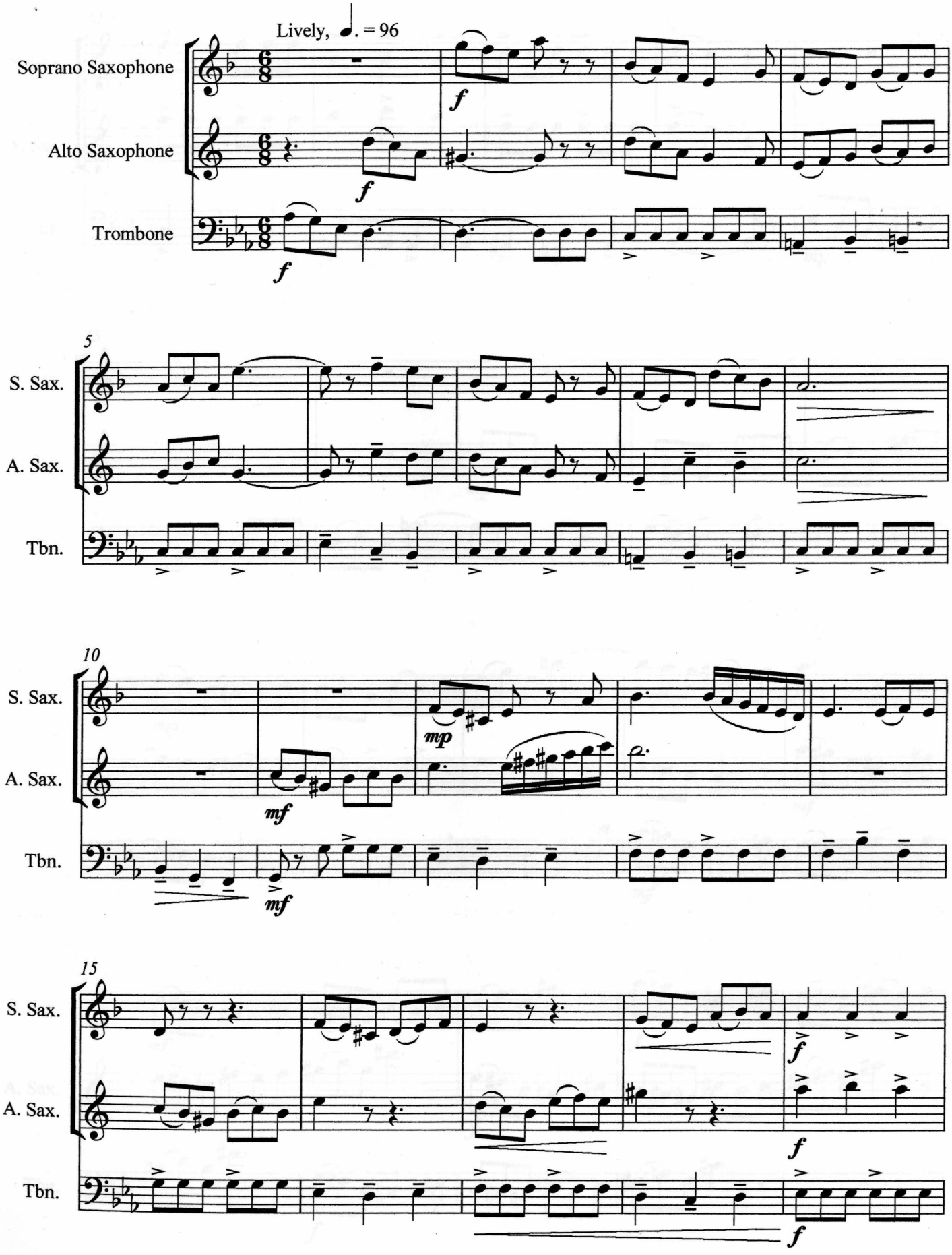
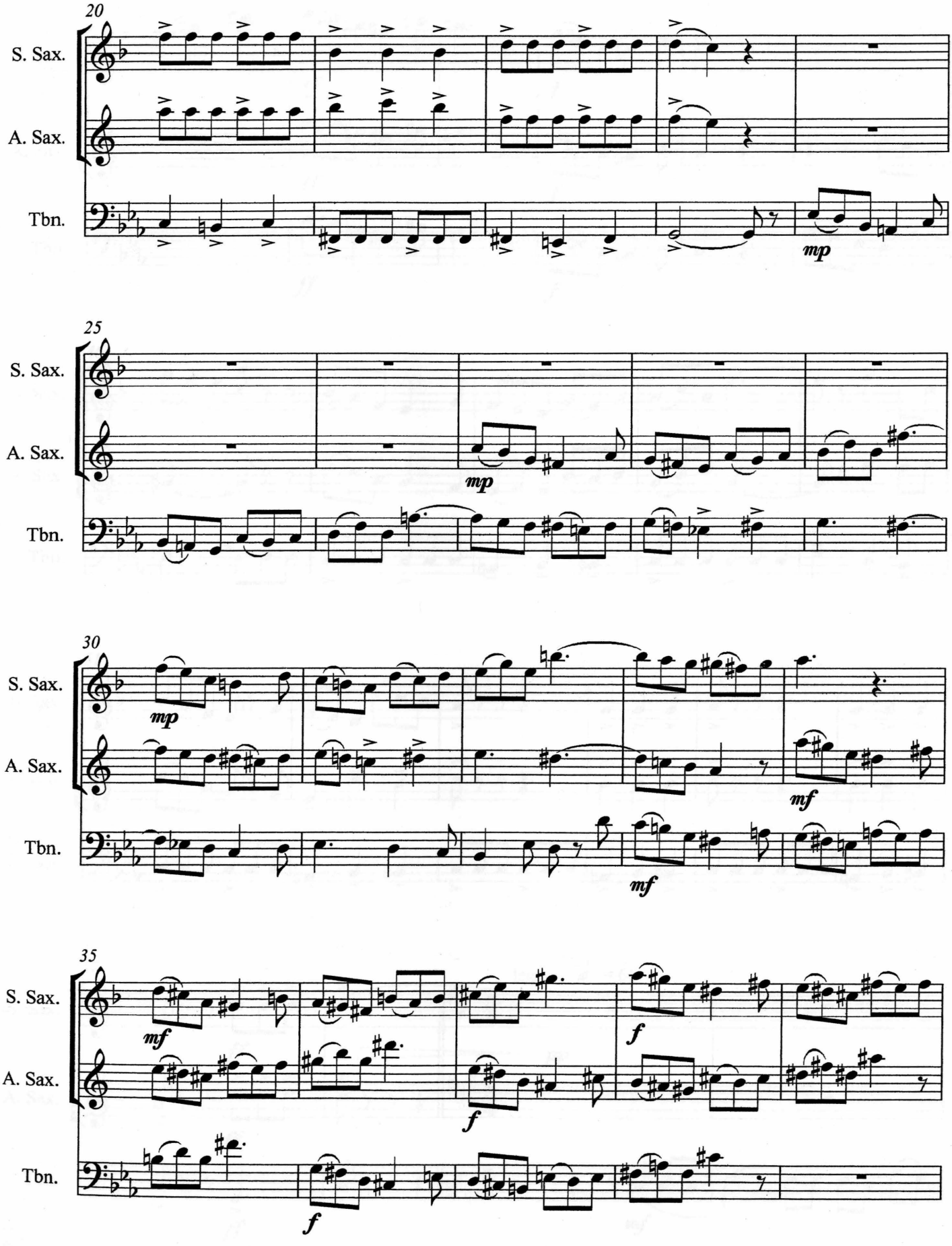
Original Compositions by Sara Heusel

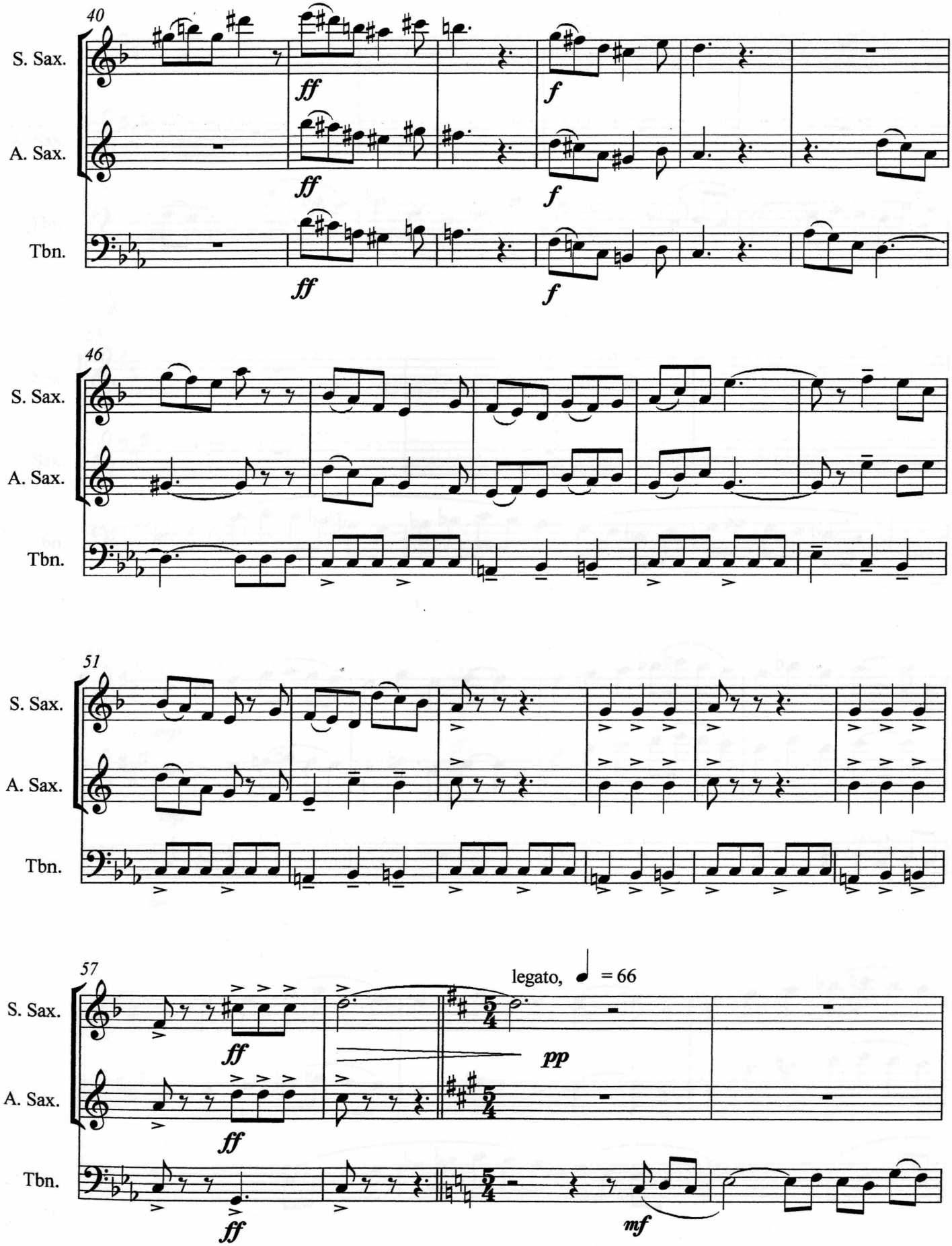
A Senior Honors Thesis
May 12, 2002

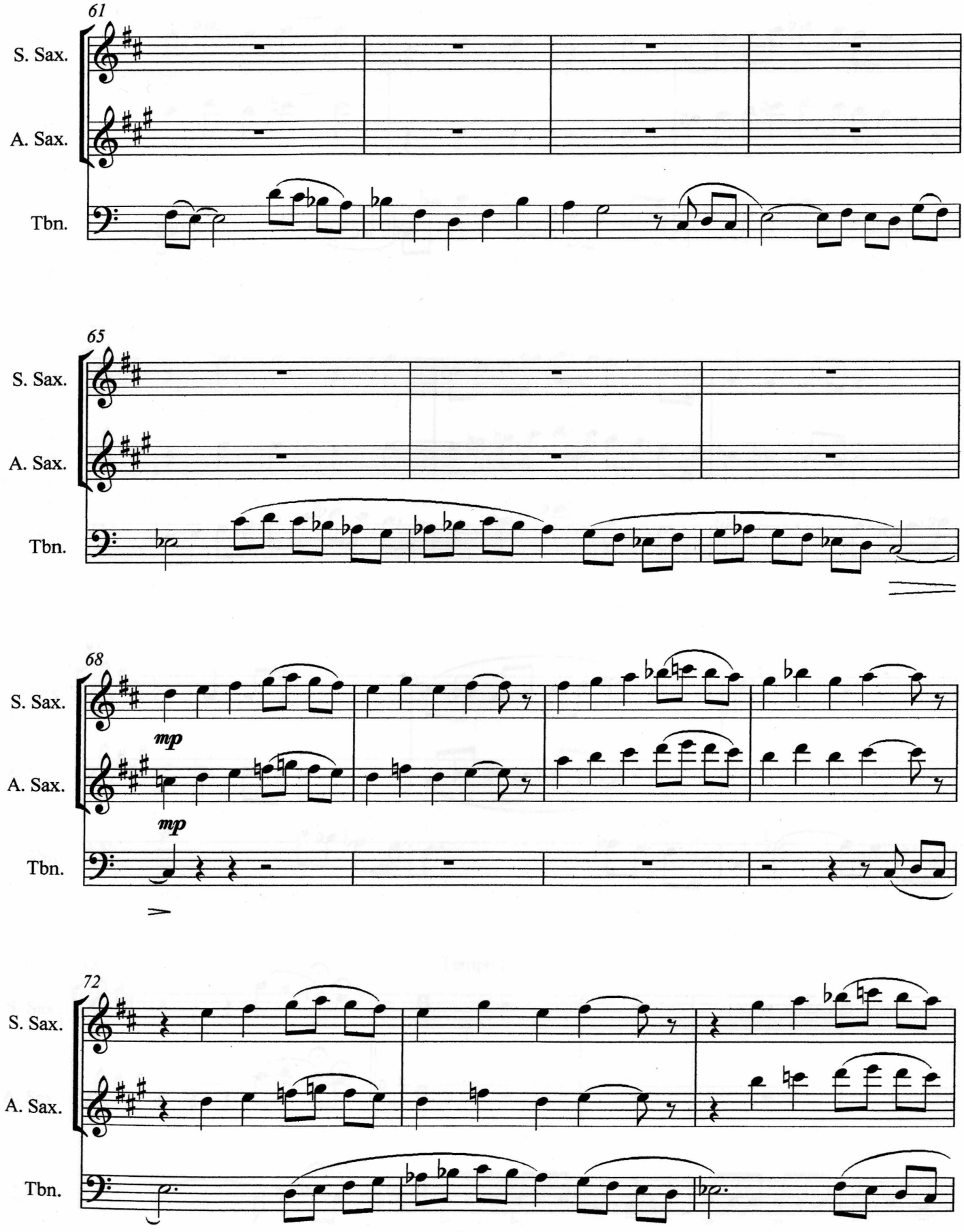
Something for the Trombone (and two saxes)

