



# University of North Texas Baroque Orchestra and Vox Aquilae

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Paul Leenhouts & David Štech, conductors

Allen Hightower & Kenneth Sieloff, conductors

Arash Noori, director of Plucked Ensemble

present

CHACONNES & PASSACAGLIAS  
works by J.S. Bach, Lully, Muffat, Pez, Rittler & Weiss

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Friday, April 12, 2024  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

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*Eight hundred twenty-third program of the 2023–2024 season  
Photography and videography are prohibited*

## PROGRAM

Ciaconna in C Major (before 1675).....Philipp Jakob Rittler (c. 1637–1690)  
CIACONNA à 7 | 2. Clarini | 1. Violino  
| 3. Viole | 1 Violone ò | Cembalo  
| Auth. Ph. Jac. Rittler | 78  
Arcibiskupský zámek - Hudební  
sbírka, Kromeríž, A 837

**UNT Baroque Orchestra • David Štech, conductor**  
**Soloists: Bradley Swanson & Joseph Williams - trumpet**  
**Principal: André Daniel**

from *Cantata "Nach dir, Herr,  
verlanget mich,"*

BWV 150 (c. 1707) ..... Johann Sebastian Bach (1685–1750)  
[caption title, p. 1:] Partitura.  
Nach dir Herr verlanget | mich.  
a 8. | 2 Violini | Fagotto ex D.  
4 Voci | Basso Continuo [right:] di J. S. Bach | Poss: CFP 1753  
First performance: 1704-07 in Arnstadt  
Staatsbibliothek zu Berlin – Preußischer  
Kulturbesitz, Mus.ms. Bach P 1044

7. Chor (Ciaconna): "Meine Tage in dem Leide"

**UNT Baroque Orchestra & Vox Aquilae • Kenneth Sieloff, conductor**  
**Soloists: Emma Garcia - soprano, Brianna Nelson - alto,**  
**David Ferguson - tenor & David Štech - bass**  
**Principal: Karim Ayala Pool**

from *Sonata in G minor*, WeissSW 14.6.....Sylvius Leopold Weiss (1687–1750)  
[Untitled]  
British Library, London, Ms. Add. 30387, 64v

VI. Ciacona

**Plucked Ensemble • Arash Noori, director**  
**Gabrielle Logan - harp**  
**Jonno Garver and April Seals - lute**  
**Arash Noori - archlute**  
**Sergio Hernandez Felix - baroque guitar**  
**Chazz Miceli and Braydon Stonecipher - theorbo**

from *Cantata "Weinen, Klagen,  
Sorgen, Zagen,"* BWV 12 (1714) ..... Johann Sebastian Bach (1685–1750)  
Dom. Jubilate. Concerto à 9. 5 Strom.  
4. voci. 'Weinen, Klagen, sorgen, zagen, -  
| v. J. S. Bach. (s. orig. Part.) |  
First performance: 1704-07 in Arnstadt  
Staatsbibliothek zu Berlin - Preußischer  
Kulturbesitz, Mus.ms. Bach St 109

2. Coro (Ciaccona): "Weinen, Klagen, Sorgen, Zagen"

**UNT Baroque Orchestra & Vox Aquilae • Allen Hightower, conductor**  
**Principal: Emma Milian**

from *Sonata No. 5 in G Major* (1682) .....Georg Muffat (1653–1704)  
ARMONICO TRIBUTO, Cioè Sonate  
di Camera commodissime a pocchi,  
ò a molti stromenti: [...] M. DC. LXXXII.  
In SALSBURGO, | Nella stampa di  
GIOU: BATT. MAYR Stampatore | di S. A. Rma.  
Bibliothèque nationale de France, Paris, VM7-1482

V. Passagaglia

**UNT Baroque Orchestra • Paul Leenhouts, conductor**  
**Principals: Emma Milian & Lucas Gabriel Furtado**

--Intermission--

from *Concert pastorella* .....Johann Christoph Pez (1664–1716)  
Concert pastorella con due flutts ... a 7  
Universitätsbibliothek, Rostock,  
Mus.Saec.XVII:38/29

