



# University of North Texas Symphony Orchestra & University Singers

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David Itkin, Conductor  
Marques L. A. Garrett, University Singers Conductor

*guest artist* Carl Tanner

*faculty* Molly Fillmore, Jeffrey Snider,  
Stephen Morscheck

*students* Isaac Carlin, Matthew Dexter,  
Cecil Garrison, Avery Sanderlin,  
Jade Anaiah Wesley

present

Puccini's **TOSCA**

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Friday, February 16, 2024  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

# PROGRAM

Tosca (1899).....Giacomo Puccini (1858–1924)

Scene: Rome, 1800

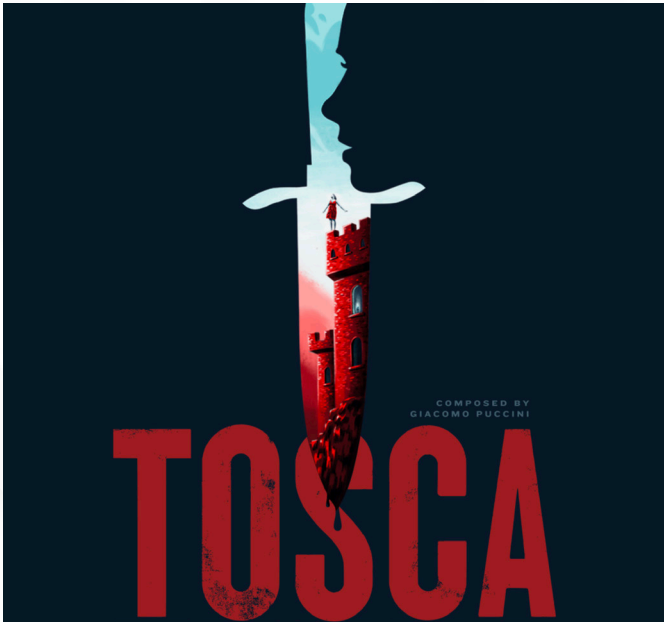
Act I: Inside the church of Sant'Andrea della Valle — Intermission

Act II: Scarpia's apartment in the Palazzo Farnese, that evening — Intermission

Act III: The upper parts of the Castel Sant'Angelo, early the following morning

Floria Tosca, a celebrated singer.....Molly Fillmore  
Mario Cavaradossi, a painter.....Carl Tanner  
Baron Scarpia, chief of police.....Jeffrey Snider  
Cesare Angelotti, former Consul of the Roman Republic ....Stephen Morscheck  
A Sacristan .....Isaac Carlin  
Spoletta, a police agent.....Cecil Garrison  
    understudies .....Kadin Eleadora, Gavin Godbey  
Sciarrone, another police agent.....Avery Sanderlin  
A jailor .....Matthew Dexter  
A shepherd boy.....Jade Anaiah Wesley  
    understudy .....Mattison Beezley

Symphony Orchestra • David Itkin, conductor  
University Singers • Marques L. A. Garrett, conductor



# PROGRAM NOTES

## Giacomo Puccini (1858–1924)

### *Tosca* (1899)

Having first achieved financial success with *Manon Lescaut* (1893) and immense fame with *La bohème* (1896), Giacomo Puccini continued his success with *Tosca* (1900). Puccini based his opera on a melodrama by Victorien Sardou published in 1887, collaborating with the librettists Luigi Illica and Giuseppe Giacosa to adapt the story to the operatic stage. Set exactly one hundred years prior to the date of its premiere, *Tosca* tells the story of a famed singer, Floria Tosca, who becomes tangled up in a plot to rescue a former Roman Consul from the clutches of the evil Baron Scarpia. Desperately trying to maintain authority over Rome's people, Scarpia runs a strict regime in support of the royal government. The opera's protagonists face his wickedness.

*Tosca* is a quintessential example of *verismo* opera, a short-lived movement popular around the turn of the twentieth century that sought to portray drama through true-to-life characters, poignant hardships, and refined narratives driven by passionate human emotion. *Verismo* operas typically portray life's hardships in ways that were not necessarily beautiful, often ending in tragedy or featuring violent plots, with murder presented on stage. The chorus also plays an important role in these plays, bringing the stage to life through impactful crowd scenes. The main characters of *Tosca* are not destitute peasants on the verge of starvation, but the array of soldiers, priests, officials, a painter, and a singer each operate with various motivations inspired by the historical backdrop of Napoleon's advance toward Rome.