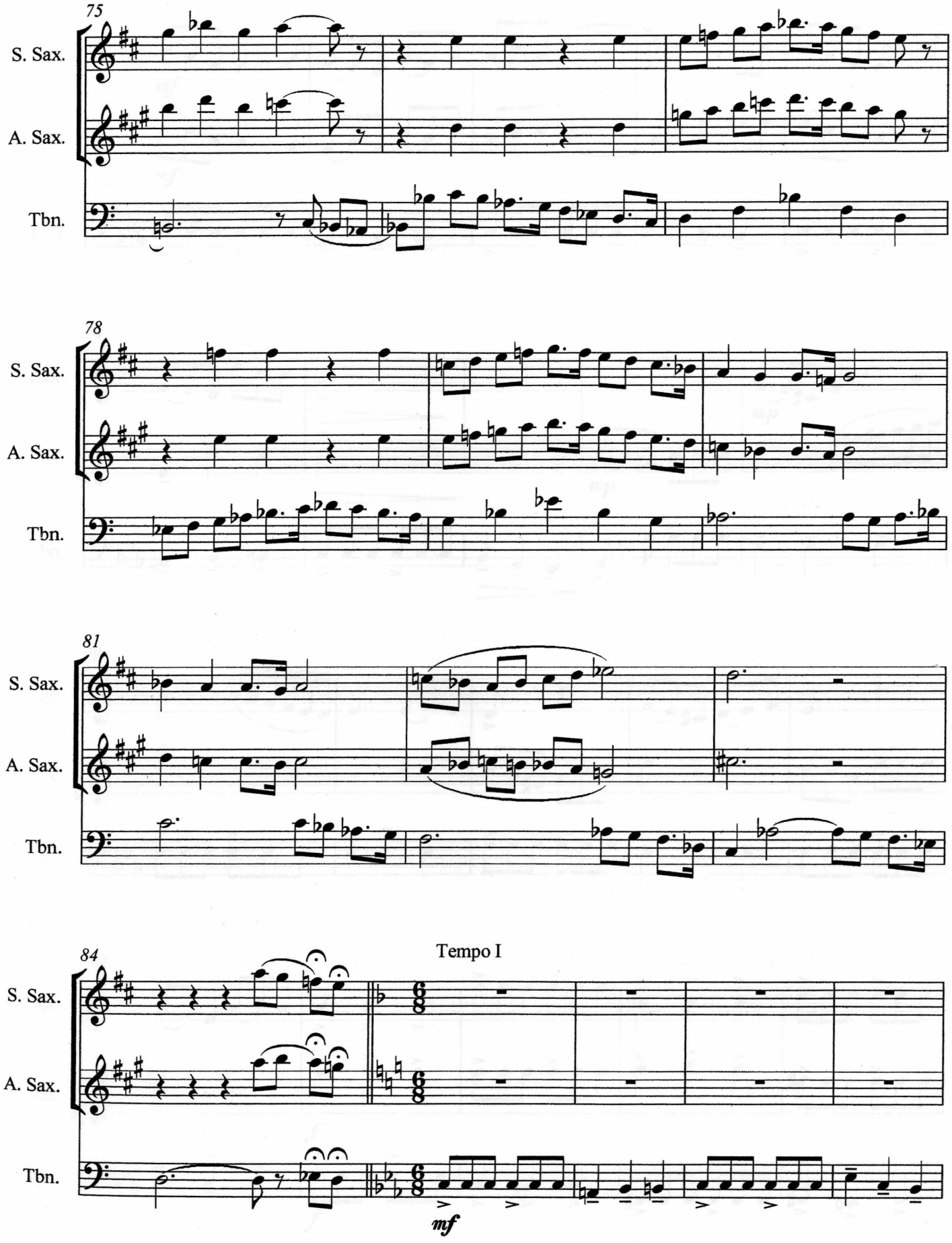
Sara Heusel

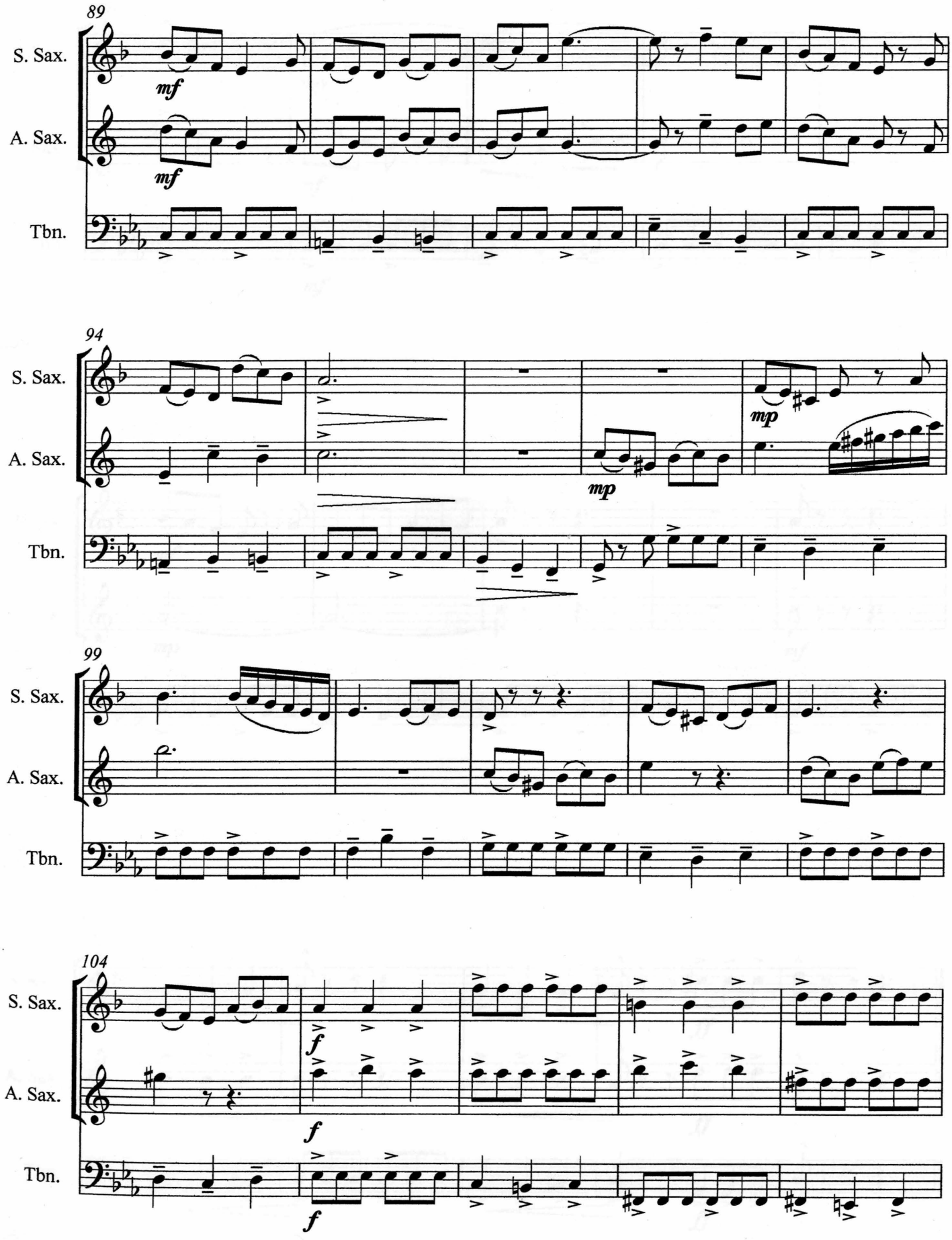


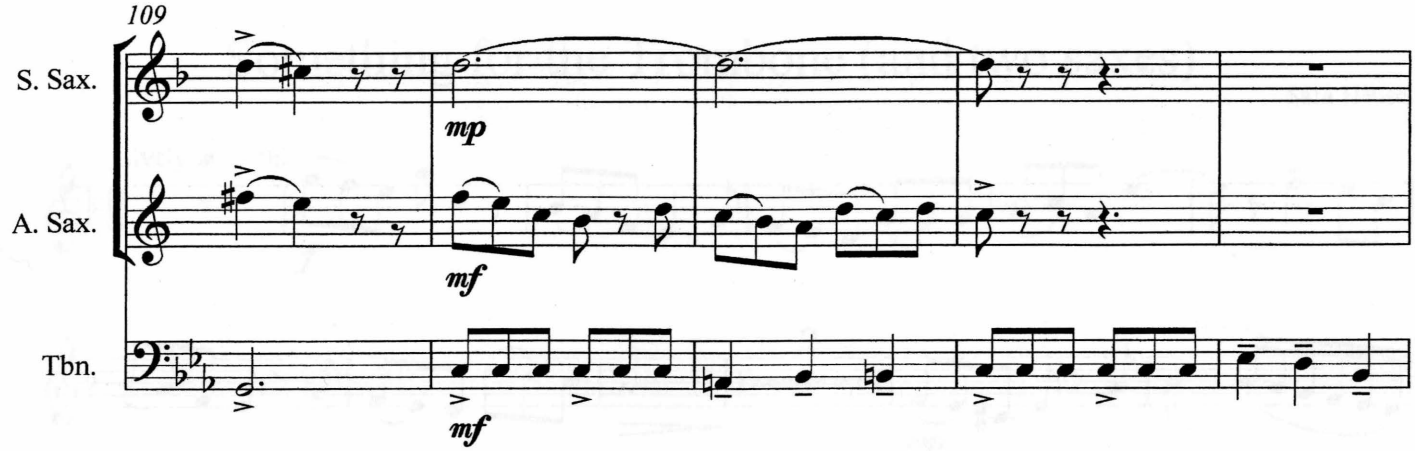

20
S. Sax.
A. Sax.
Tbn.
mp
25
S. Sax.
A. Sax.
Tbn.
mp
30
S. Sax.
A. Sax.
Tbn.
mp
mf
mf
35
S. Sax.
A. Sax.
Tbn.
mf
f
f
f

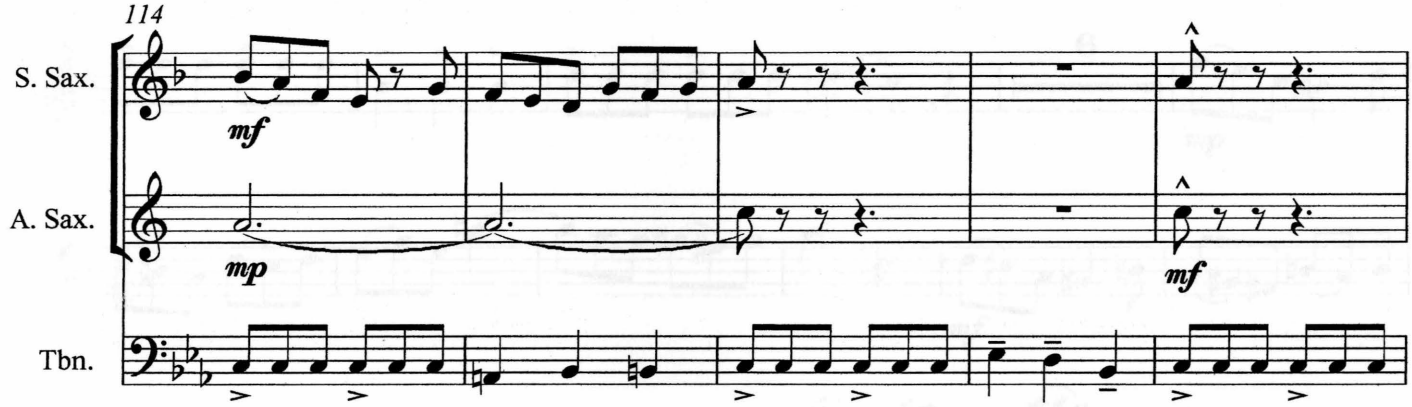

40
S. Sax.
A. Sax.
Tbn.
ff
f
46
51
57
legato, ♩ = 66
pp
mf

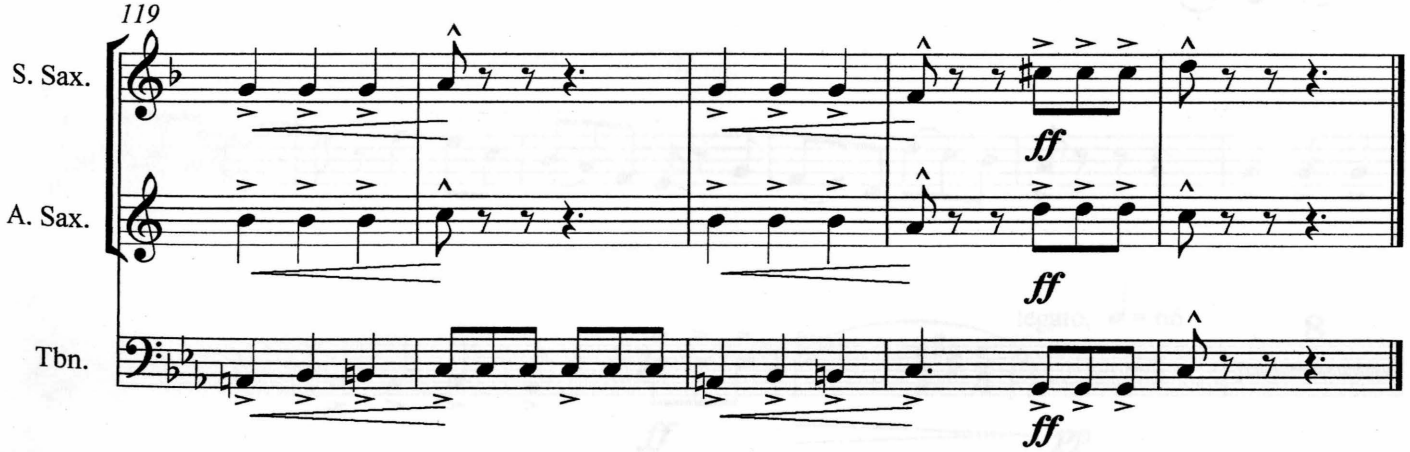

61
S. Sax.
A. Sax.
Tbn.
65
S. Sax.
A. Sax.
Tbn.
68
S. Sax.
mp
A. Sax.
mp
Tbn.
72
S. Sax.
A. Sax.
Tbn.


75
S. Sax.
A. Sax.
Tbn.
78
S. Sax.
A. Sax.
Tbn.
81
S. Sax.
A. Sax.
Tbn.
84