VI. Passacaglia

**UNT Baroque Orchestra • Paul Leenhouts, conductor**  
**Soloists: You Yang & Jessica Wu - baroque flute**  
**Principals: Karim Ayala Pool & Emma Milian**

from *Amadis, tragédie mise en  
musique* (1684) .....Jean-Baptiste Lully (1632–1687)  
AMADIS TRAGÉDIE, MISE EN MUSIQUE  
Par Monsieur de Lully, Escuyer, Consellier  
[...] A PARIS, | Par CHRISTOPHE BALLARD, [...]  
M. DC. LXXXIV. | AVEC PRIVILEGE DE SA MAJESTÉ  
Sing-Akademie zu Berlin, Notenarchiv, Staatsbibliothek  
zu Berlin - Preußischer Kulturbesitz, 55 Depos SA 1133

Chaconne, Act V, scene 5

**UNT Baroque Orchestra & Vox Aquilae • Paul Leenhouts, conductor**  
**Soloists: Maryn West - soprano, Graham Day - alto**  
**& Avery Sanderlin - bass**  
**Principal: Karim Ayala Pool**

All works edited by Paul Leenhouts

**Johann Sebastian Bach - "Nach dir, Herr, verlanget mich"**

Meine Tage in den Leiden  
Endet Gott dennoch zur Freuden;  
Christen auf den Dornenwegen  
Führen Himmels Kraft und Segen

My days in suffering  
God will nevertheless end in joy;  
Christians upon the thorny pathways  
are led by Heaven's power and  
blessing.

Bleibet Gott mein treuer Schatz,  
Achte ich nicht Menschenkreuz;  
Christus, der uns steht zur Seiten.  
Hilft mir täglich sieghaft streiten.

If God remains my dearest treasure,  
I need not heed mankind's cruelty;  
Christ, who stands by our side,  
Helps me daily fight to victory.

**Johann Sebastian Bach - Cantata  
'Weinen, Klagen, Sorgen, Zagen'**

Weinen, Klagen,  
Sorgen, Zagen,  
Angst und Not  
Sind der Christen Tränenbrot,  
Die das Zeichen Jesu tragen.

Weeping, wailing  
Grieving, fearing,  
Dread and need  
Are the Christians' tearful bread,  
Them the sign of Jesus bearing.

**Jean-Baptiste Lully - Chaconne  
from Amadis**

GRAND CHŒUR  
Chantons tous, en ce jour,  
La gloire de l'Amour.  
Gardez-vous bien de briser vos  
chaînes,  
Vous, qui souffrez de cruelles peines,  
Ne cessez point d'être constants,  
Et vous serez contents.

LARGE CHORUS  
Let us all sing this day  
of the glory of Love.  
Beware of breaking your bonds,  
you who suffer cruel anguish.  
be forever constant,  
and you will be happy.

PETIT CHŒUR  
Nous devons suivre  
Des lois qui doivent nous charmer;  
Ce n'est pas vivre  
Que vivre, sans savoir aimer.

SMALL CHORUS  
We must obey  
laws that must charm us;  
living without truly loving  
is not living at all.

FLORESTAN, parlant à Corisande  
Tout suit nos vœux,  
Rien ne trouble notre vie,  
Des plus beaux nœuds  
Pour jamais l'Amour nous lie;  
Je puis vivre pour vous,  
Que mon bonheur est doux!

FLORESTAN, speaking to Corisande  
Everything follows our wishes  
nothing troubles our lives.  
Love binds us forever  
with the fairest of bonds.  
I can live for you,  
how sweet is my happiness.

CORISANDE parlant à Florestan  
Il n'est plus temps de répandre  
des larmes,  
Nous aimerons désormais sans  
alarmes;  
Que de plaisirs ! que de beaux jours  
Vont s'offrir à nos amours!

GRAND CHŒUR  
Tout charme ici nos yeux,  
Où peut-on être mieux?

PETIT CHŒUR  
Où peut-on être mieux  
Que dans ces beaux lieux?

GRAND CHŒUR  
Les plus charmants plaisirs  
Suivront tous nos désirs.

PETIT CHŒUR  
Les parfaites douceurs  
Sont pour les tendres cœurs.

UN HEROS  
Jouissons à jamais  
De la douce paix  
Qui nous appelle.  
Jouissons à jamais  
De la douce paix  
D'une amour fidèle.

GRAND CHŒUR  
C'est assez d'entreprendre  
De faire un beau choix;  
Il suffit qu'un cœur tendre  
S'engage une fois.

CORISANDE  
Quel tourment quand l'amour est  
extrême,  
De trembler pour l'objet que l'on  
aime!  
Quel plaisir de se voir hors d'un  
mortel danger!  
Quand les maux sont finis, qu'il est  
doux d'y songer!