Beyond the libretto, *verismo* also has sonic characteristics. "True" ambient sounds depict the Roman soundscape: the *Te Deum* at the end of Act I, the bells for matins and the shepherd boy's song at the start of Act III, the distant cantata performance in Act II. The music is not just reflective of the opera's world—it is music that the characters can hear. Furthermore, the music serves the plot and the emotions of the characters. Continuing the through-composed operatic tradition pioneered by Richard Wagner, Puccini's *Tosca* eschews discrete musical sections in favor of continuous chains of melded recitative, arias, choruses, and instrumental passages. Opportunities for applause are confined to the ends of acts and to occasional moments following certain arias. Such continuity allows the narrative flow to remain largely unbroken. Additionally, Puccini employs leitmotifs representing various themes of the plot including love, lust, murder, and pain, and the opening chords representing Scarpia.

*Tosca* contains numerous noteworthy musical passages. Lovers of instrumental music may be dismayed by the lack of an overture, but Act III contains several extended orchestral sections, including an *Intrada* that opens with a unison horn melody followed by buoyant woodwinds that foretell the coming of a new day rather than the horrors that follow.

# PROGRAM NOTES

Those who prefer passionate and expressive arias will also feel right at home, even as these occasionally disrupt the flow of action. Perhaps none is more famous than “Vissi d’arte” (I have lived for art), a poignant Act II aria sung by Tosca. The aria suspends time, occurring when Tosca is overcome with grief at the thought of losing her love, Cavaradossi. Tosca, at her lowest point thus far, struggles to reconcile her piety and virtuous life with the painful dilemma that God now forces her to face. Underscored with harp arpeggiations and a sweeping orchestration, Tosca becomes more and more disillusioned, her anguish soaring to a heartbreaking B-flat. A foil to “Vissi d’arte” is Scarpia’s short but troubling aria earlier in the act. “Ha più forte sapore la conquista violenta” (Violent conquest is more exciting) reveals Scarpia’s terrifying penchant for sexual violence. Syncopated strings undermine musical stability before violin and viola tremolos and horn calls depict Scarpia as a lustful hunter.

Moments of shared love between Tosca and Cavaradossi are also musically significant because they depict intense emotions so central to the concept of *verismo* opera. In Act III, a series of elided arias and duets beginning with Cavaradossi’s “O dolci mani mansuete e pure” (Sweet hands, so gentle and pure) express the couple’s love for one another in ways that go far beyond the descriptions of Tosca’s beautiful eyes in Act I. Here, Cavaradossi focuses on the noble actions of Tosca, while Tosca imagines the wonderful experiences still ahead. Lush harmonies of fevered romance contrast with abrupt tonal shifts as Cavaradossi reflects on Tosca’s murder of Scarpia. The music reaches a climax as they can almost taste their future together. Both characters sing a high B, piercing through the veil of the entire orchestra before the instruments drop out completely, leaving Tosca and Cavaradossi as the only authorities of their own love.

Fans of opera choruses will similarly be satiated by the inventive and troubling use of the *Te Deum* at the end of Act I. Using the plainchant melody used in Rome, this *Te Deum* is an unsettling spectacle. As the bells toll and a church procession begins, Scarpia shares his devilish thoughts. The choir speaks Psalm 124:8 (“Our help is in the name of the Lord, who made heaven and earth”) as Scarpia obsesses at the thought of killing Cavaradossi and possessing Tosca. Then as he celebrates Napoleon’s defeat in an overwhelming *Te Deum*, Scarpia announces that Tosca makes him forget God. Still, he joins the choir in a frightful display of unbridled hypocrisy at the act’s conclusion.

For fans of modern republics, Tosca sings the story of two sacrificial artists who died in their quest to free their people from the monarchy. Ultimately, Puccini’s Tosca is a tragic story of love’s beauty, lust’s control, and the powerlessness of people in the face of evil.

# SYNOPSIS

Rome, 1800

## **Act I:**

Hiding from police, Cesare Angelotti, the former Roman Consul, runs into the Church of Sant'Andrea della Valle, taking cover in a side chapel. Unaware of his presence, the church's Sacristan enters and is soon joined by Mario Cavaradossi, an artist who has set up shop in the church while working on a portrait of Mary Magdalene. Although the portrait resembles a woman who had recently been coming to pray, Cavaradossi loves another woman: the famed singer Floria Tosca. The Sacristan departs, leaving the passionate artist alone.