Tempo I
S. Sax.
A. Sax.
Tbn.
mf


89
S. Sax.
A. Sax.
Tbn.
mf
mf
94
S. Sax.
A. Sax.
Tbn.
mp
mp
99
S. Sax.
A. Sax.
Tbn.
104
S. Sax.
A. Sax.
Tbn.
f
f
f


109
S. Sax.
A. Sax.
Tbn.
mp
mf
mf

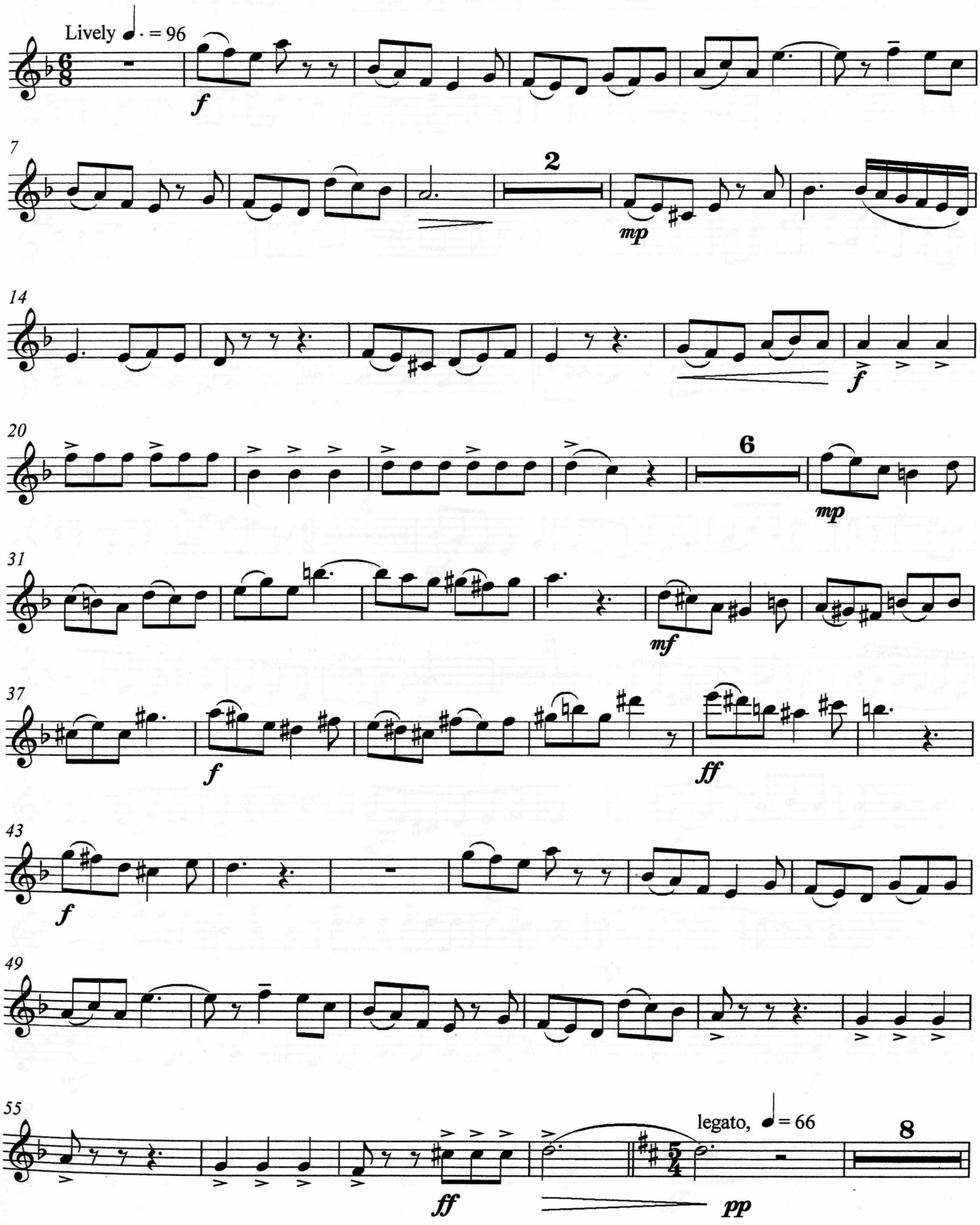

114
S. Sax.
A. Sax.
Tbn.
mf
mp
mf


119
S. Sax.
A. Sax.
Tbn.
ff
ff
ff

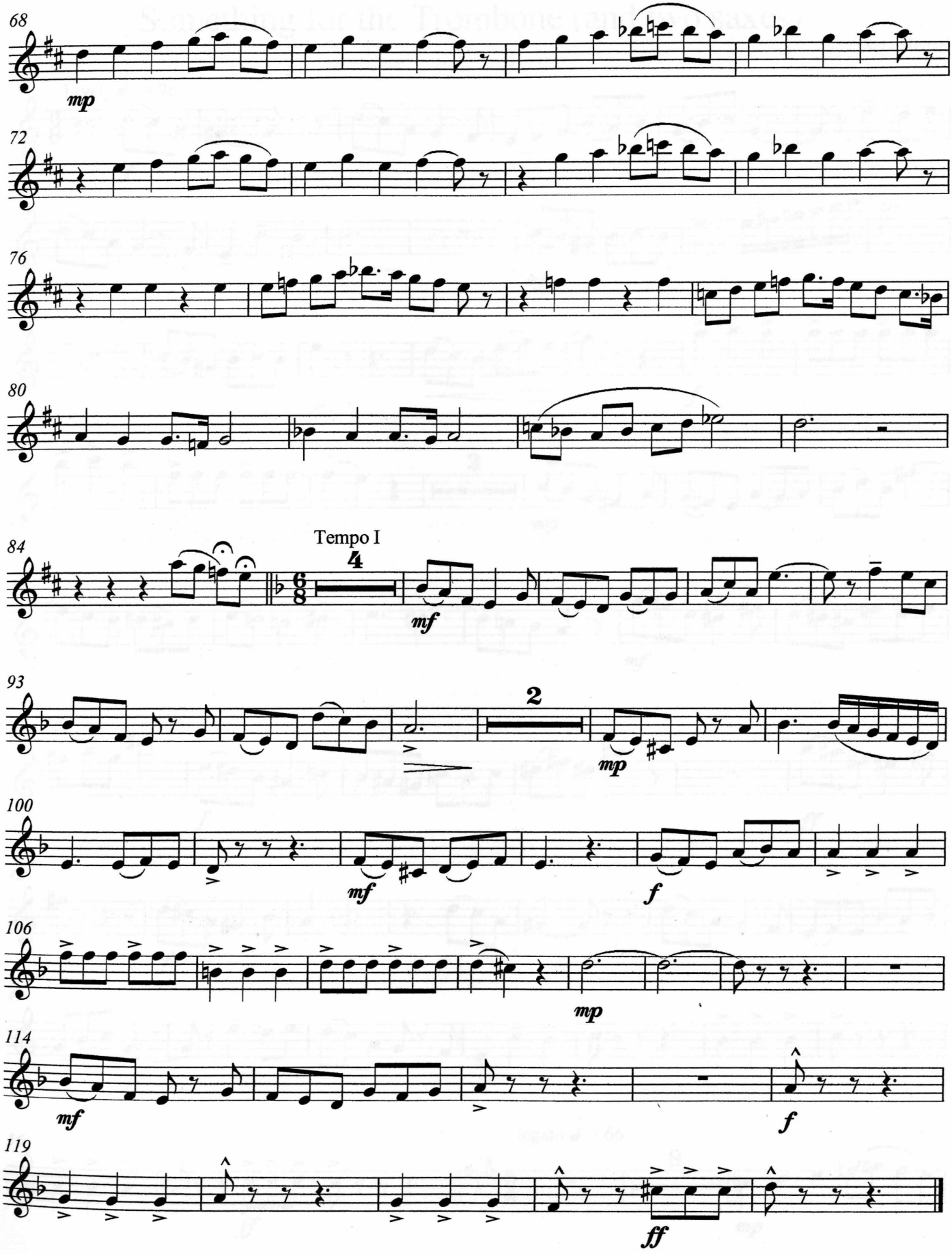
Soprano Saxophone

Something for the Trombone (and two saxes)

Sara Heusel



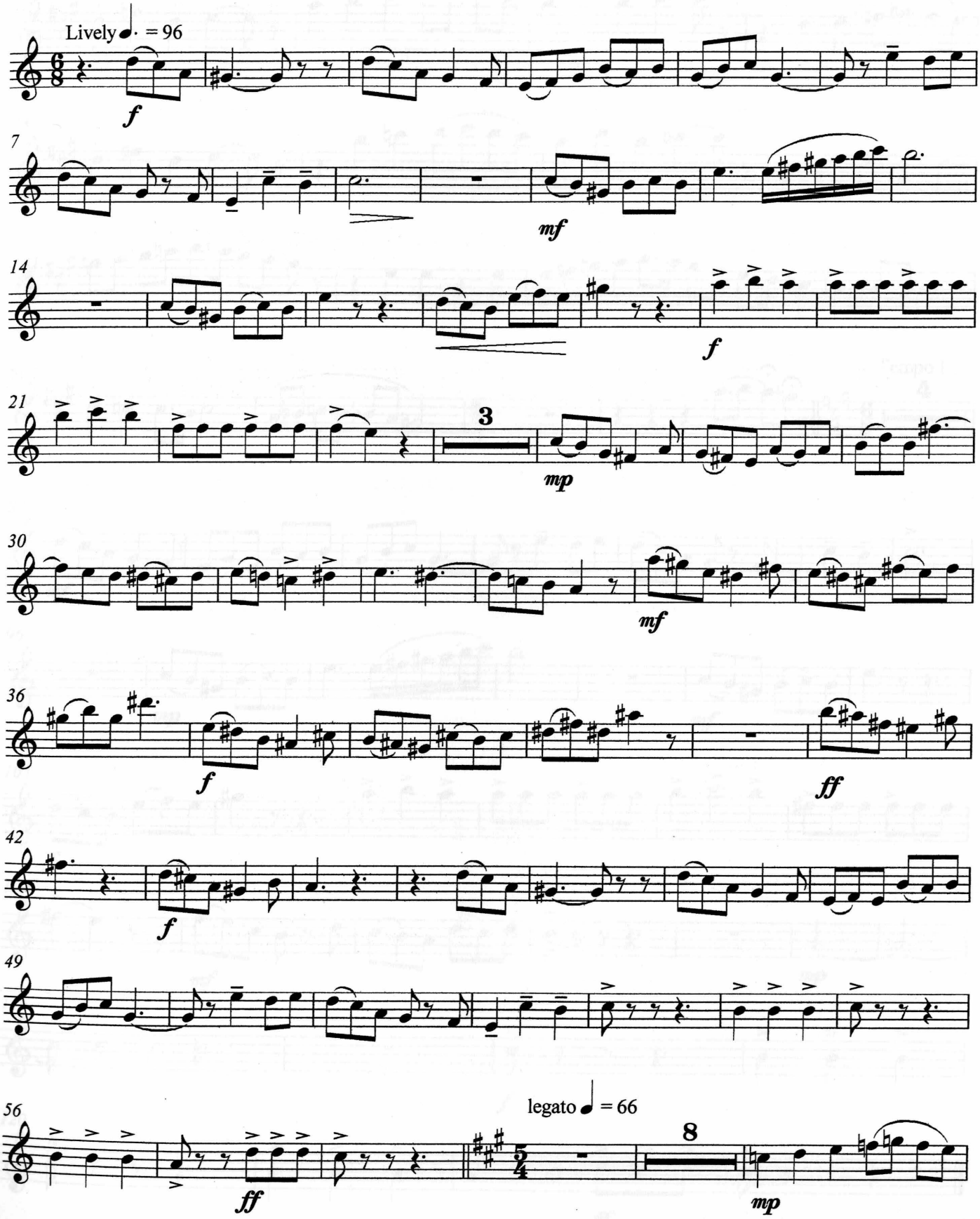
Soprano Saxophone

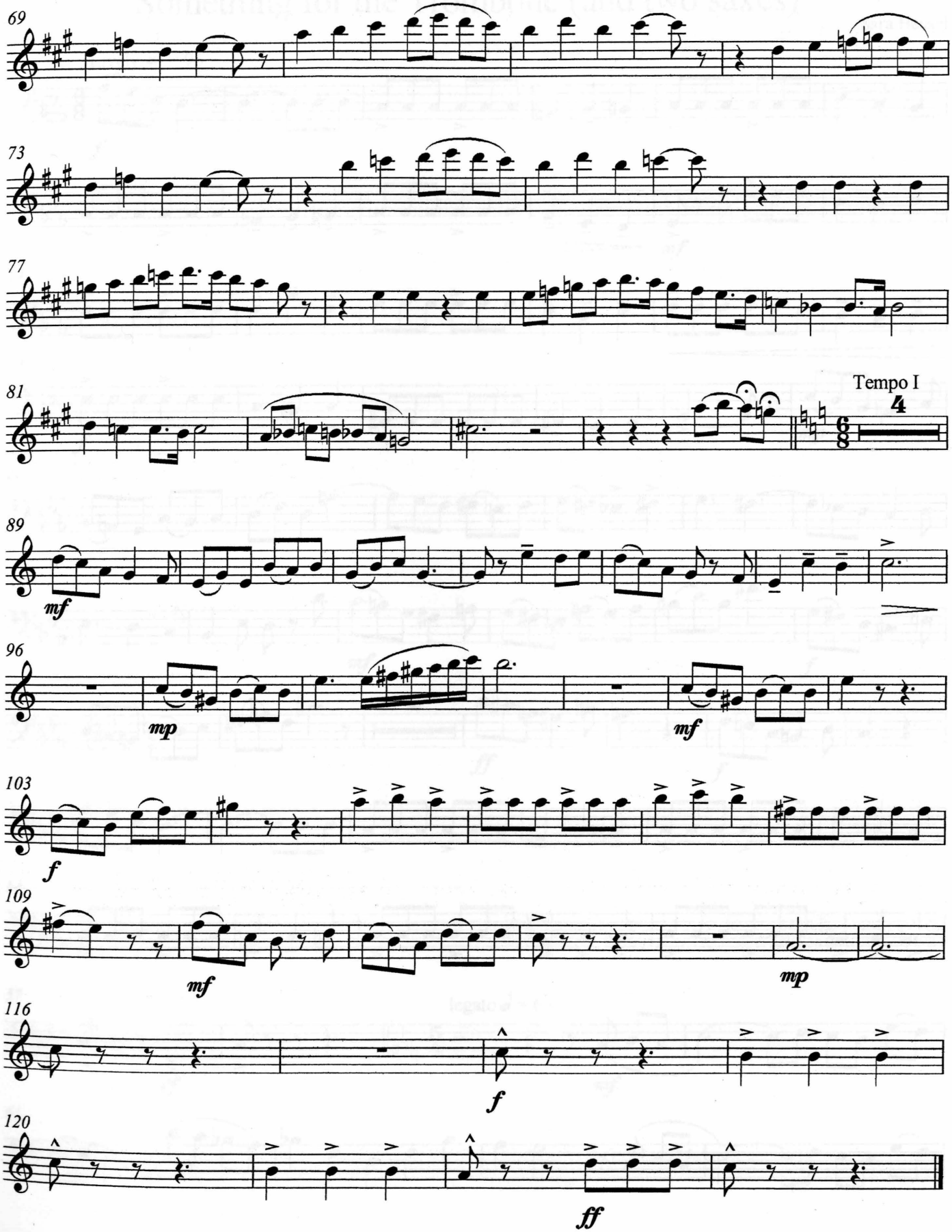


Alto Saxophone

Something for the Trombone (and two saxes)