GRAND CHŒUR  
A la fin nous aimons, sans rien  
craindre.

CORISANDE, speaking to Florestan  
The time for tears is past,  
now we shall love without fear.

What pleasures, what fine days  
are going to be offered to our love!

LARGE CHORUS  
Everything here charms our eyes;  
where might we be better?

SMALL CHORUS  
Where might we be better  
than in this beautiful spot?

LARGE CHORUS  
The most charming pleasures  
will follow all our desires.

SMALL CHORUS  
The perfect comforts  
are for tender hearts.

A HERO  
Let us forever enjoy  
the sweet peace  
that beckons us.  
Let us enjoy forever  
the sweet peace  
of a faithful love.

LARGE CHORUS  
It is enough to begin  
by making a fair choice;  
a tender heart needs  
to commit itself but once.

CORISANDE  
What torment, when love is extreme,  
to tremble for the object of one's  
love!  
What pleasure to see that one is out  
of a mortal danger!  
How sweet to think upon hardships  
now of the past!

LARGE CHORUS  
In the end, we love without fear.

Ce n'est plus la saison de nous plaindre.  
On fuirait les amours,  
S'ils gémissaient toujours.

CORISANDE, UN HEROS ET FLORESTAN  
Un tendre amour ne plaît pas moins  
Lorsqu'il tourmente;  
Plus un plaisir coûte de soins,  
Plus il enchante.  
Que le bonheur est charmant  
Après un long tourment!

GRAND CHŒUR  
Mille jeux innocents  
Vont enchanter nos sens.

CORISANDE, UN HEROS ET FLORESTAN  
Mille jeux innocents  
Vont enchanter nos sens.

UN HEROS  
Amants inconstants, n'espérez pas  
De jouir d'un sort si plein d'appas.

GRAND CHŒUR  
Loin de nous, infidèles,  
Fuyez loin de nous,  
Ces demeures si belles  
Ne sont pas pour vous.

CORISANDE  
Au milieu d'un tourment sans égal,  
L'Amour sait plaire;  
Il lui faut pardonner tout le mal  
Qu'il nous veut faire.  
Je n'ai point de regret aux pleurs  
que j'ai versés,  
Le bonheur qui les suit les  
récompense assez.

GRAND CHŒUR  
Chantons tous, en ce jour,  
La gloire de l'Amour.  
Gardez-vous bien de briser vos chaînes,  
Vous, qui souffrez de cruelles peines,  
Ne cessez point d'être constants,  
Et vous serez contents.

It is unseasonable to complain.  
one would flee cupids  
were they forever complaining.

CORISANDE, ONE OF THE HEROES AND FLORESTAN  
A tender love is no less pleasing  
when it torments;  
the more cares a pleasure costs,  
the more it is enchanting.  
How charming is happiness  
when it comes after long torment!

LARGE CHORUS  
A thousand innocent sports  
are going to enchant our senses.

CORISANDE, ONE OF THE HEROES AND FLORESTAN  
A thousand innocent sports  
are going to enchant our senses.

ONE OF THE HEROES  
Inconstant lovers, hope not  
to enjoy a fate so full of charms.

LARGE CHORUS  
Begone, faithless ones,  
flee far from us!  
These fair abodes  
are not for you!

CORISANDE  
Even in extreme torment,  
Love knows how to please.  
We must forgive him  
for all the harm he seeks to do us.  
I have no regret for the tears I shed;  
the happiness that follows is reward  
enough.

LARGE CHORUS  
Let us all sing this day  
of the glory of Love.  
Beware of breaking your bonds,  
you who suffer cruel anguish,  
be forever constant,  
and you will be happy.