Emerging from the chapel, Angelotti announces his presence to his friend Cavaradossi. Both men are sympathetic to Napoleon's cause and stand against the Bourbon monarchy that currently controls Rome. Just as the men begin planning Angelotti's escape, Angelotti is again forced to hide as Tosca enters. She senses that Cavaradossi is hiding something, fearing that he is unfaithful to her. Just as he pacifies her, she sees the portrait of Mary Magdalene and recognizes the inspiration as the Marchesa Attavanti. Tosca fears that she is his secret other woman, and Cavaradossi comes clean by admitting that the Marchesa is the inspiration for the portrait but nothing more. At her request, Cavaradossi reminds Tosca of his love for her. After the couple shares a passionate kiss, she departs.

Angelotti reemerges from the chapel, and the two friends begin their planning again. According to Angelotti, his options are to either flee or hide in Rome. He reveals that the Marchesa Attavanti is his sister and left him some women's clothes in the chapel to use as a disguise. Cavaradossi resolves to sneak Angelotti to his villa, a decision made even more urgent when distant cannon fire announces the discovery of Angelotti's escape. They exit hastily.

The Sacristan enters the church with the choirboys, and everyone is excited for Tosca to perform a new cantata this evening in celebration of Napoleon's defeat in Marengo. In a frightening interruption of this jubilant exchange, Baron Scarpia, the police chief, bursts into the church with Spoletta and other henchmen. Searching for Angelotti, Scarpia finds the Marchesa's fan and an eaten lunch, deducing that Angelotti is not working alone. Tosca reenters, but finding Cavaradossi has left, she again becomes suspicious that he is unfaithful. Scarpia, like Cavaradossi, characterizes Tosca as jealous. Proclaiming that the Marchesa's fan proves Cavaradossi's infidelity, Scarpia preys on Tosca's insecurities, hoping to both learn more about the whereabouts of Angelotti and to destroy Tosca's relationship for his own sexual gain. As Tosca frets about her relationship, Scarpia relishes in his successful manipulation. She leaves, but Scarpia sends Spoletta and some of his cronies to stealthily follow her.

A church procession begins, and Scarpia reiterates his true intentions: he wants Cavaradossi on the gallows so that he can have Tosca for himself. The choir sings the opening of the Latin hymn *Te Deum* to celebrate Napoleon's defeat, with Scarpia joining after divulging his inner thoughts.

# SYNOPSIS

## **Act II:**

Inside his residence at the Palazzo Farnese, Scarpia instructs his henchmen to bring him Tosca after her performance of the new cantata. After they depart, he reflects on his nature: he is not romantic and cares only for conquest and personal satisfaction. Spoletta and other henchmen return with Cavaradossi in hand, and Scarpia begins interrogating him for Angelotti's location. Tosca is brought back after her performance, and Cavaradossi pleads for her to not say anything or else he will be killed. The henchmen drag him away to be tortured while Scarpia pressures Tosca for information. Despite his coercion, Scarpia is unable to glean information from Tosca until she hears Cavaradossi's painful screams in the distance. Fearing Cavaradossi's life, Tosca admits that Angelotti is hiding in a well. The cronies bring back the gravely injured Cavaradossi, who is upset at Tosca for divulging Angelotti's whereabouts. However, to the dismay of Scarpia, a group of henchmen urgently barge in, and the agent Sciarra announces that Napoleon Bonaparte's army has won a battle and grows ever closer to Rome. Despite his injuries, Cavaradossi is invigorated by this news, believing that it will lead to the downfall of the current regime. He is escorted from the room, leaving Tosca alone with Scarpia.

Intent on saving Cavaradossi, Tosca attempts to bribe Scarpia. He scoffs, demanding her instead of a monetary reward. He confesses his twisted obsession with her, admitting that her anger and hatred toward him made him want her more and more. Disgusted, Tosca declares that she would rather die than be with him. Scarpia attempts to assault her, and she retreats inward, reflecting on her life of good deeds and contemplating why God is doing this to her. Scarpia demands an answer but is interrupted yet again when Spoletta returns to announce Angelotti's suicide upon being discovered. Scarpia offers Tosca one last chance: allow him to take her honor, or Cavaradossi will be killed. Utterly defeated, Tosca agrees to Scarpia's cruel terms. Scarpia tells her that they will stage a mock execution for Cavaradossi, and he tells his agent to treat the execution like that of Count Palmieri. The henchman again departs.