Sara Heusel

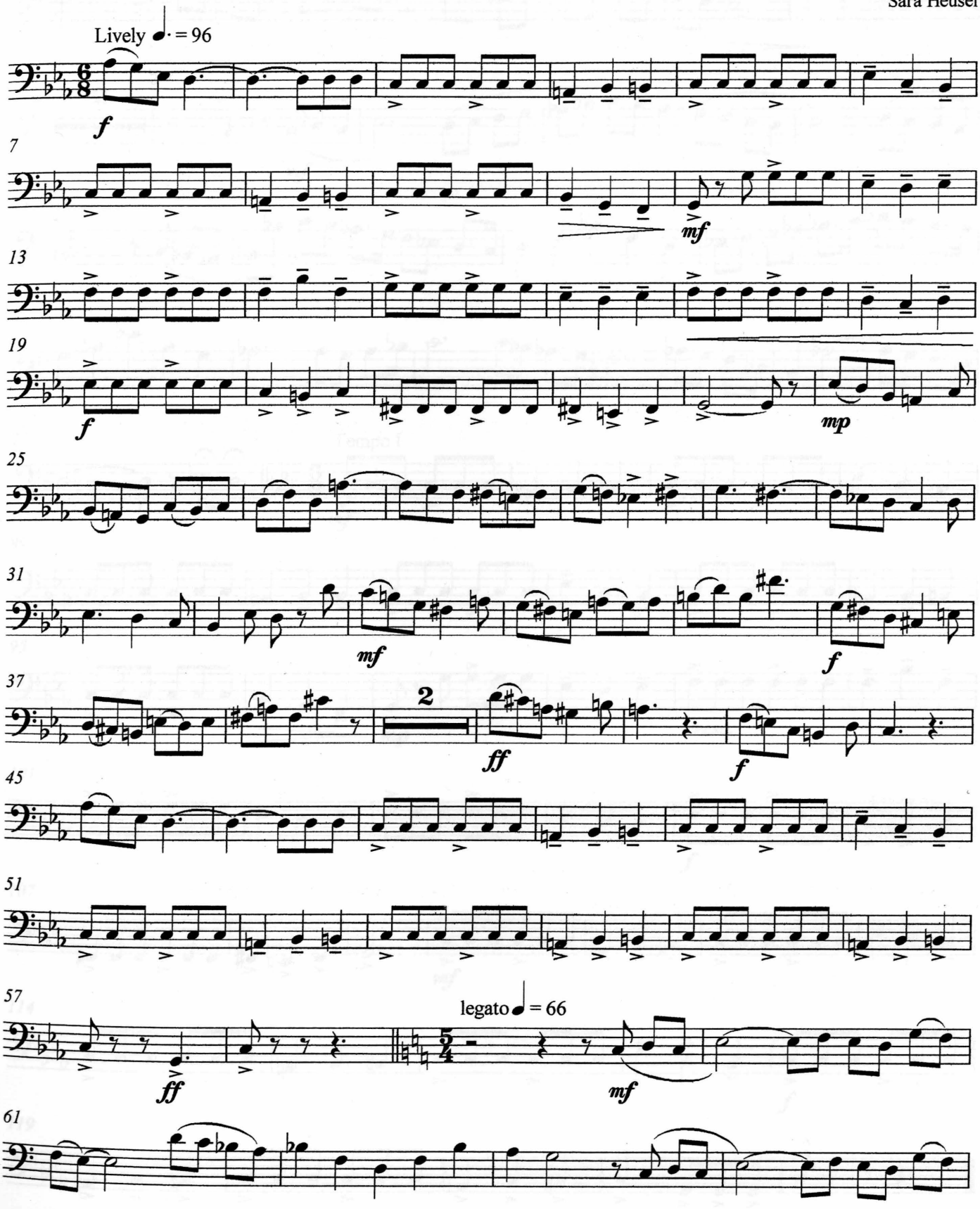


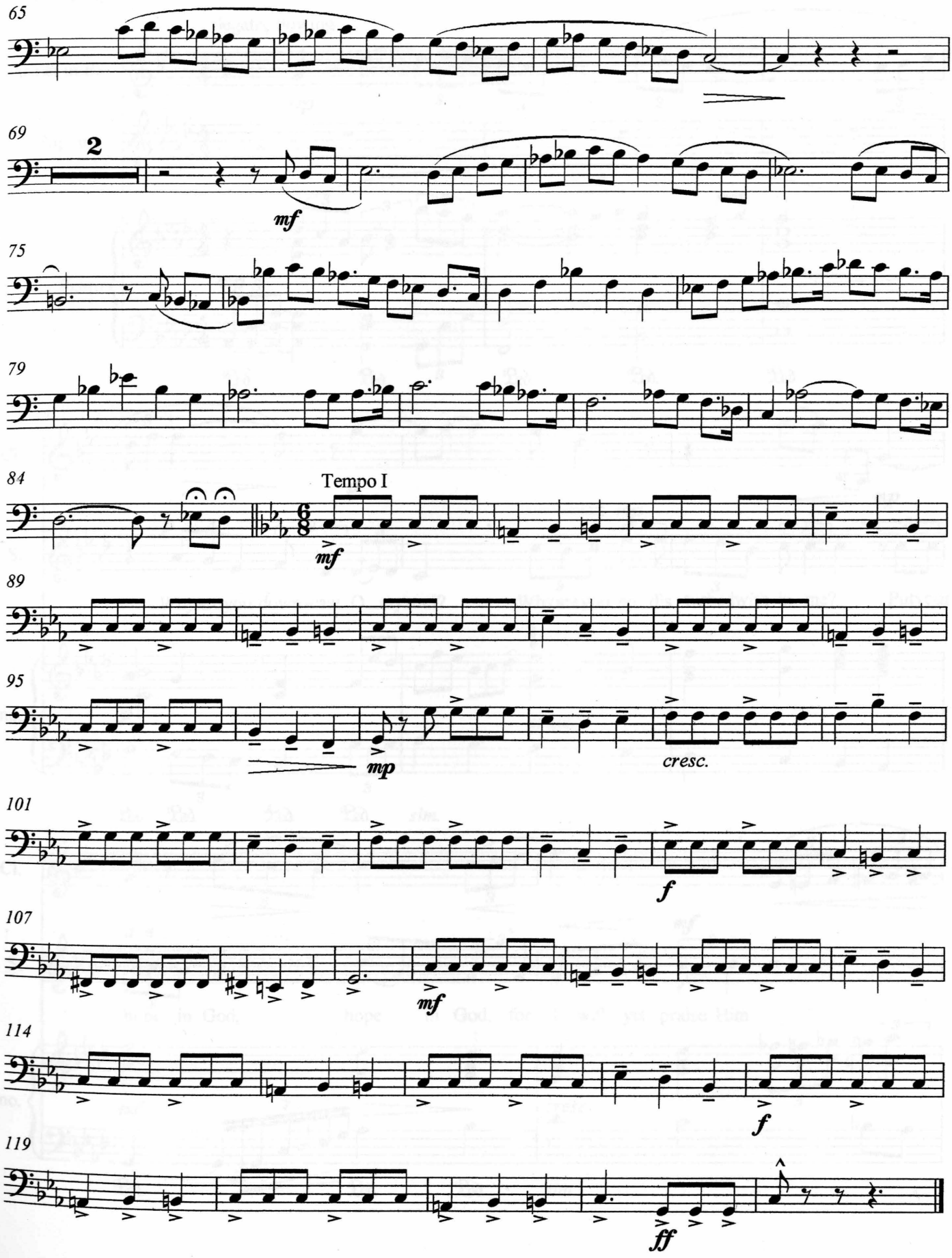

69
73
77
81
Tempo I
4
89
mf
96
mp
mf
103
f
109
mf
mp
116
f
120
ff

Trombone

Something for the Trombone (and two saxes)

