III. La Luna asoma

Katherine Bennett, solo



Sanctus Jan Sandström

Libera Me Lajos Bárdos



Suíte Nordestina Ronaldo Miranda  
I. Morena bonita  
II. Dendê trapιά

## Program Notes, Texts and Translations

### Warm-up (America)

Leonard Bernstein (1918-1990)

Leonard Bernstein's *Mass for Theatre Singers* is not a liturgical work, but a product of the emotionally charged times during which it was written. The mass was commissioned by the Kennedy Center and written during the Vietnam War and just after Woodstock. The work was a collaboration between Bernstein and famed *Godspell* composer Stephen Schwarz. The work was controversial and drew criticism from the Catholic church for vulgar language and irreverence to religious ritual. Bernstein's compositional technique combines elements such as electronic tapes, amplified guitars, keyboards, rock singers and a chorus of 'street people.'

### Cantate Domino canticum novum (SWV 81) (Germany) Heinrich Schütz (1585-1672)

Heinrich Schütz is the most important German composer of the 17<sup>th</sup> century whose style was influenced by his teacher Gabrieli (including polychoral works), and Monteverdi. He wrote almost exclusively sacred works. *Cantate Domino* was published in *Cantiones sacræ*, 1625, a collection for four voices which includes forty motets. This collection was written in the traditional *stile antico* and used texts from a popular Lutheran prayer book of the time. Almost all of his motets were intended for a cappella performance, yet because of pressures from publishers, he added figured bass lines.

Cantate Domino canticum novum:  
laus eius in ecclesia sanctorum.  
Laetetur Israel in eo, qui fecit eum:  
et filiae Sion exultent in rege suo.  
Laudent nomen eius in choro: in tympano,  
et psalterio psallant ei.

Sing to the Lord a new song,  
his praise in the church of saints.  
Let Israel be joyful in him, that made him:  
and let the daughters of Sion rejoice in their king.  
Let them praise his name in dance: on timbrel,  
and psaltery let them sing to him.

### Verlorene Jugend (Germany)

Johannes Brahms (1833-1897)

*Fünf Gesänge*, Opus 104 is Brahms's final set of secular choral pieces (1885-88). Brahms's love of folk song and folk poetry were a significant influence in his vocal works and is evident here. The theme of this set has been described as "resigned acceptance of the realities of a lonely old age." The mood grows increasingly darker through each movement of *Fünf Gesänge*. In many of his works, Brahms is fascinated with the theme of lost love and youth as well as the metaphor of autumn of life as old age. This can be seen directly in the text of *Verlorene Jugend*.

Brausten alle Berge, sauste rings der Wald –  
meine jungen Tage, wo sind sie so bald?

Jugend, teure Jugend, flohest mir dahin;  
O du holde Jugend, achtlos war mein Sinn!

Ich verlor dich leider, wie wenn einen Stein  
jemand von sich schleudert in die Flut hinein.

Wendet sich der Stein auch um in tiefer Flut,  
weiß ich, daß die Jugend doch kein gleiches tut.

Raging on the mountains, Stormed through the forest,  
my days of youth, where have they gone so soon?

Youth, precious youth, has fled from me;  
O sweet youth, careless was my mind!

Sadly, I have lost you, like a stone  
someone tossed into the deep.

Though the stone may turn around in the stream,  
I know that youth does not do the same.



## Weep, O Mine Eyes (England)

John Bennet (1575-1614)

English composer, John Bennet, is best known for his madrigals. And almost nothing is known about his life. In his book of madrigals, Bennet used texts from existing madrigal collections set to his own musical material. He was well-versed in the English madrigal tradition and modeled his work after such composers as Weelkes, Wilbye, and Morley. *All Creatures Now*, Bennet's Oriana madrigal included in this collection demonstrates a festive contrast to the sorrowful setting of *Weep O Mine Eyes*. *Weep, O Mine Eyes* is an homage to John Dowland, quoting part of his most famous ballad, *Flow my Tears*.

## Sagastipean (Spain)

Javier Busto (b. 1949)

Javier Busto is a practicing medical doctor and internationally recognized choral conductor, clinician and composer. Busto says of Sagastipean: "The music is divided in three sections with different atmospheres. In the introduction, a man is sleeping calmly looking at the sky and his dream turns into a dance. In the second verse, the man makes a comparison between the five medlar stones and the five sorrows of his heart. But gradually he starts to feel happy and sings a lively song. The last section is a lovely melody which transports him to a deep dream using nonsense lyrics: Jir, jir... mi...zanka mar..."

Sagastipean hortzaz gora, ah!  
Belarrak bizkarra guri,  
sagar lorak xuritan lehertu  
gau edemaren zauri,

Mizperalek bost hezur ditu  
bost pena nere bihotzak  
bost adarrek bost sagar lora, jir ir  
bost izar lotsak.

Kopla kanta, airia dantza  
zorion eta nahigabe  
gau giroa ederra da ta, ama ez naiz logale.  
Jir, jir...mi zanka mar.....