Tosca asks Scarpia to draft a letter permitting safe travel for her and Cavaradossi. As he writes the letter, Tosca finds a knife, stabbing Scarpia once the letter is finished. Tosca feverishly announces that this is her kiss. Once Scarpia dies, Tosca cleans off his blood, prepares the body with a crucifix and candles, grabs the letter, and leaves.

## **ACT III:**

Just before dawn, guards bring Cavaradossi to the gallows atop Castel Sant'Angelo for his execution. He writes a farewell letter to Tosca, heartfully reminiscing on the experiences of his love.

Fortunately, Tosca arrives with Scarpia's letter in hand. She tells Cavaradossi Scarpia's plans for a mock execution, and his killing at her hands. Seeing the signs of a new day, the couple expresses their optimism for the future, fantasizing about their new life together in exile.



# SYNOPSIS

The time comes for the mock execution. Cavaradossi stands alone. Troops fire what Tosca believes to be blank rounds. Cavaradossi falls, his body limp. The soldiers depart, leaving the body. Tosca rushes up to Cavaradossi, excitedly announcing that it is safe for him to get up. However, he is unresponsive, killed by real bullets. Tosca weeps over Cavaradossi's body. Almost immediately, Sciarone, Spoletta, and other guards rush to capture her after finding Scarpia's corpse. She runs to the edge of the battlement and jumps, choosing to end her own life rather than let Scarpia's men have the last word.—*Chandler Hall under the direction of Bernardo Illari*

## BIOGRAPHIES

### Guest Artist



American operatic tenor **Carl Tanner** has established an international performance career and appears regularly at the world's most prestigious opera houses including Teatro alla Scala, the Metropolitan Opera, The Royal Opera House Covent Garden, Opéra National de Paris, Washington National Opera, the New National Theatre of Tokyo, Deutsche Oper in Berlin, Maggio Musicale Fiorentino, Teatro Real de Madrid, and Liceu

de Barcelona, among others. His repertory includes the title roles in *Otello* and *Andrea Chénier*, Radamès in *Aida*, Manrico in *Il trovatore*, Pollione in *Norma*, Don José in *Carmen*, Canio in *Pagliacci*, Turiddu in *Cavalleria Rusticana*, Caláf in *Turandot*, Des Grieux in *Manon Lescaut*, Dick Johnson in *La fanciulla del West*, Cavaradossi in *Tosca*, Pinkerton in *Madama Butterfly*, and Samson in *Samson et Dalilah*. Anne Midgette of *The Washington Post* wrote: "Much has been made of the fact that Carl Tanner (Wolf Trap Class of 1983) is a former truck driver and bounty hunter from Northern Virginia; a movie is even in the works about his life. He's also an honest, straightforward singer: If his performance as Radamès tended more toward bluster than finesse, it came straight from the heart, resounding tones and all, and took on a kind of crude grace as it progressed." Tanner has performed with the Dallas Symphony, Opera North Carolina, Pacific Symphony, Pittsburgh Festival Opera, Toldeo Opera, Grand Rapids Opera, Bolshoi Opera, San Diego Opera, Grange Park Opera in England, Opera Hong Kong, L'Opéra de Massy, and Gerencia Orquesta Sinfónica y Coro Prado del Rey (RTVE) in Madrid. His recently re-released Christmas CD *Hear the Angel Voices* is available for purchase and digital download through all major music sources. In 2016 Carl founded Carl Tanner Designs, his jewelry design venture featuring antique and opera-inspired reproductions.

# BIOGRAPHIES

## Faculty



**Molly Fillmore**, professor of voice at the University of North Texas and chair of the Division of Vocal Studies, made her Metropolitan Opera debut in their newest *Ring Cycle*, and also appeared at the Met in a principal role in *Satyagraha*, both of which were released on DVD and audio recording. Other solo engagements include San Francisco Opera, Seattle Opera, Washington National Opera, the Spoleto Festival, and over twenty roles with Cologne Opera, Germany. She was a soloist with the Boston Symphony, Seattle Symphony, Detroit Symphony, Utah Symphony, at Carnegie Hall, Avery Fisher Hall, and the Kennedy Center, among others. Her 2021 album of songs by Juliana Hall, including a new song cycle for which Molly Fillmore wrote the texts, received a Critic's Choice designation from Opera News. She has produced and directed several

operas in the summer to bring performance opportunities to UNT student-singers, and she has additional professional stage directing credits.