Sara Heusel

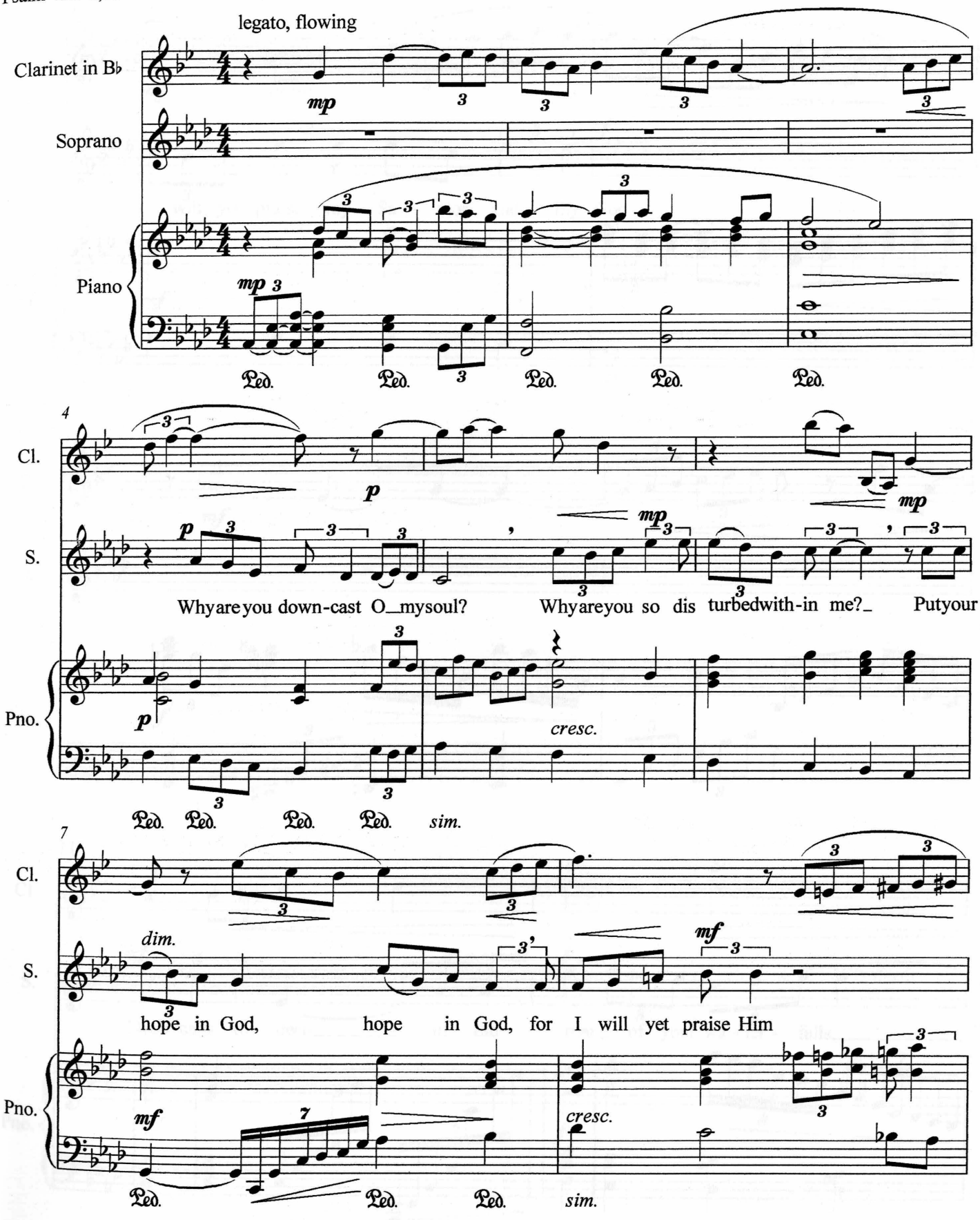


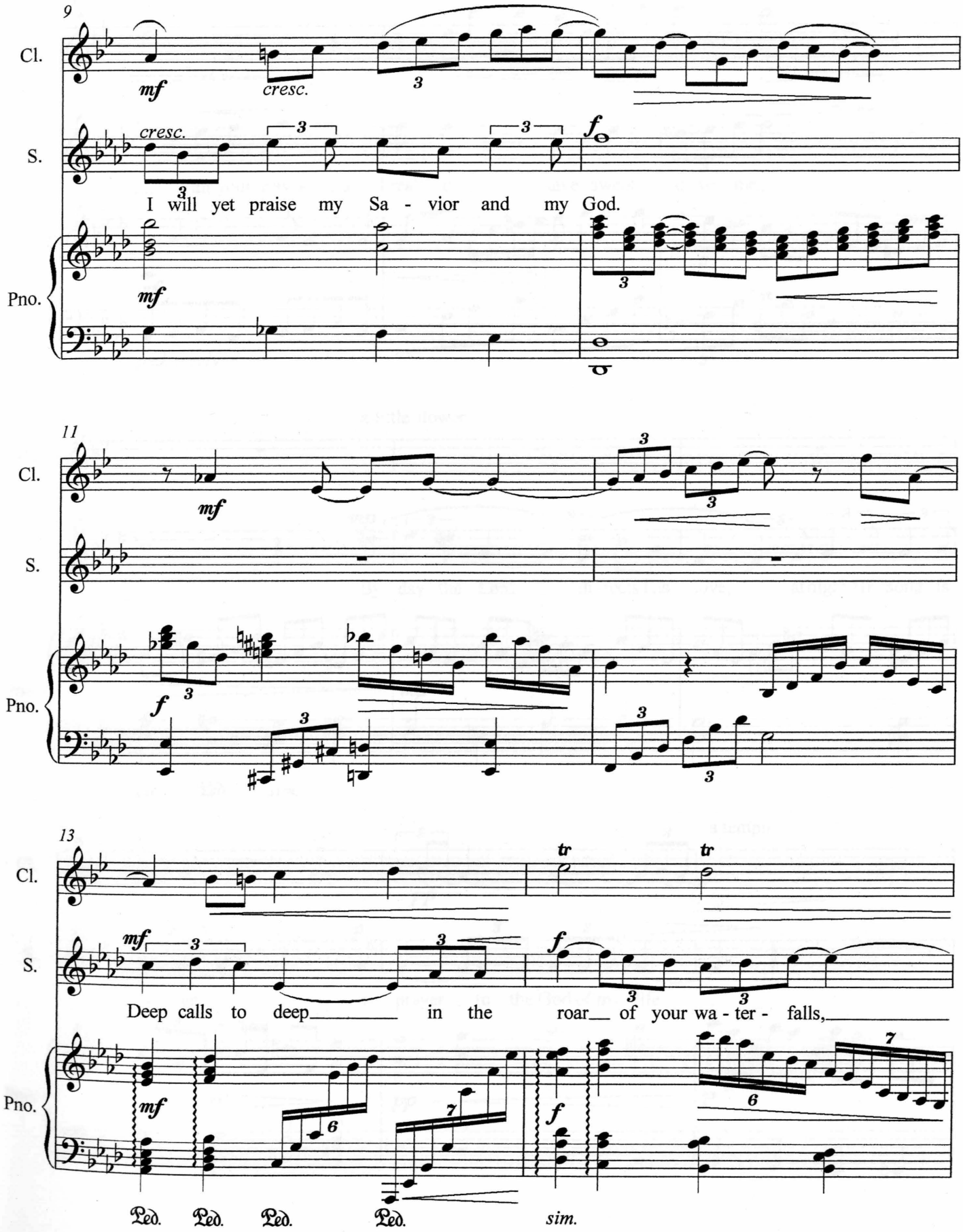

65
69
2
mf
75
79
84
Tempo I
mf
89
95
mp
cresc.
101
f
107
mf
114
f
119
ff

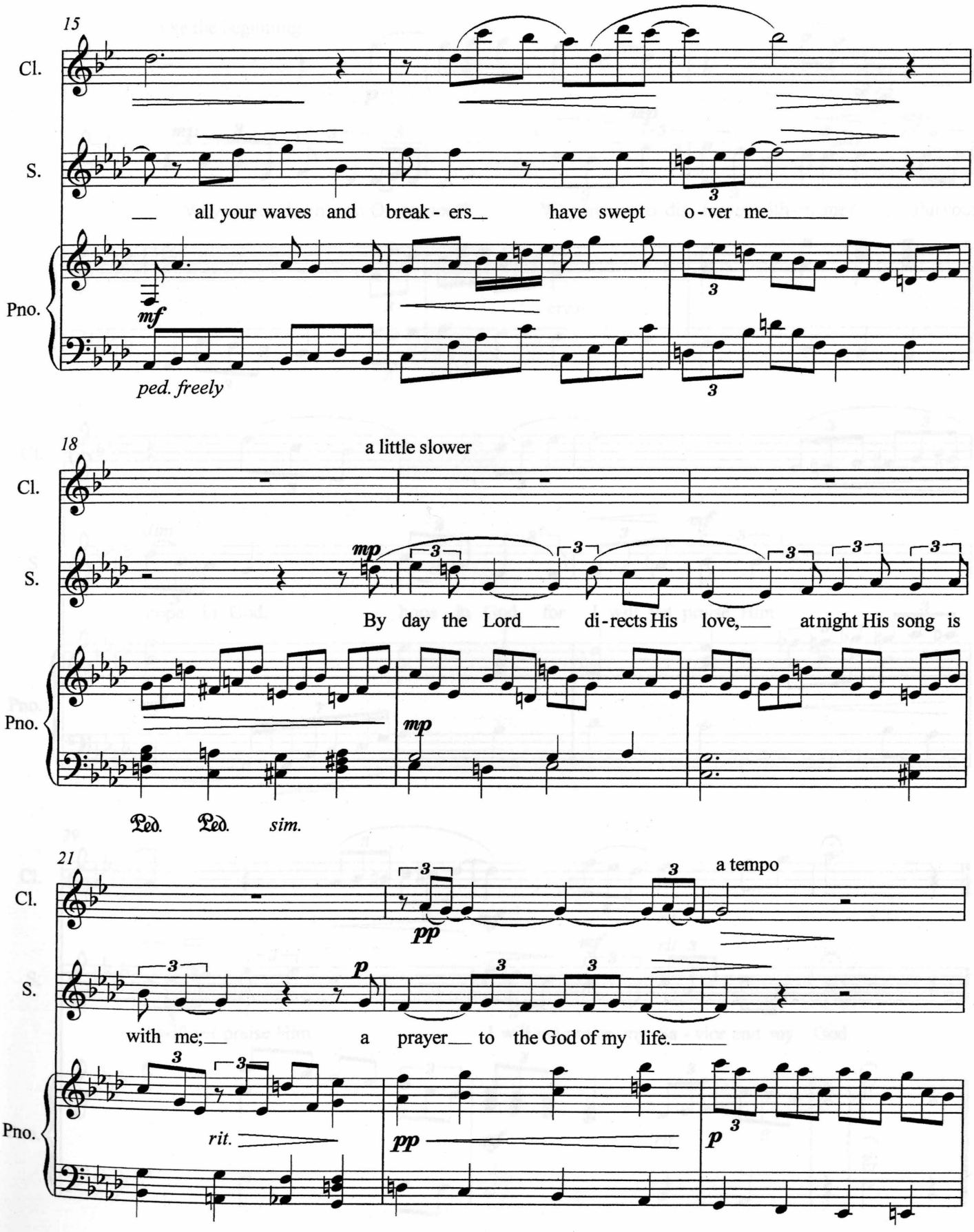
Psalm 42

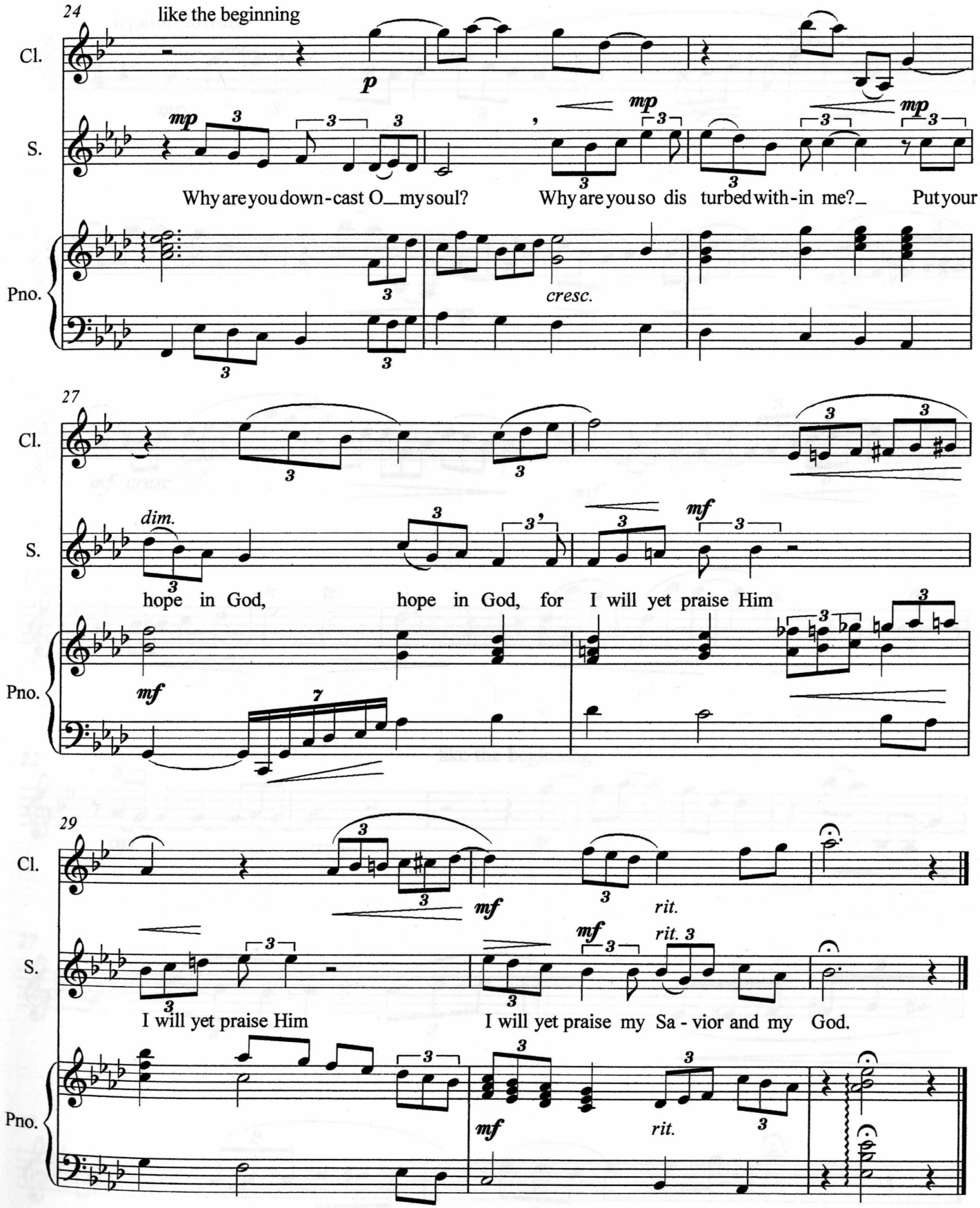
Psalm 42:5-8,11

Sara Heusel




9
Cl.
mf
cresc.
3
S.
cresc.
3
3
f
I will yet praise my Sa - vior and my God.
Pno.
mf
3
11
Cl.
mf
3
3
S.
Pno.
f
3
3
3
13
Cl.
tr
tr
S.
mf
3
3
f
3
3
Deep calls to deep in the roar of your wa - ter - falls,
Pno.
mf
6
7
f
6
7
Ped.
Ped.
Ped.
Ped.
sim.

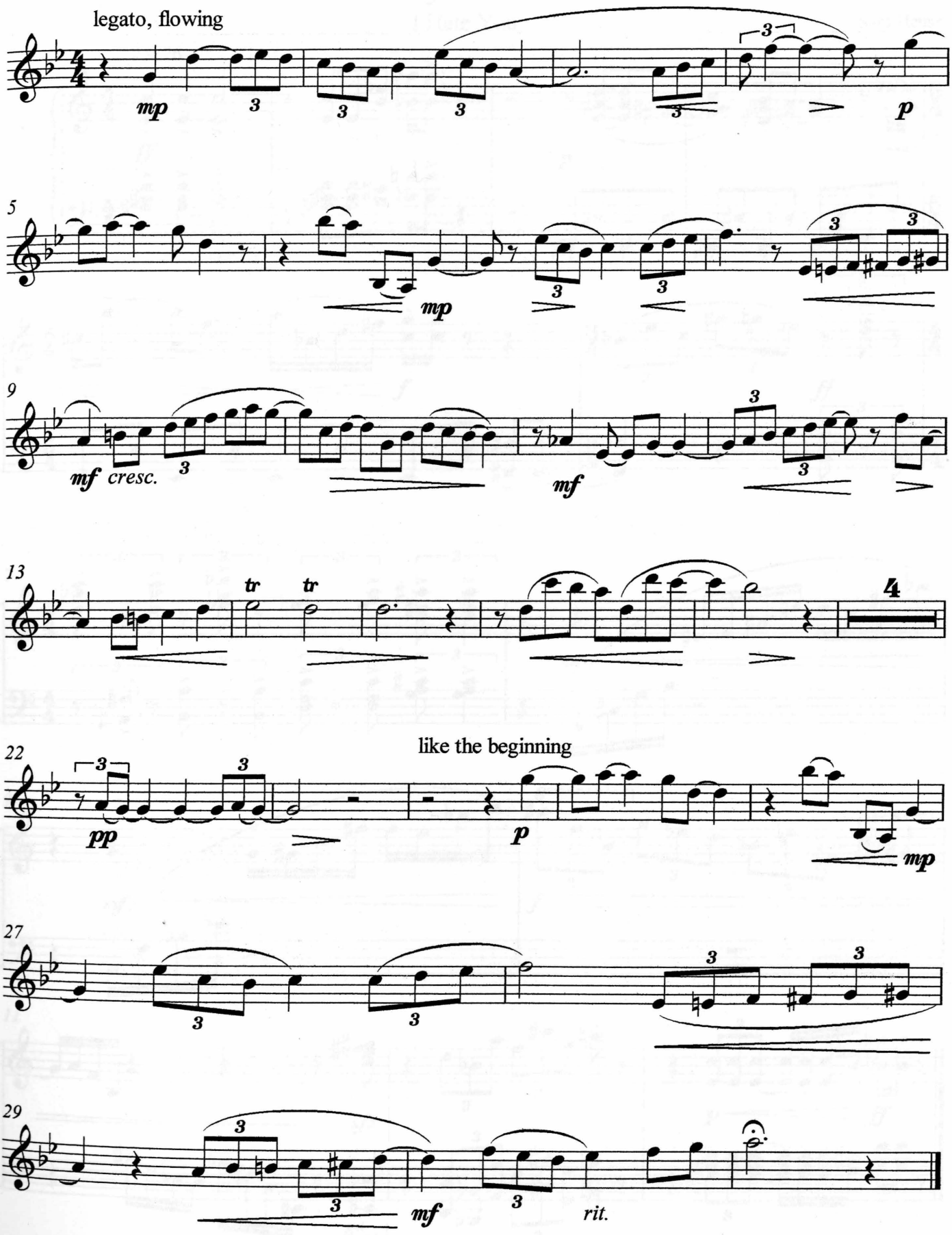

15
Cl.
S.
all your waves and break - ers have swept o - ver me
Pno.
mf
ped. freely
18
a little slower
Cl.
S.
mp
By day the Lord di - rects His love, at night His song is
Pno.
mp
Ped. Ped. sim.
21
a tempo
Cl.
pp
S.
p
with me; a prayer to the God of my life.
Pno.
rit.
pp
p


24
like the beginning
Cl.
S.
Pno.
Why are you down-cast O_ my soul?
Why are you so dis turbed with-in me?_
Put your
cresc.
27
dim.
hope in God,
hope in God, for I will yet praise Him
29
rit.
I will yet praise Him
I will yet praise my Sa - vior and my God.
rit.