## EARLY MUSIC AT UNT

With over 80 students participating every semester, the University of North Texas has one of the largest early music programs in the world. Regular ensembles include the UNT Baroque Orchestra, early music choir Vox Aquilae, UNT Baroque Trumpet Ensemble, UNT Sackbut Ensemble as well as numerous chamber ensembles. Private instruction is offered on the following instruments: baroque violin and viola (Cynthia Roberts); baroque cello & viola da gamba (Sydney ZumMallen); voice (Daniel Bubeck & Jennifer Lane); baroque flute (Na'ama Lion); baroque trumpet (Adam Gordon); natural horn (Stacie Mickens); lute, theorbo & baroque guitar (Arash Noori); harpsichord & basso continuo (Brad Bennight); double bass & chamber music (Gudrun Raschen). The instrument collection is extensive, numbering nearly 275, so that ensembles of nearly every era before 1800 can be assembled. Degrees in musicology with an emphasis in early music performance are offered at the master's and doctoral levels as well as a related field program for DMA and MM candidates. Ensembles have performed to critical acclaim at each of the Boston and Berkeley early music festivals since 2001 as well as performances throughout Texas and surrounding states. UNT's flagship early music ensemble Fantasmî has toured Brazil, Peru, Puerto Rico, Germany, Austria, Croatia, Vietnam, Taiwan, China and the Czech Republic during the past twelve years. Performances and masterclasses with other notable early music specialists such as Christoph Hammer, Bart van Oort, Phoebe Carrai, Monica Huggett, Manfredo Kraemer, Miloš Valent, David Douglass, Arthur Haas, Barbara Willi, Ellen Hargis, Bruce Dickey, Charles Toet, John Thiessen, Kiri Tollaksen, Paula Fagerberg, Julianne Baird, Hanneke van Proosdij, William Skeen and baroque dance specialist Catherine Turocy have been a regular event. In cooperation with the UNT Collegium Singers directed by Richard Sparks and UNT Opera, major productions have been presented, such as Bach's *St. John Passion*, Handel's *Theodora*, Rousseau's *Le Devin du Village* and Monteverdi's *L'incoronazione di Poppea* (2003 & 2016). Together with Vox Aquilae, directed by Allen Hightower, the UNT Baroque Orchestra performed at the American Choral Directors Association Conference in March 2021. In 2020 members of the UNT Early Music Program also took part in UNT's choral presentation at TMEA in San Antonio, TX.

**UNT BAROQUE ORCHESTRA**  
**Paul Leenhouts, conductor**  
**Karim Ayala Pool & Josue Reyes,**  
**assistants**

**Baroque Violin**

Karim Ayala Pool\*  
Marlon Barrios\*  
Ella Curb  
André Daniel\*  
Olivia Dinardis  
Kevin Reid Duran  
Lucas Gabriel Furtado\*  
Hyun Jung Kim  
Emma Milian\*  
Peng Yi

**Baroque Viola**

Kelsey Felton\*  
Brittney Geurink\*  
Jocelyn Kasperek\*  
Wing Chin Liu\*  
RJ McDowell\*

**Baroque Violoncello**

Tyler Aguillard  
Madeline Dykhouse\*  
Mengmeng Huang\*  
Jaya Waugh

**Double Bass**

Joe Weldon Ferris  
Jacob Hoch\*  
Josue Reyes\*  
Xu Xuan

**Baroque Flute**

Jessica Wu  
You Yang

**Baroque Trumpet**

Bradley Swanson  
Joseph Williams

**Harpsichord & Organ**

Jiyoung Kim  
Michael Soto  
Liang Wang

**Baroque Guitar, Lute, Theorbo  
& Baroque Harp**

Sergio Hernandez Felix  
Jonno Garver  
April Seals  
Chazz Miceli  
Brayden Stonecipher  
Gabrielle Logan

\* principal

**VOX AQUILAE**  
**Allen Hightower, conductor**  
**Ken Sieloff, conducting associate**  
**Jiyoung Kim, organist**

**Soprano**

Abigail Bahng  
Victoria Cerda  
Harli Daniel  
Emma Garcia  
Meredith Hinshaw  
Maryn West

**Alto**

Graham Day  
Sarah Harvey  
Qihang Lu  
Brianna Nelson  
Anna Schmelter  
Maiya Williams

**Tenor**

David Ferguson  
Xavier Howard  
Marquis McBride  
Ken Sieloff  
Spencer Simpson

**Bass**

Seth Bazán  
Michael Binkley  
Brian De Stefano  
Matthew Dexter  
Zachary Rohwer  
Avery Sanderlin  
David Štech



As the Director of Choral Studies at the University of North Texas, **Allen Hightower** leads the graduate program in choral conducting, and oversees a choral program of eight ensembles. Allen serves as the conductor of the UNT A Cappella Choir, and the UNT Grand Chorus which collaborates annually with the UNT Symphony Orchestra in performances of major choral-orchestral works. As a member of UNT's Early Music faculty, he leads the vocal ensemble Vox Aquilae, an artistic partner of the UNT Baroque Orchestra.