**Stephen Morscheck** maintains an active performing schedule that has recently included the title role of Elijah in Mendelssohn's *Elijah* with the Champaign Urbana Symphony Orchestra, and the bass solos in J. S. Bach's *St. Matthew Passion* with the South Dakota Symphony Orchestra. Upcoming engagements include performing the role of Jesus in Bach's *St. Matthew Passion* with the St. Louis Bach Society, and Raphael in Haydn's *The Creation* with East Texas Symphony Orchestra. Other appearances have been with the Alabama Symphony Orchestra, Costa Rica Philharmonic, Festival de Saint-Denis, Laudate Deum Chamber Choir of Lausanne, Switzerland, and Music of the Baroque in Chicago. Opera engagements have been with Dallas Opera, Florida Grand Opera, Liceu Opera Barcelona, Los Angeles Opera, Lyric Opera of Chicago, Metropolitan Opera,

Opera Philadelphia, Spoleto Festival USA, Teatro Real Madrid, and Washington National Opera. Mr. Morscheck is a professor of vocal studies in the College of Music at the University of North Texas, Denton.



# BIOGRAPHIES



**Jeffrey Snider** is a native of Buffalo, New York, and received both bachelor's and master's degrees from Indiana University. He received the doctor of musical arts degree from the University of North Texas in 1996 and in 1998 he returned to UNT as an associate professor in the College of Music. Recent performances include the role of "Iago" in Verdi's *Otello* with the UNT Symphony Orchestra and the baritone solo in Vaughan Williams's *Five Mystical Songs* with the Abilene Philharmonic, both under the direction of Maestro David Itkin. He is the baritone soloist on the Klavier recording of Orff's *Carmina Burana* with the University of North Texas Wind Symphony and Grand Chorus under the direction of Eugene Migliaro Corporon. Of this performance J. F. Weber of *Fanfare* magazine writes, "this is one of the finest...male soloists I have ever heard in this work." He

is one of the founding members of the North Texas Chapter of "Opera on Tap", which performs opera excerpts in nontraditional venues.

## Students



**Isaac Carlin**, baritone, from Omaha, Nebraska, is a first-year doctoral student studying voice performance at the University of North Texas under the tutelage of Dr. Stephen Morscheck. He earned his master's degree in voice performance at UNT and a bachelor's degree in vocal performance at Brigham Young University. He recently performed the role of Escamillo in Bizet's *Carmen* at UNT, which he also toured around the Dallas/Fort Worth area, singing the role in French, English and Spanish. He also assistant-directed UNT's production of André Previn's *A Streetcar Named Desire*. Other recent roles include Pandolfe (*Cendrillon*) and Junius (*The Rape of Lucretia*) both at UNT, and Papageno (*Die Zauberflöte*) at BYU. Upcoming roles include Peter

(*Hänsel und Gretel*) with UNT Opera.

# BIOGRAPHIES



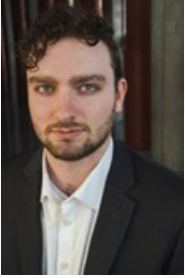
**Matthew Dexter**, bass-baritone, is a junior from McKinney, Texas, studying vocal performance with Dr. Stephen Morscheck. In 2020, he was a winner of Youngarts, and performed at the winner's concert in Miami. During his time with UNT Opera, he has performed the roles of Mícha (*Prodaná nevěsta*), Bartolo (*Le nozze di Figaro*), and Zuniga (*Carmen*). He also performed the role of Herold in the concert version of *Othello* with the UNT Symphony Orchestra. For the past two years, Matthew has been a vocal fellow at Spoleto Festival USA in which he premiered

Rhiannon Giddens and Michael Abels' Pulitzer Prize-winning opera *Omar* in 2022 and covered the role of the Old Doctor in *Vanessa* in 2023. As a winner in the 2021 TEXOMA Region NATS Auditions Matthew entered the National Association of Teachers of Singing 2022 National Competition and was a finalist in his category. In addition to being a recipient of the Deborah Johnson Miller, Frank McKinley, Jack Roberts, and W & M Joyner scholarships, Matthew was recently named the 2023 undergraduate Presser Scholar. He will perform the role of Conductor (*That Hellbound Train*) with UNT Opera this semester.