Psalm 42

Clarinet in B♭

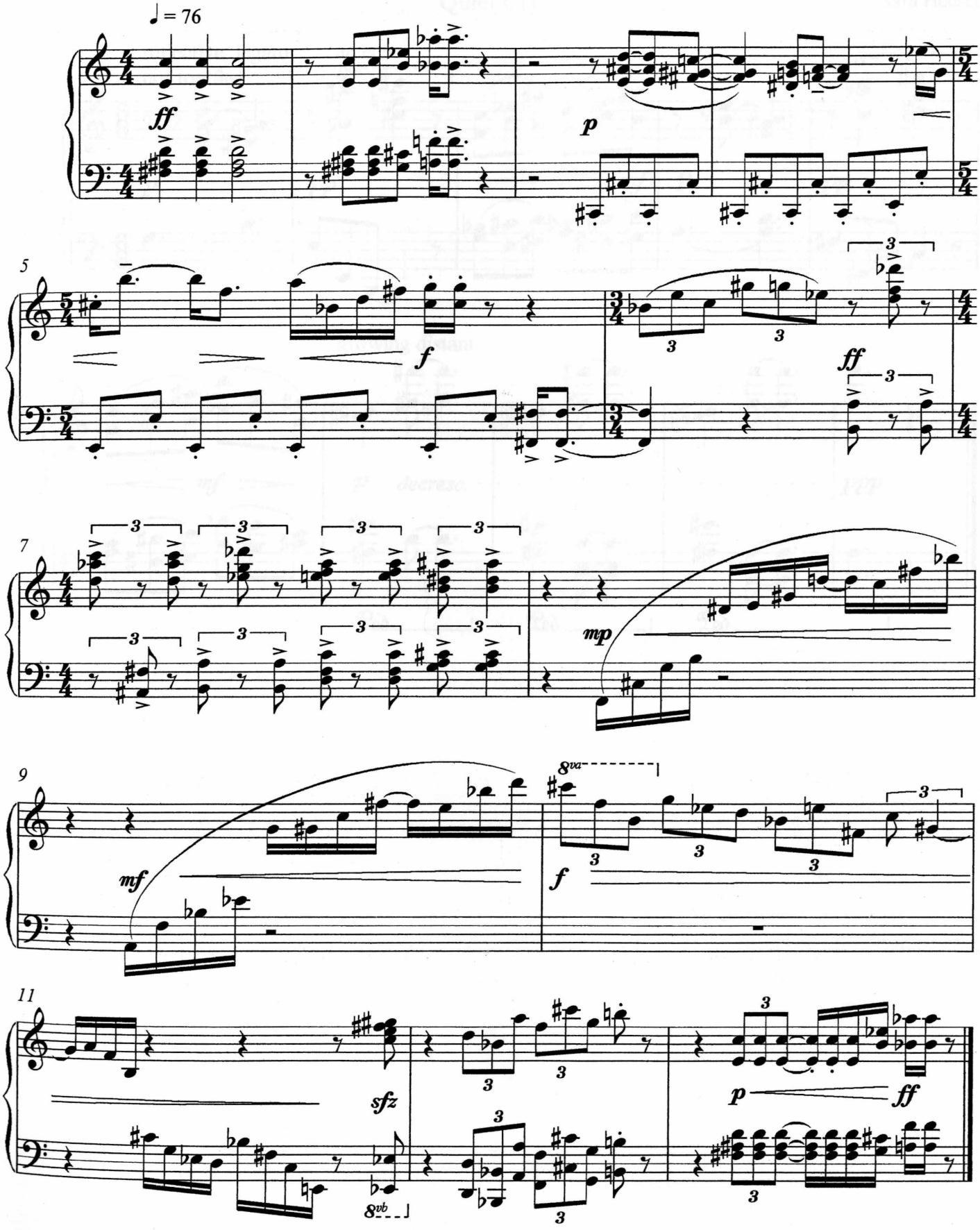
Sara Heusel



Fiery Arrows

I Hate You

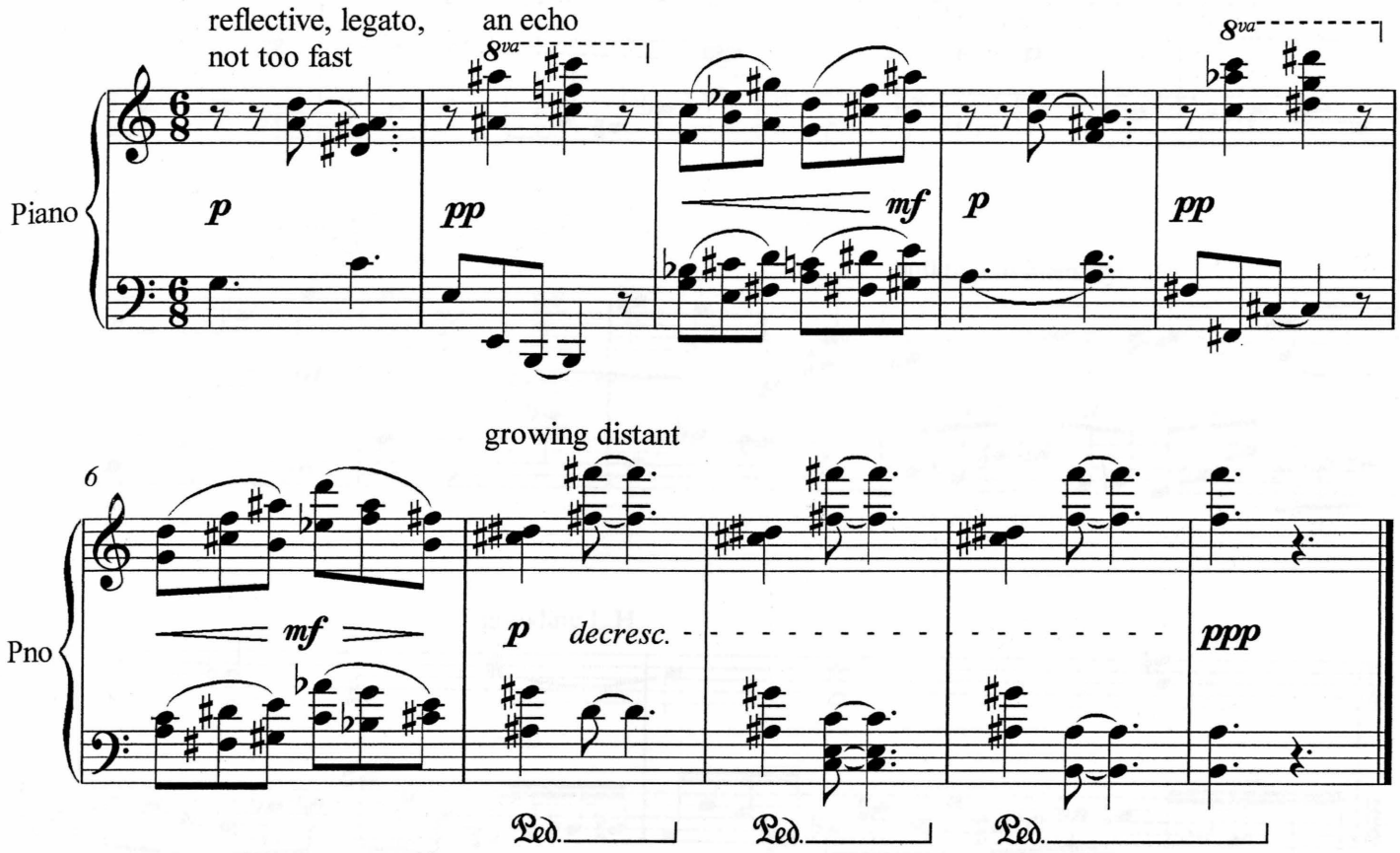
Sara Heusel



Fiery Arrows

Quiet Cry

Sara Heusel

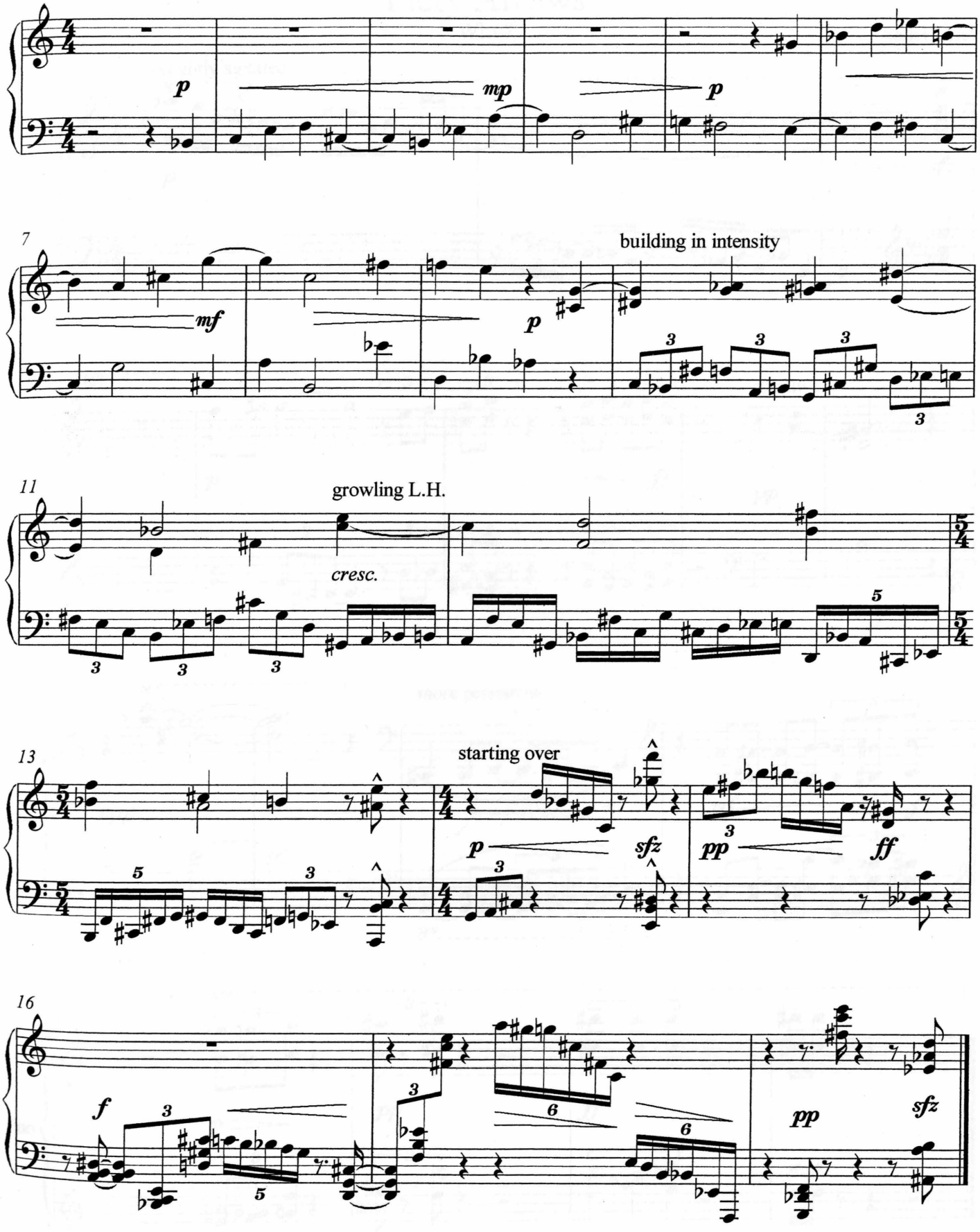


Fiery Arrows

How Dare You

Sara Heusel

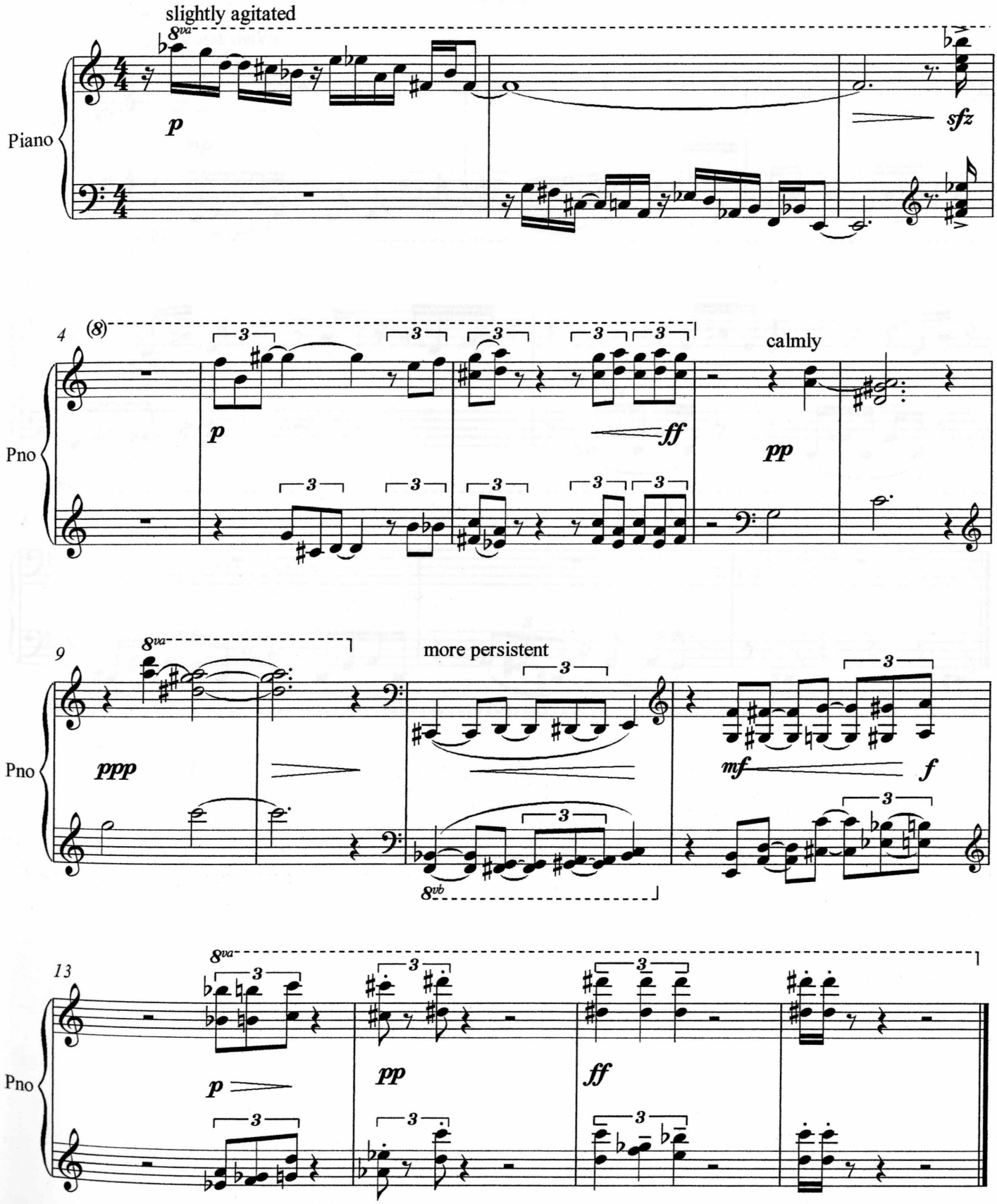
♩ = 72



Fiery Arrows

Why?