Since arriving at UNT in 2016, the A Cappella Choir has received invitations to perform for the Texas Music Educators Association (2020), the national conference of the American Choral Directors Association (2021), and the Southwestern Region of ACDA (2022). The 2022 conference of the National Collegiate Choral Organization featured a video performance of UNT's Vox Aquilae and Baroque Orchestra among their juried performance offerings. Dr. Hightower held the Weston Noble Endowed Chair in Music at Luther College in Decorah, Iowa, where he served as conductor of the renowned Nordic Choir. As Luther's Director of Choral Activities, he gave leadership to a choral program that included six choirs and over 530 singers. Under Dr. Hightower's direction, the Nordic Choir performed at the North Central Division of ACDA (2014), recorded six compact discs, made annual concert tours throughout the United States, and toured Europe on two occasions. From 2000–2010, he served as Professor of Music and Director of Choral Studies at Sam Houston State University, where the SHSU Chorale toured Europe, performed for the National Convention of the American Choral Directors Association (2007), Southwestern Division of ACDA (2010), and conventions of the Texas Music Educators Association (2003, 2006, 2010). Allen has served as the Artistic Director of the Houston Masterworks Chorus and Orchestra, leading an annual concert series of choral-orchestral masterworks. He currently serves on the music staff of Stonebriar Community Church in Frisco, Texas, and is the Church Music Vice-President of the Texas Choral Directors Association.

**Paul Leenhouts** is director of Early Music Studies and the Baroque Orchestra at the University of North Texas. He holds a Soloist Diploma from the Sweelinck Conservatory in Amsterdam, where he was on the faculty as professor for recorder and historical development from 1993 to 2010. A founding member of the Amsterdam Loeki Stardust Quartet from 1978 and from 2002 director of the contemporary music collective Blue Iguana, he is also composer, arranger and editor of numerous works for various chamber music ensembles. With his quartet he extensively toured around the globe and performed at major music festivals in Europe, the US and Asia. At the invitation of the Dutch royal family, the quartet performed during state visits of Queen Beatrix to Sweden, Greece, Hungary and Lithuania, at private concerts at the royal palaces in The Hague and Apeldoorn and at the funeral service for His Royal Highness Prince Claus of The Netherlands in Delft, 2002. Mr. Leenhouts has recorded for Decca L'Oiseau-Lyre, Channel Classics, Vanguard, Lindoro and Berlin Classics. Two L'Oiseau-Lyre recordings received the prestigious Edison Award. In 1986, he initiated the Open Holland Recorder Festival Utrecht and from 1993 he has been director of the International Baroque Institute at Longy in Cambridge, Massachusetts. His special interest in renaissance consort repertoire led to the founding of



The Royal Wind Music in 1997. In 2004 Mr. Leenhouts was elected president of the European Recorder Performers Society. As well as performing numerous concerts and coaching masterclasses within the early music field, he also regularly performs with contemporary and music theatre groups such as Musikfabrik, Nederlands Vocaal Laboratorium, ZT Hollandia and NT Gent. Mr. Leenhouts has given masterclasses, clinics and lectures at more than 200 conservatories and universities around the world. For his international activities as a musician, conductor and organizer, he received a UN Lifetime Achievement Award in Hsin-Chu City, Taiwan in October 2017. In 2024 he was awarded a distinguished professorship for his output in the Early Music Program at UNT.

Noted as “the compelling” guitarist and “the fine” lutenist by the *New York Times*, **Arash Noori** performs throughout North America and Europe on lutes and guitars as both recitalist and accompanist. Arash has appeared in performances with Les Arts Florissants, Philharmonia Baroque, Early Music New York, Orchestra of St. Luke's, Piffaro: The Renaissance Band, Ars Lyrica, Opera Lafayette, the Folger Consort, Repast Baroque, the Sebastians, Academy of Sacred Drama, ARTEK, and NOVUS NY of Trinity Wall Street amongst others. Hailed for his “flair and sensitivity” in accompaniment (*Opera News*), Arash has accompanied operas at the Wiener Staatsoper, Gran Teatre del Liceu in Barcelona, the Kennedy Center in Washington, D.C. and Brooklyn Academy of Music and has performed at Carnegie Hall and Alice Tully Hall in New York, Philharmonie de Paris, Teatro Real in Madrid, and the Kimmel Center in Philadelphia. Arash has been a prize winner at several international competitions including Guitare Montréal, and the Great Lakes Guitar Competition. A graduate of Yale and the Juilliard School, Arash currently serves as Adjunct Faculty for the Early Music program at University of North Texas College of Music.