**Cecil Garrison**, tenor, is a 2nd year DMA student from Farmington, New Mexico, studying with Dr. Jeffrey Snider. He played the role of Don José in UNT's Spring 2023 production of *Carmen*. His undergraduate studies took place at the University of New Mexico in Albuquerque, and he received his MM from Southern Methodist University in Dallas, where he performed as Giles Corey in their 2022 production of Robert Ward's *The Crucible*. He will perform the role of Old Martin (*That Hellbound Train*) with UNT Opera this semester.

# BIOGRAPHIES



**Avery Sanderlin**, baritone, is a senior from Houston, Texas studying vocal performance under Dr. Carol Wilson at the University of North Texas. Recent roles include Pandolfe understudy (*Cendrillon*) and Zuniga (*Carmen*) with UNT Opera and Aeneas (*Dido and Aeneas*) as part of UNT Vocal Studies' Summer Concert Series. This Spring, he will perform the role of Rambaldo in Puccini's *La Rondine*.



A transfer student from Glassboro, New Jersey, contralto **Jade Anaiah Wesley** is in her 4th year of college, yet her third year at UNT. She is studying vocal performance with Dr. Stephen Morscheck and violin with Professor Philip Lewis. During her time at UNT, she placed as a gold prize winner in the Cambridge Music Competition in the Advanced Voice Category. Jade also received the Great Musicianship Special Prize for this competition in September of 2022. Also in England, in December of 2022, Jade Wesley received a Special Mention Award from the

Birmingham International Music Competition in the Advanced Voice Category. In April of 2023, she placed second in the Advanced Popular Voice category of the Music International Grand Prix Competition, taking place at the Kauffman Music Center in Manhattan, New York. Here, she was hailed for her "deep rich tone" and having a "very expressive and engaging" stage presence by voice faculty from Southeastern University and the University of Montevallo. She has also been featured on Channel 8 WFAA Daily Morning News for the day after the Oscars Morning Special singing Oscar-nominated and winning songs. Jade Wesley made her professional orchestra debut in Leon Lacey's *Black Tie Cinematic Symphony*. Here, she played violin with renowned gospel and inspirational artists including Yolanda Adams, Donald Lawrence, and Iyanla Vanzant.

# BIOGRAPHIES



The 2023–2024 season marks **David Itkin's** 19th season as music director and conductor of the Abilene Philharmonic, and his 16th year serving as professor of music and director of orchestral studies at the University of North Texas College of Music.

During past seasons Maestro Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, Slovenska Filharmonija, San Diego Symphony, and Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth Symphony, Illinois Symphony, Delaware Symphony, New Hampshire Symphony, Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

Following a distinguished 17-year tenure, Maestro Itkin was named conductor laureate of the Arkansas Symphony Orchestra in July 2010. Previously Mr. Itkin served as music director and conductor of the Las Vegas Philharmonic, artistic director and conductor of the McCall Summerfest in McCall, Idaho, and as music director and conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony, Birmingham Opera Theatre, and Lucius Woods Music Festival (Wisconsin).

His second book, *The Conductor's Craft*, was published in 2021 by GIA Publications, whereupon notable conductors and pedagogues wrote, "a real breakthrough for anyone studying or teaching conducting," "I love this book and will be using it in my studio," and "Bravo to Maestro Itkin." His first book, *Conducting Concerti*, was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro...highly recommended," and Samuel Adler called it "an invaluable addition to the world of conducting textbooks."

Mr. Itkin's first film score (*Sugar Creek*) was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, *Exodus*, an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. *Exodus* was released worldwide on CD in 2007. In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas. In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra, Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and any number of Texas all-region Honors Orchestras.



# BIOGRAPHIES



**Marques L. A. Garrett** is a Virginia native serving as associate professor of Choral Studies. He conducts the University Singers and teaches graduate and undergraduate choral conducting. His previous appointments were at the University of Nebraska–Lincoln and Cheyney University. He holds a PhD in music education (choral conducting) from Florida State University, an MM from the University of North Carolina at Greensboro, and a BA from Hampton University.