In the apple tree field, lying on my back, ah!  
The grass caressing my back,  
the blossoms of the apple tree in white they blossom  
wounds of a beautiful night,

The medlar has got five stones.  
five sorrows in my heart,  
the five boughs have five blooms,,jir jir,  
five ashamed stars.

Let's sing a couplet, let's dance,  
joys and sadness,  
the night is good, mother, I'm not sleepy.  
Jir, jir...mi zanka mar.....

## Heia Kathreinerle (Germany)

Gunther Erdmann (1939-1996)

Gunther Erdmann was trained as a tradesman, as a shoemaker, but discovered his love of music at an early age. He studied music and composition at the Hanns Eisler Music University in Berlin and became a free-lance composer. In the mid 1960's he became the musical director and conductor of the child and youth ensembles at the school for talented youth in Berlin. In his role as musical director, he composed specifically for young musicians and sought opportunities for collaboration with young choirs. Erdmann's compositional style is tonal and accessible. Erdmann also has credits as a film and stage composer as well as a German and international folk song composer. Erdmann's folk song influence is apparent in *Heia, Kathreinerle*.

Tanz mir nicht mit meiner Junger Kthen,  
sonst tanz ich mit deiner lieben Greten.  
Ich tanz mit wem ich will, mit wem ich will, basta,

Sonst scherz ich mit deiner lieben Greten.  
Scherz du nur mit meiner lieben Greten,  
so tanz ich jetztund mit Jungfer Kthen.

Lass mir, was mein werden soll,  
lieber Bruder, hrst du wohl!  
Sei zu frieden, Lass deschehn,  
fhre mich die lng die Quer!

Auf und nieder, hin und her!  
Willst du haben meine gunst,  
eins ums ander, nichts umsonst!  
Ich tanz, mit wem ich will, basta!

Do not dance with my young Kthen,  
otherwise, I will dance with your dear Greten.  
I dance with whom I want, basta! (end of discussion)

Otherwise, I will flirt with your dear Greten.  
Just joke with my dear Greten,  
while I will dance with your Kthen.

Leave to me what is mine,  
hear me, dear brother!  
Leave me at peace, let it go.  
do not lead me astray!

Up and down, back and forth!  
If you want my favor,  
one for the other, nothing is free!  
I dance with whom I want, basta!

## “Suite” de Lorca (Finland)

Einojuhani Rautavaara (b. 1928)

Finnish composer, Einojuhani Rautavaara (b. 1928) was born in Helsinki. He studied composition with such notable composers as Sibelius, Vincent Persichetti (Juilliard), and Aaron Copland (Tanglewood). His compositional output includes eight symphonies, ten concertos, six operas, numerous choral/orchestral works, and chamber, piano and choral works. Rautavaara is known for serial techniques. His work is also influenced by mystical writings, which is evident in his frequent use of angel imagery.

Federico Garcia Lorca is widely considered Spain’s most important poet and dramatist. Lorca was a contemporary and colleague of Salvador Dali as well as other important artists of the early twentieth century. Lorca maintained a fascination with folklore and gypsy music that influenced his poetry.

“Suite” de Lorca is Rautavaara’s most popular work for chorus. “El Grito” (The Scream) and “La luna asoma” (the moon rises) are the two middle movements from Rautavaara’s “Suite” de Lorca. Rautavaara attempts to create images of the poetry through text painting effects. In “El Grito,” the scream motive is apparent. “La luna asoma” is characterized by a haunting solo sung by soprano and ascending melodic text painting effects.

### *El Grito* (The Scream)

El eclipse de un grito vade monte a monte.	The eclipse of a scream echoes from mountain to mountain.
Desde los olivos será un arco iris negro sobre la noche azul. ¡Ay!	From the olive trees comes a black rainbow over the blue night.
Como un arco de viola el grito ha hecho vibrar largas cuerdas del viento.	Ay! Like the viola’s bow, the scream vibrates long strings of wind.
Las gentes de las cuevas a somansus velones. ¡Ay!	The people of the caves don their long veils. Ay!

### *La luna asoma* (The moon rises)

Cuando sale la luna se pierden las campanas y aparecen las sendas impenetrables.	When the moon slowly rises, the fields fade; and impenetrable paths appear.
Cuando sale la luna el mar cubre la tierra.	When the moon slowly rises, the sea covers the earth.
El corazón se siente isla en el infinito.	And the heart feels like an island in infinity.
Nadie come naranjas bajo la luna llena.	No one eats oranges under the full moon;
Es preciso comer fruta verde y helada.	now one must eat cold, green fruit.
Cuando sale la luna de cien rostros iguales, la moneda de plata solloza en el bolsillo.	shows its hundred equal faces, and the silver coin sobs softly in its pouch.

## Sanctus (Sweden)

Jan Sandström (b. 1954)

Jan Sandström (b. 1954) is one of the most frequently performed Swedish composers. Sandström has said that he wishes to write music akin to the novels of John Steinbeck – beautiful and accessible on the surface but possessing great depth. His music is described as possessing romantic traits and colorful tonal language. Sandström’s output has been recognized largely for his orchestral and operatic works, yet he has composed a number of solo vocal and choral works. His style, as evident in this Sanctus (1994), is referred to as “mystical minimalism.” The short, repetitive phrases marked by interspersed silence create a contemplative and serene setting of this often joyfully set text.