Sara Heusel



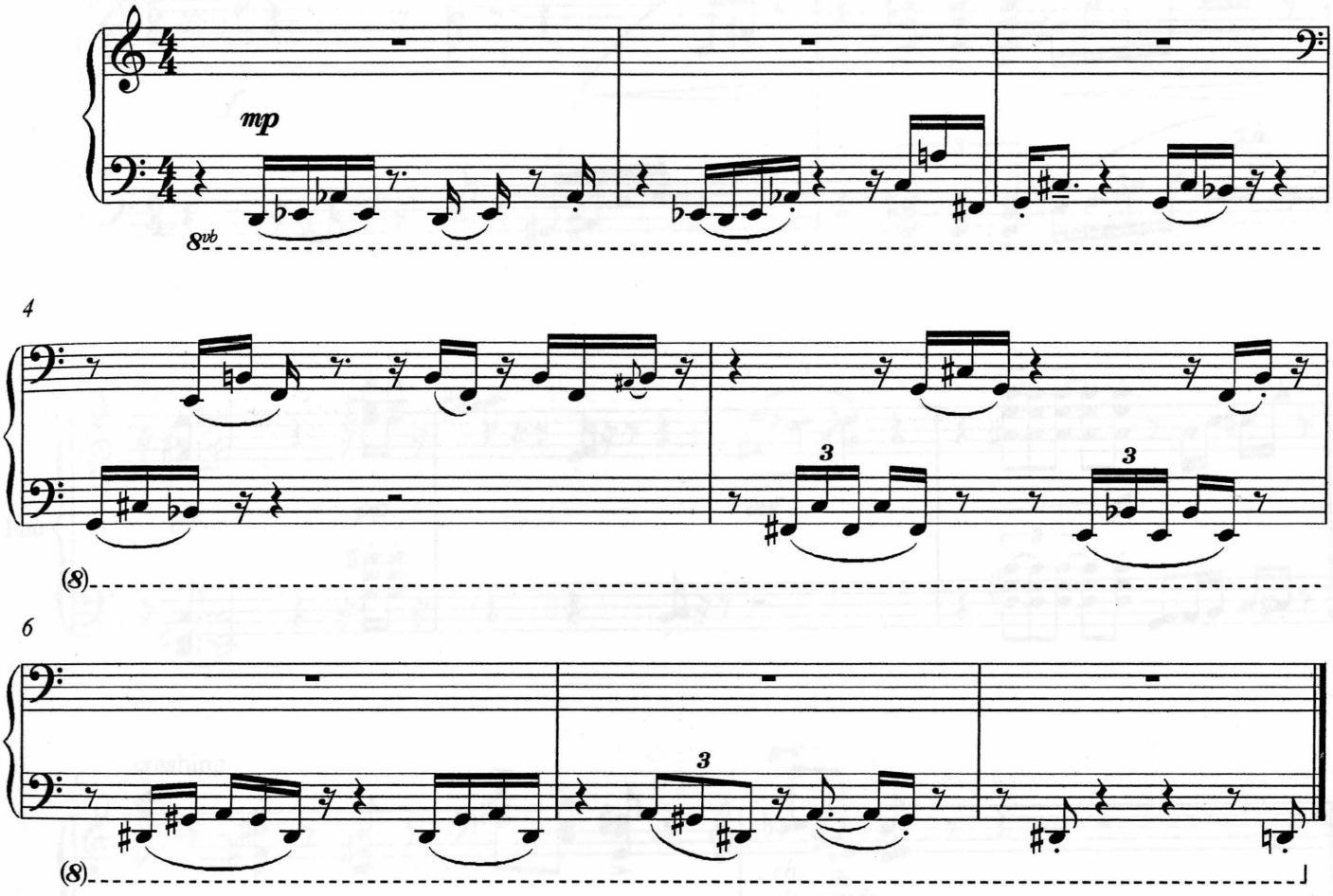
Fiery Arrows

Tremble

Sara Heusel

♩ = 96

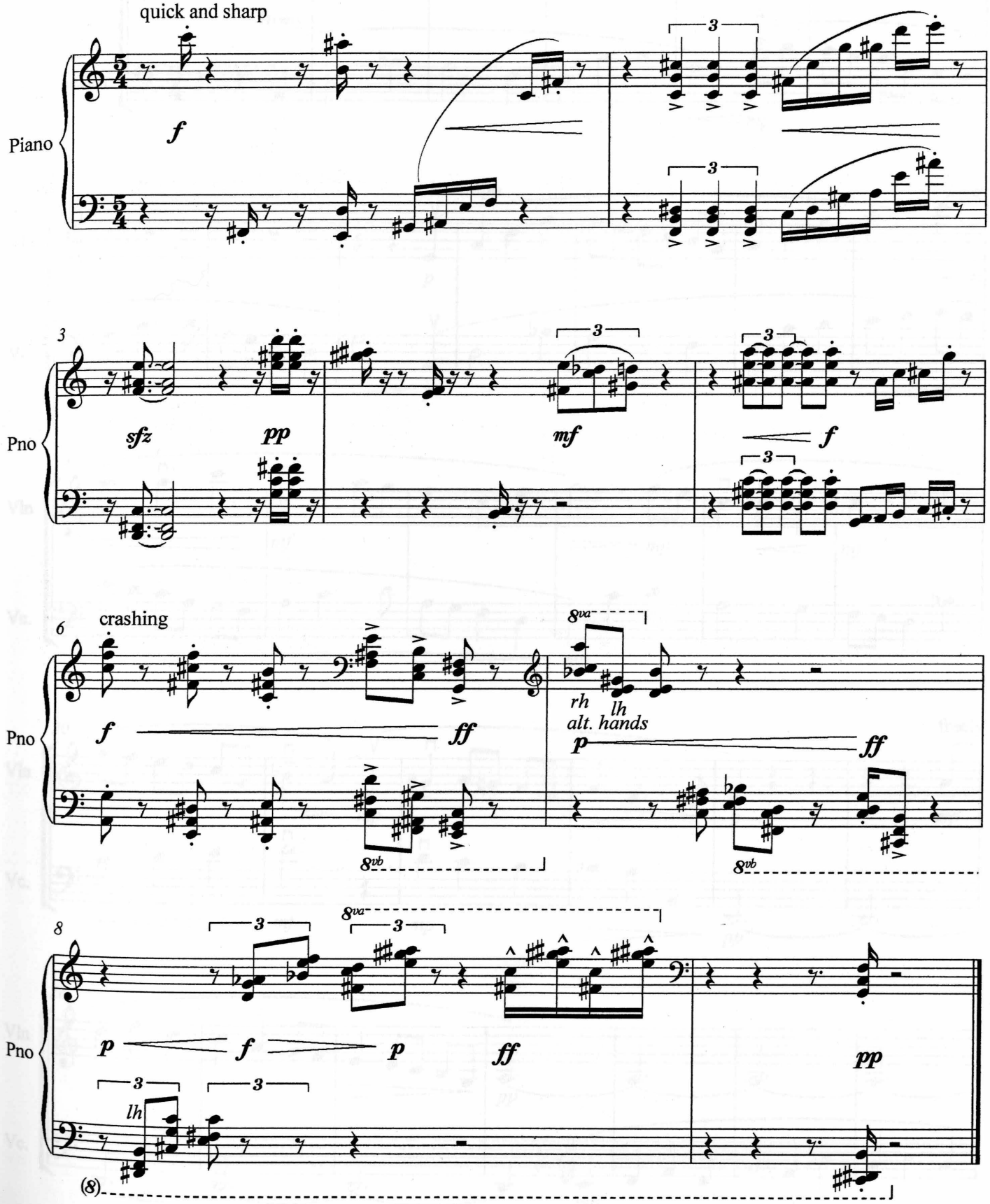
Quick and shaken



Fiery Arrows

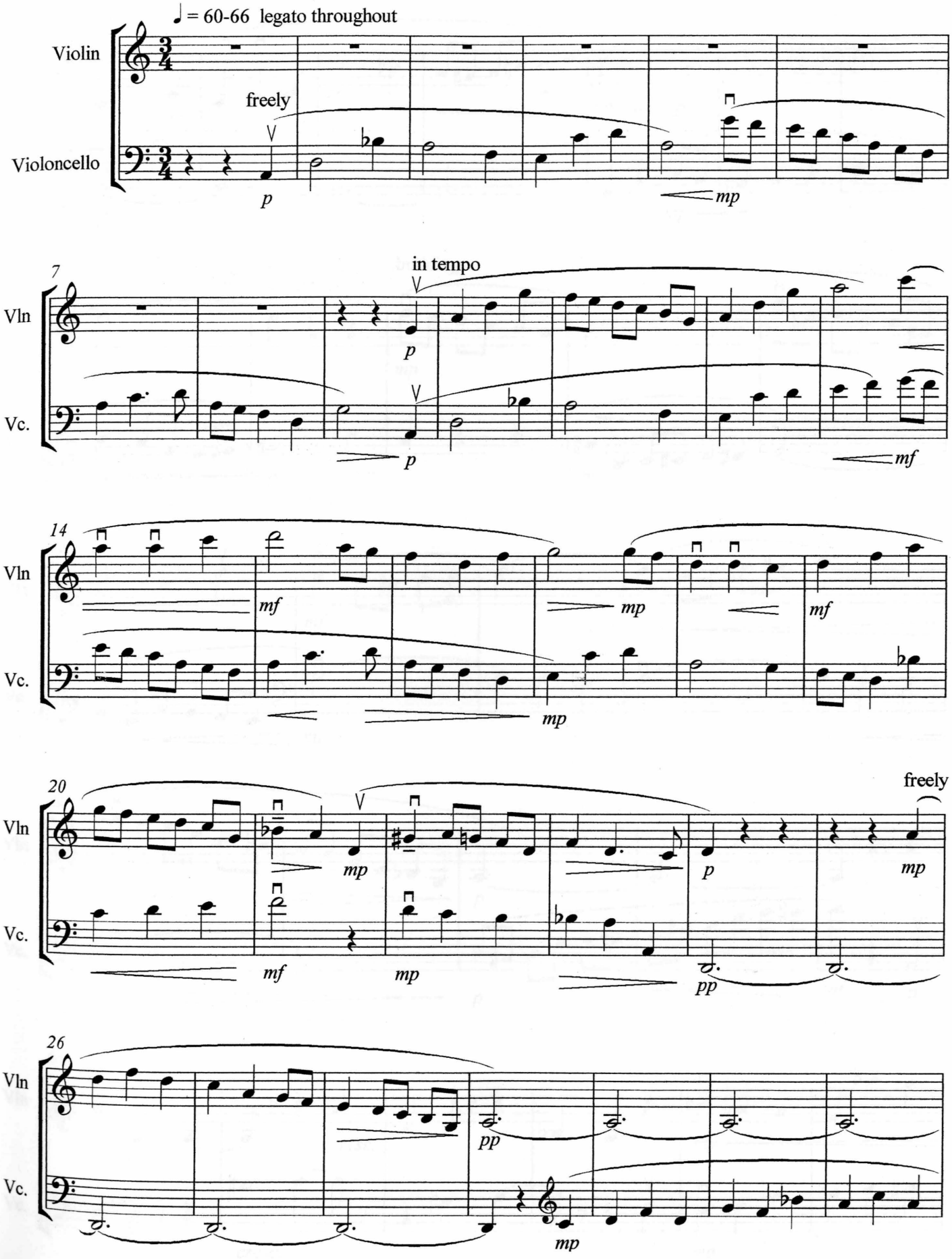
The Sword

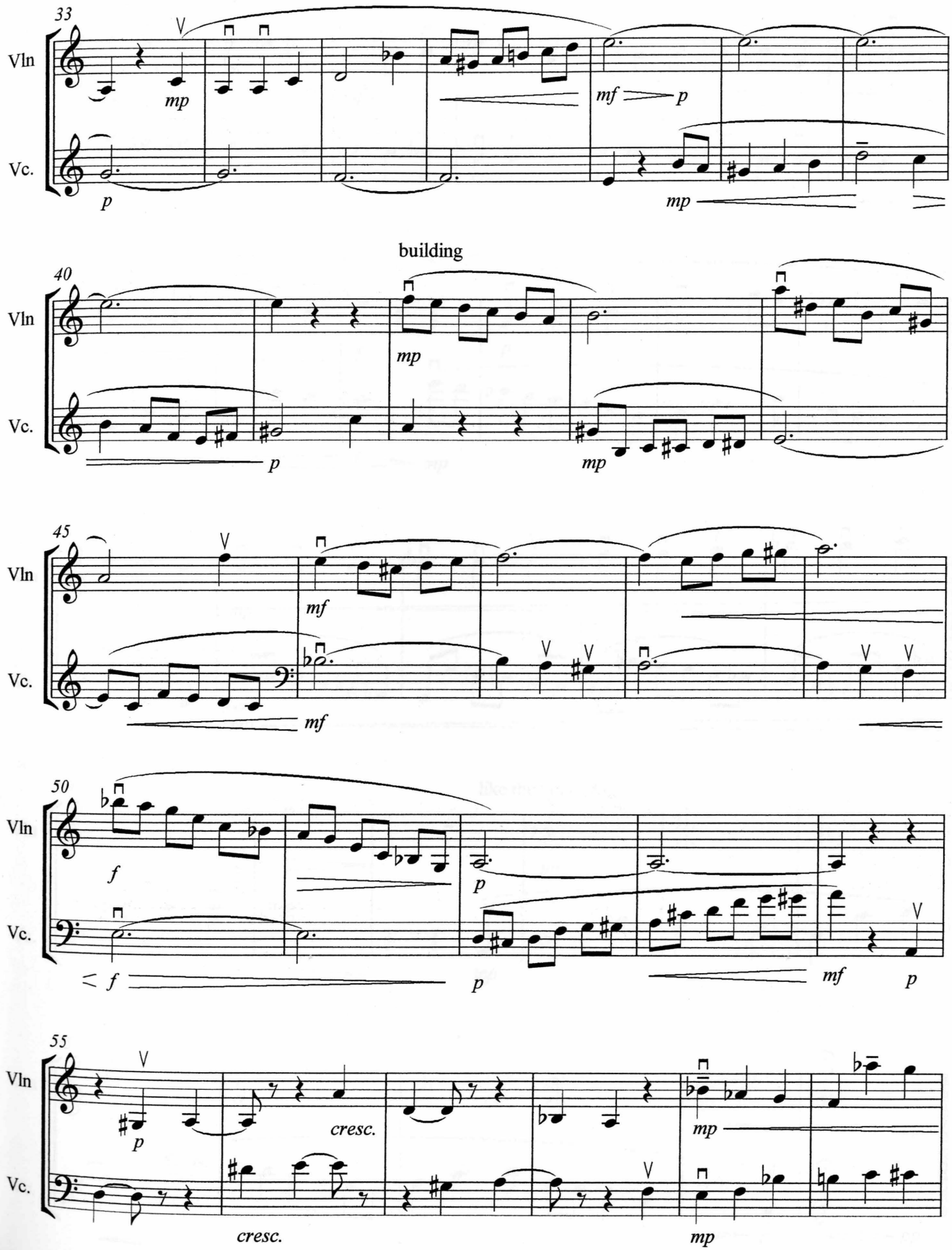
Sara Heusel

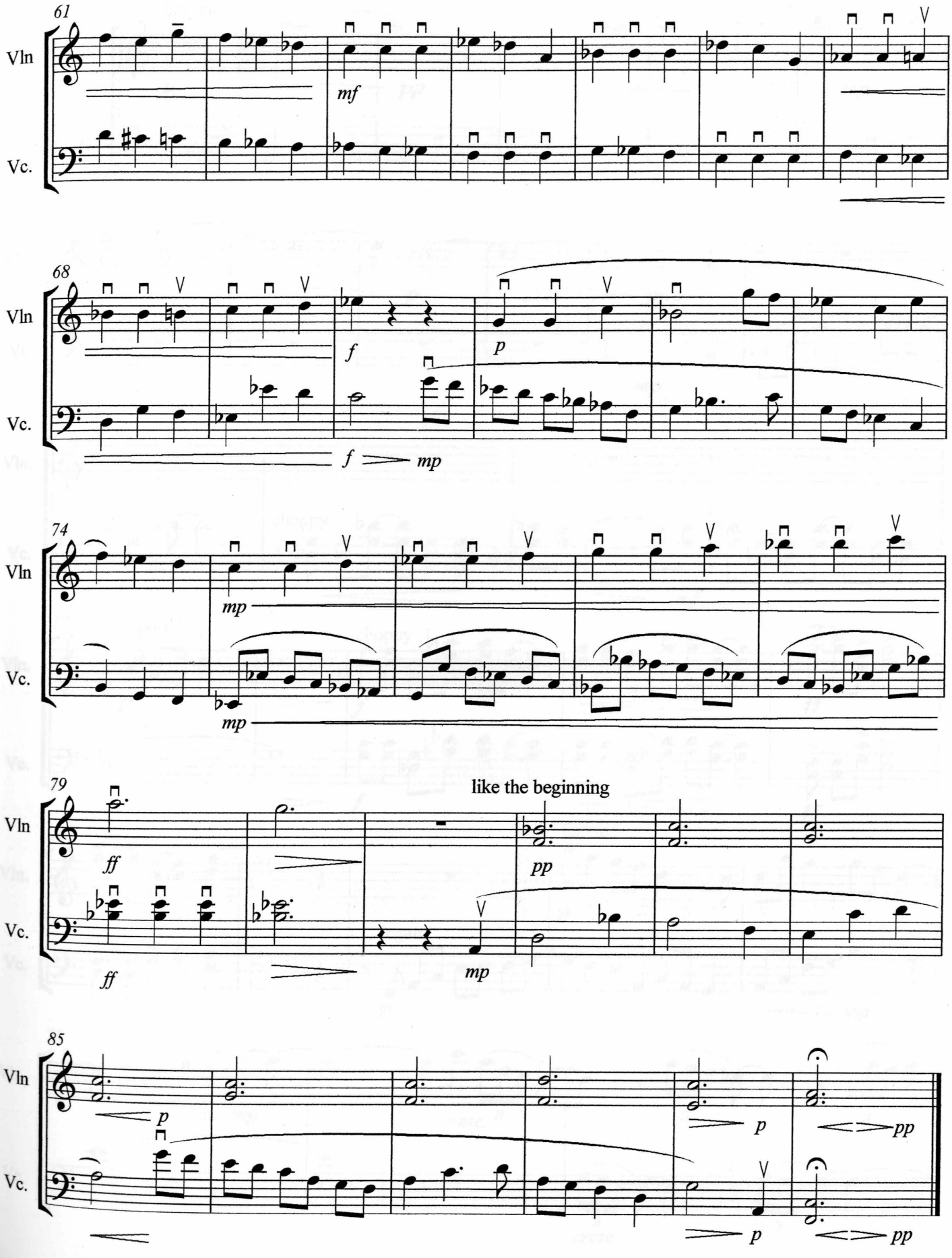


"Pray that it's localized."