An active conductor, Dr. Garrett is the founding conductor of the Nebraska Festival Singers. He serves as a guest conductor or clinician with school, church, and community choirs throughout the country in addition to festival and honor choirs with students in Georgia, Kansas, Illinois, Massachusetts, Michigan, Montana, Nebraska, North Carolina, Pennsylvania, Texas, and Virginia. His most recent engagements were with the NAFME All-Northwest and Connecticut All-State Mixed Choirs. Aside from his conducting classes at UNT, he leads conducting workshops at other universities and conferences. His formal conducting studies were with André J. Thomas, Carole J. Ott, Carl G. Harris, Jr., and Royzell Dillard.

A versatile voice that performs both as a baritone and countertenor, Dr. Garrett has sung with several community, church, and university groups as both a chorister and soloist. He was the baritone soloist for the Germantown Concert Chorus's performance of Haydn's *Missa in Angustiis*. His premiere as a countertenor in Dan Forrest's *Jubilate Deo* served as the work's European premiere in Limerick, Ireland. Additionally, he performed the role of Lil Lud in Bernstein's *White House Cantata* with the Tallahassee Community Chorus. Currently, he sings with First-Plymouth Congregational Church, Festival Singers of Florida, and the Jason Max Ferdinand Singers.

Dr. Garrett is an avid composer of choral and solo-vocal music whose compositions have been performed to acclaim by high school all-state, collegiate, and professional choirs including Seraphic Fire, the Oakwood University Aeolians, and the National Lutheran Choir. He has been commissioned by the Cincinnati Youth Choir, Concordia Choir, Harvard University, Mendelssohn Chorus of Philadelphia, and Westminster Choir College. Among his latest commissions is his largest work to date, *Dreamland: Tulsa 1921*. This collaborative work with librettist Sandra Seaton for tenor-bass chorus, soloists, and chamber orchestra was commissioned by the Turtle Creek Chorale to tell the story of the Greenwood district of Tulsa, Oklahoma.

As a researcher, his most advantageous topic is the non-idiomatic choral music of Black composers. His lectures at state and regional conferences of the American Choral Directors Association and at other local and national venues afford him the opportunity to showcase this underrepresented area of music resulting in the anthology *The Oxford Book of Choral Music by Black Composers* released in February 2023. He serves as co-editor of the "Out from the Shadows" Series with Gentry Publications. He holds membership in the American Choral Directors Association; American Society of Composers, Authors, and Publishers; National Association of Negro Musicians; National Collegiate Choral Organization; and Pi Kappa Lambda.



# SYMPHONY ORCHESTRA

## Violin I

Kevork Esmeryan †  
André Daniel  
Olivia Dinardis  
Keyu Fan  
Qiang (Kevin) Fu  
Miguel Guillen  
Ming-Wei Hsieh  
Jui-Chen (Ray) Hsu  
Emma Millan  
Gabriel Parker  
Xiachu Song  
Peng Yi

## Violin II

Sardor Djumaev †  
Mia Caliri  
Camryn Cox  
Michael Holtzapple  
Hyun Jung Kim  
Delane Marsh  
Michelle Martey  
Oscar Morales  
Hoigum Park  
Arsenio Peña  
Yelim Seo

## Viola

Leonardo Sobral †  
Jianhe Chen  
Shanya Chynwat  
Anthony Couvillion  
Kelsey Felton  
Brittney Geurink  
Cameron Halsell  
Amanda Hamilton  
Jocelyn Kasperek  
Jeremy Mends

## Cello

Julia Jiho Choi †  
Eric Rau †  
Tyler Aguiard  
Madeline Dykhouse  
Jiapeng Liu  
Xiyan Liu  
Emily Maher  
Camilo Vasquez  
Hyelin Yoo