Sanctus, Sanctus, Sanctus	Holy, holy, holy,
Dominus Deus.	Lord God.
Pleni sunt caeli et terra gloria tua.	Heaven and earth are full of your glory.

## Libera Me (Hungary)

Lajos Bárdos (1899-1986)

Hungarian composer, Lajos Bárdos studied at the Budapest Academy of Music with other great musicians such as Kodály. Along with Kodály, Bárdos was interested in promoting Hungarian folk song through choral music. This setting of *Libera Me*, depicting the day of judgment is particularly vivid and fiery. Bardos's setting is notable for its distinct and often jarring contrasts in character from section to section. The *libera me* text is not actually a part of the liturgical Requiem Mass, but is sung as a responsory during the burial rite. It repeats two sections of text from the Requiem Mass and is, therefore, often included in musical settings by composers.

Libera me, Domine, de morte aeterna,  
in die illa tremenda,  
quando caeli movendi sunt et terra:  
dum veneris judicare saeculum per ignem.

Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura ira.

Dies irae, dies illa, calamitatis et miseriae,  
Dies magna et amara valde.  
dum veneris judicare saeculum per ignem.

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.

Deliver me, O Lord, from death eternal,  
on that day of terror:

when heavens and earth are moved,  
when you come to judge the world by fire.

I am seized by trembling, and I fear  
until the judgement comes, and the coming wrath.

That day, day of wrath, day of calamity and misery,  
momentous day and exceedingly bitter,  
when you come to judge the world by fire.

Rest eternal grant to them, Lord,  
and let perpetual light shine on them.

## Suíte Nordestina (Brazil)

Ronaldo Miranda (b. 1948)

Ronaldo Miranda was born in 1948 in Rio de Janeiro, Brazil. He holds graduate and undergraduate degrees in piano and composition from the Universidade Federal do Rio de Janeiro and the Universidade de Sao Paulo. In 1974, Miranda started his professional career as music critic for the *Jornal do Brasil*, a well-known newspaper from Rio. It wasn't until 1977 that he decided to dedicate himself more intensely to composition. He has since produced a significant group of works for various instruments and voices, in many different genres and forms – including solo and choral works, cantatas, and the opera *Dom Casmurro*, premiered in 1992. His works have been published in Brazil and abroad and have been performed in Denmark, Sweden, Germany, Hungary, Italy, England, Switzerland, Argentina, and the United States.

Miranda finished his *Suíte Nordestina* in 1982. In that same year, the work received an award at the Concurso Nacional de Arranjos Corais de Musica Folclorica Brasileira, promoted by the Fundacao Nacional de Arte. *Suíte Nordestina* (Northeastern Suite) is a four-movement choral suite freely based on folk melodies from Northwestern Brazil. Because of its folk content, the arrangements have certain nationalist flavor with simple harmonies and syncopated rhythmic patterns. It is also interesting to notice the presence of the embolada style in the second and fourth movements. Embolada is a poetic-musical process from the coastal areas of the Northeastern Brazil characterized by a somewhat declamatory melody, very fast and repetitive rhythmic passages, and a comical text. -earthsongs

### I. Morena Bonita

Morena bonita, o que vem vê?  
O sol nasceu, virou, pendeu . . .

Beautiful brunette, what have you come to see?  
The sun rose, turned, but is already set . . .

### II. Dende Trapia

Coco dendê trapiá tá no jeitinho de embolá!  
Segunda-feira fui à grade da cadeia,  
Lá vi eu a coisa feia a bala dentro trovejá.  
Cabra danado, se não tem corage eu tenho  
de pegá cabra na faca  
e amarrá sinhô no engenho.

Dende trapia coconut is about to fall!  
Monday I went to the jailhouse.  
There I saw the "ugly thing" fire a gun.  
Bad guy, if you don't have the courage, I do,  
to take him by force  
and tie him to the mill.

# Acknowledgements

## **Fayette County Public Schools**

Stu Silberman, Superintendent

### *School Board Members*

Becky Sagan, Chair

John Price

Amanda Ferguson

Melissa Bacon

Kirk Tinsley

## **Lafayette High School Administration**

Vicki Ritchie, Principal

Michael Henderson, Associate Principal

Verna Clemons, Associate Principal

Stephanie McDermott, Associate Principal

## **Lafayette/SCAPA Music Department**

Ryan Marsh, Department Chair

Laura Gabbard, Vocal Instructor/Director, Music Theory

Charles M. Smith, Director of Bands

Dr. Terry Magee, Assistant Band Director

Brian Lewellen, Jazz Band Director

John Willmarth, Percussion Director

Jennifer Grice, Orchestra Director

Frederick Speck, Assistant Orchestra Director

Dave Gillespie, Piano

Millie Fields, Music Theory

## **Thank You**

Lafayette Chorus Boosters

Chaperones and Parents





lafayette  choir

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