**Kenneth Sieloff** is currently a graduate student at the University of North Texas where he is pursuing a master's degree in choral conducting. Prior to UNT, Sieloff served as director of choirs at Permian High School in Odessa, Texas. In his time at Permian HS, Mr. Sieloff's choirs performed at the 2018 Texas Music Educators Association Conference and the 2020 Southwestern ACDA Conference. In 2017 he was named a "Young Director of Distinction" by the Texas Choral Directors Association. Along with his passion for working with young musicians in the classroom, Sieloff has long been dedicated to the art of conducting. In 2011 he competed in the American Choral Directors Association's National Student Conducting Competition in Chicago, IL and won first place. Sieloff enjoys serving as an active clinician and adjudicator throughout Texas. Sieloff holds a bachelor of music education degree from The University of Michigan, where he studied voice with Martha Sheil and conducting with Eugene Rogers, Paul Rardin, and Jerry Blackstone. Ken loves to spend time with his wife Annie, daughters Charlotte and Elizabeth, and dogs Lily and Sadie. He enjoys the great outdoors, including hunting, and spending time with friends whenever he has the chance.



**David Štech** is a doctoral student in orchestral conducting at the University of North Texas. He is the associate conductor of the dell'Arte Opera Ensemble in New York City, organist/choirmaster at St. John's Episcopal Church in Passaic, NJ, and artistic director of the New York Conducting Institute. After studying at Northwestern, Štech was selected to be a conducting fellow with the League of American Orchestras, Chicago Civic Orchestra, and Chorus America. He was invited to Tanglewood, where he worked with Kurt Masur, Christoph von Dohnányi, and Michael Morgan. Štech's other teachers include Gustav Meier, Larry Rachleff, Paul Nadler, Bill Eddins, and Kirk Trevor, and he is an alumnus of the Pierre Monteux School for conductors. Recent collaborations include the Midwest premiere of John Harbison's Fifth Symphony with baritone soloist Nathan Gunn, filling in for Mr. Harbison as conductor. Štech has conducted performances with The Florida Orchestra, New Symphony Orchestra (Bulgaria), Sarasota Opera, St. Petersburg Opera, New York Composers' Collective, Astoria Symphony (Queens), and New York Lyric Opera. As a vocal coach, he has worked at the Opera Theater of Lucca, Hong Kong Academy of Performing Arts, Roosevelt University, and Manhattan School of Music, where he served for eight years.



Illustration from: THE ART OF DANCING Explained by READING and FIGURES; Whereby the MANNER of Performing the STEPS IS MADE EASY By a NEW and FAMILIAR METHOD: Being the ORIGINAL WORK First Defign'd in the YEAR 1724, And now Publish'd by KELLOM TOMLINSON, Dancing-Mafter. LONDON. [...] MDCCXXXV. Library of Congress, Washington, D.C., MT950.A2 T6



## **EARLY MUSIC STUDIES**

Paul Leenhouts, Director of Early Music Studies, Director of  
UNT Baroque Orchestra  
Allen Hightower, Director of Vox Aquilae  
Ken Sieloff, Vox Aquilae conducting associate  
Karim Ayala Pool & Josue Reyes, UNT Baroque Orchestra assistants

## **EARLY MUSIC INSTRUMENTAL FACULTY**

Brad Bennight - harpsichord & basso continuo  
Daniel Bubeck - voice  
Adam Gordon - baroque trumpet  
Jennifer Lane - voice  
Na'ama Lion - baroque flute  
Stacie Mickens - natural horn  
Arash Noori - lute, theorbo & baroque guitar  
Gudrun Raschen - double bass & chamber music  
Cynthia Roberts - baroque violin & baroque viola  
Sydney ZumMallen - baroque violoncello & viola da gamba

## **MUSICOLOGY FACULTY**

Bernardo Illari

## **COLLEGE OF MUSIC ADMINISTRATION**

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Warren H. Henry - Senior Associate Dean, Academic Affairs  
Kirsten Soriano - Associate Dean, Operations  
Emilita Marin - Assistant Dean, Business and Finance  
Raymond Rowell - Assistant Dean, Scholarships and External Affairs  
Mark Montemayor - Director, Undergraduate Studies  
Jaymee Haefner - Director, Graduate Studies  
Andrew Trachsel - Chair, Division of Conducting and Ensembles  
Matt Hardman - Director, Communications, Marketing and Public  
Relations  
Joel D. Wiley - Director, Admissions