## Bass

Zoe Czarnecki †  
Bryan Dawn  
Kuan-Chieh (Jason) Lo  
Roberto Ramon  
Xuan Xu

## Flute

Lucy Song †  
Kiana Kawahara  
Hyeyeon Kim  
Alison Parker

## Oboe

Kit Hawkins †  
Hayley Monk  
Hyungju Oh

## Clarinet

Erick Morales †  
Anna Ferrari  
David Molina

## Bassoon

Keliang Li †  
Aaron Lukenbill  
Samuel Viebrock

## Horn

Justin Beyer †  
Andrew Bennett  
Isaac Fowler  
Zachary McKinon  
Patrick Ring

## Trumpet

David Hall †  
McKenna Hill  
Bradley Swanson

## Trombone

Benjamin Hahn †  
Daniel Chevallier  
Patrick Perry  
Timothy Wight

## Harp

Kathryn Horton  
Gabi Logan

## Celeste

Chiao-Ju Hung

## Organ

Michael Soto

## Timpani

Raina Liao

## Percussion

Ryan Blankenship  
Caleb Brown  
Luke Gibson  
Aidan Henderson

† Concertmaster  
† Principal  
‡ Assistant Principal

# UNIVERSITY SINGERS

Julia Amundson  
Christian Anderson  
Alissa Ayers  
Emma Barrow  
Sarah Barrow  
Amy Baumgardner  
Mattison Beezley  
Julianna Carden  
Sage Carter  
Victoria Cerda  
McCaa Clancy  
Mason Clarkson  
Olivia Cottar  
Marianna Delgadillo  
Ely Eckles  
Lyra Ehninger  
Kadin Eleadora  
Autumn Forgey  
Autumn Gordy  
Ian Granado  
Brady Hanson  
Te Yu Huang  
Jace Kershen  
Joshua LaPrade  
Ethan Matous  
Erica Menasco  
Alexis Mendoza Sanchez  
Gracie Miller  
Kianna Montanez  
Finn Morton  
Jose Nava  
Kaitlyn Rivera  
Colman Scheibmeir  
Ken Sieloff  
Lee Simmons  
Katie Grace Stephenson  
Hailey Stottlemyre  
Connor Sturgeon  
Adriana Sweet  
Kahan Taraporevala  
Ramero Vargas  
Rustin Verret  
Tyler Warwas  
Sidney Washington  
Jade Anaiah Wesley  
Eleanor Williams  
Moises Ybabben-Burciaga

# FACULTY

## Orchestral Studies

David Itkin, Anshel Brusilow Professor of Orchestral Studies  
Clay Couturiaux, Assistant Director of Orchestral Studies  
Charles Baldwin, Doctoral Conducting Associate/Librarian/Conducting Class  
Patricio Gutiérrez, Doctoral Conducting Associate/Operations Manager  
Chelsea (Qixuan) Lu, Doctoral Conducting Associate/Personnel Manager

## Instrumental Studies & Keyboard Studies (\*Adjunct)

Julia Bushkova, violin	*Kyle Sherman, trumpet
Chloé Kiffer, violin	Katherine McBain, horn
Philip Lewis, violin	Stacie Mickens, horn
*Dina Nesterenko, violin	Tony Baker, trombone
Susan Dubois, viola	Natalie Mannix, trombone
Daphne Gerling, viola	Steven Menard, trombone
Horacio Contreras, cello	David Childs, euphonium
Nikola Ružević, cello	*Matthew Good, tuba
Jeffrey Bradetich, double bass	Don Little, tuba
Gudrun Raschen, double bass	Quincy Davis, drumset
Jaymee Haefner, harp	*Stockton Helbing, drumset
Mary Karen Clardy, flute	*Steven Pruitt, drumset
Elizabeth McNutt, flute	Mark Ford, percussion
Terri Sundberg, flute	David Hall, percussion
*Amy Taylor, piccolo	Paul Rennick, percussion
Jung Choi, oboe	*Sandi Rennick, percussion
Daryl Coad, clarinet	*Liudmila Georgievskaya, piano
Deb Fabian, clarinet	Steven Harlos, piano
Kimberly Cole Luevano, clarinet	Pamela Mia Paul, piano
Phillip Paglialonga, clarinet	Elvia Puccinelli, collaborative piano
*Gregory Raden, clarinet	Gustavo Romero, piano
Darrel Hale, bassoon	Vladimir Viardo, piano
Eric Nestler, saxophone	Adam Wodnicki, piano
John Holt, trumpet	Jesse Eschbach, organ
Raquel Samayoa, trumpet	

## College of Music Administration

John W. Richmond - Dean  
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  
Jaymee Haefner - Director, Graduate Studies  
Mark Montemayor - Director, Undergraduate Studies  
Joel D. Wiley - Director, Admissions  
Matt Hardman - Director, Communications, Marketing and Public Relations

***Five hundredth program of the 2023–2024 season  
Photography and videography are prohibited***