Sara Heusel

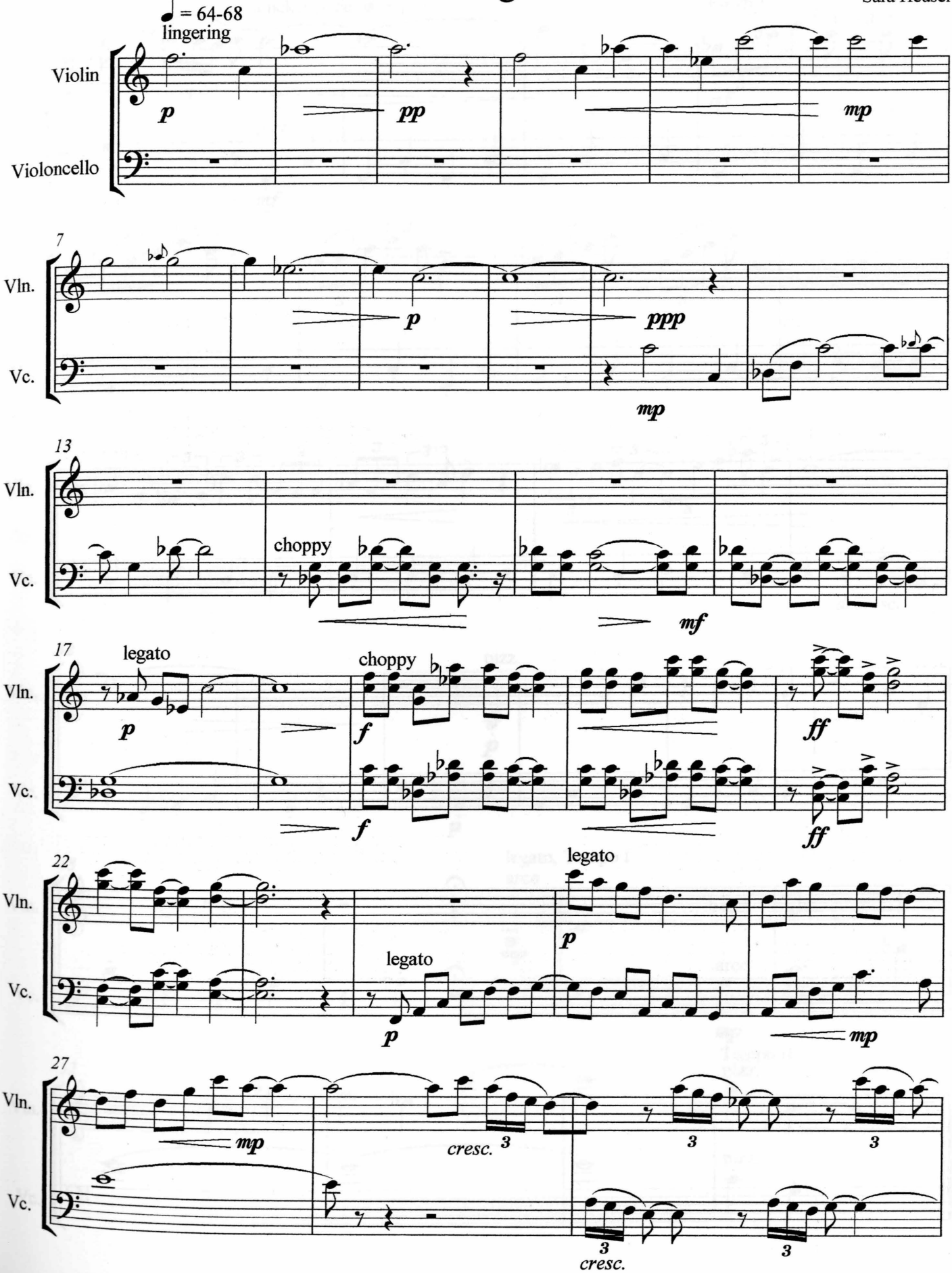


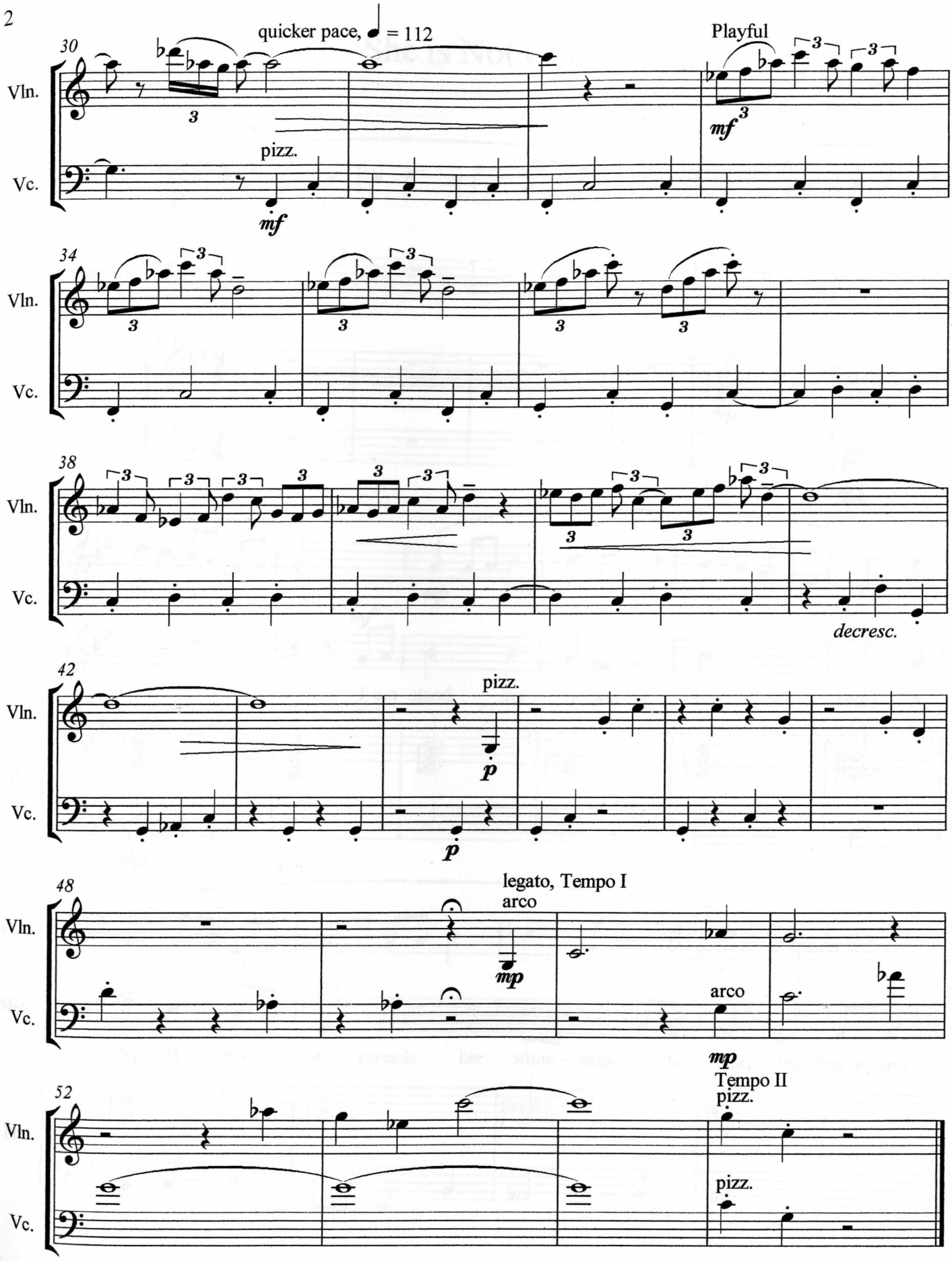

33
Vln
Vc.
mp
mf
p
p
mp
building
40
Vln
Vc.
mp
p
mp
45
Vln
Vc.
mf
mf
50
Vln
Vc.
f
p
f
p
mf
p
55
Vln
Vc.
p
cresc.
mp
cresc.
mp


61
Vln
Vc.
mf
68
Vln
Vc.
f
p
f
mp
74
Vln
Vc.
mp
mp
79
Vln
Vc.
like the beginning
ff
pp
ff
mp
85
Vln
Vc.
p
p
pp
p
pp

The Waiting Room

Sara Heusel

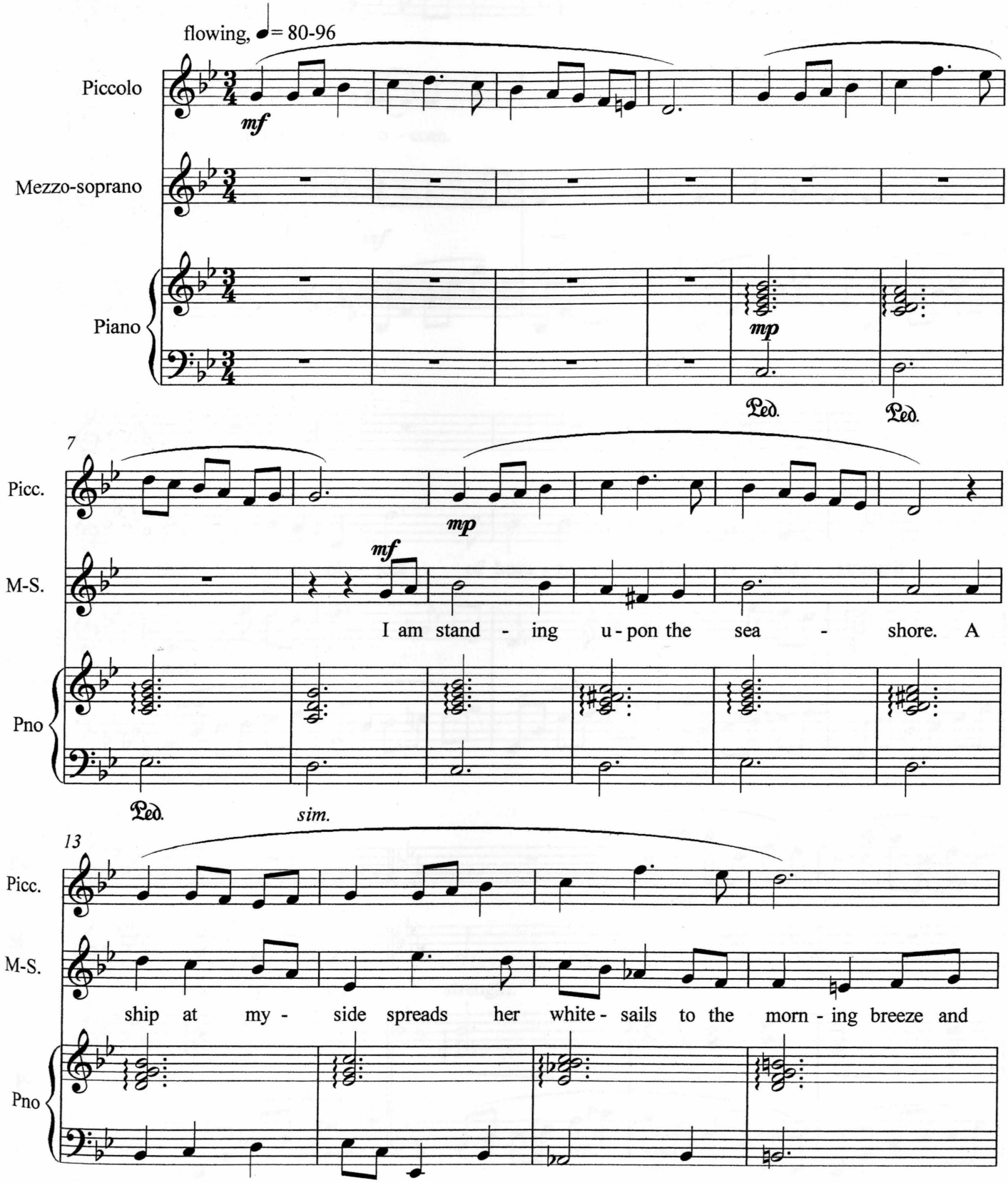


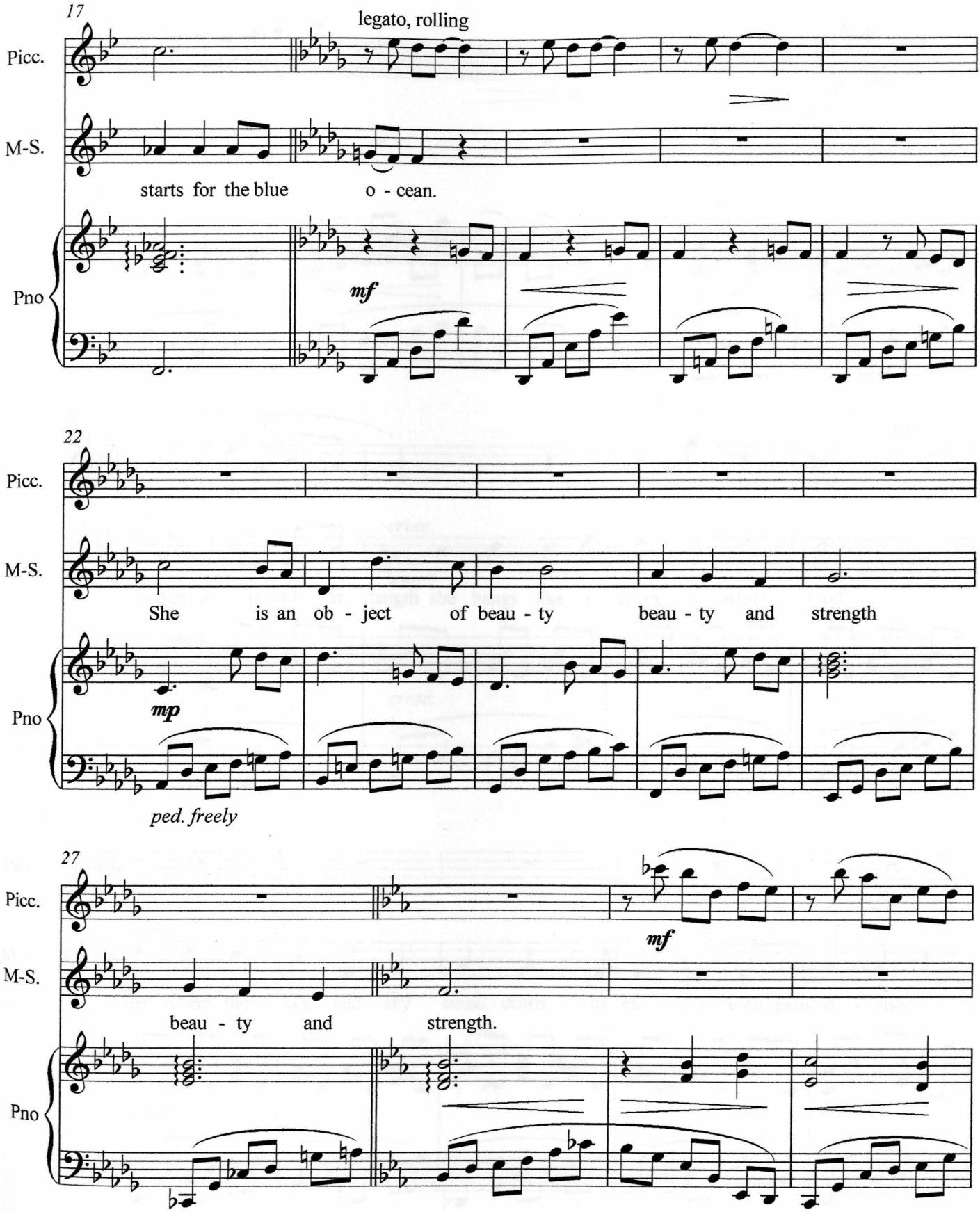

30
quicker pace, ♩ = 112
Playful
Vln.
Vc.
pizz.
mf
mf
34
38
decresc.
42
pizz.
p
p
48
legato, Tempo I
arco
mp
arco
mp
52
Tempo II
pizz.
pizz.

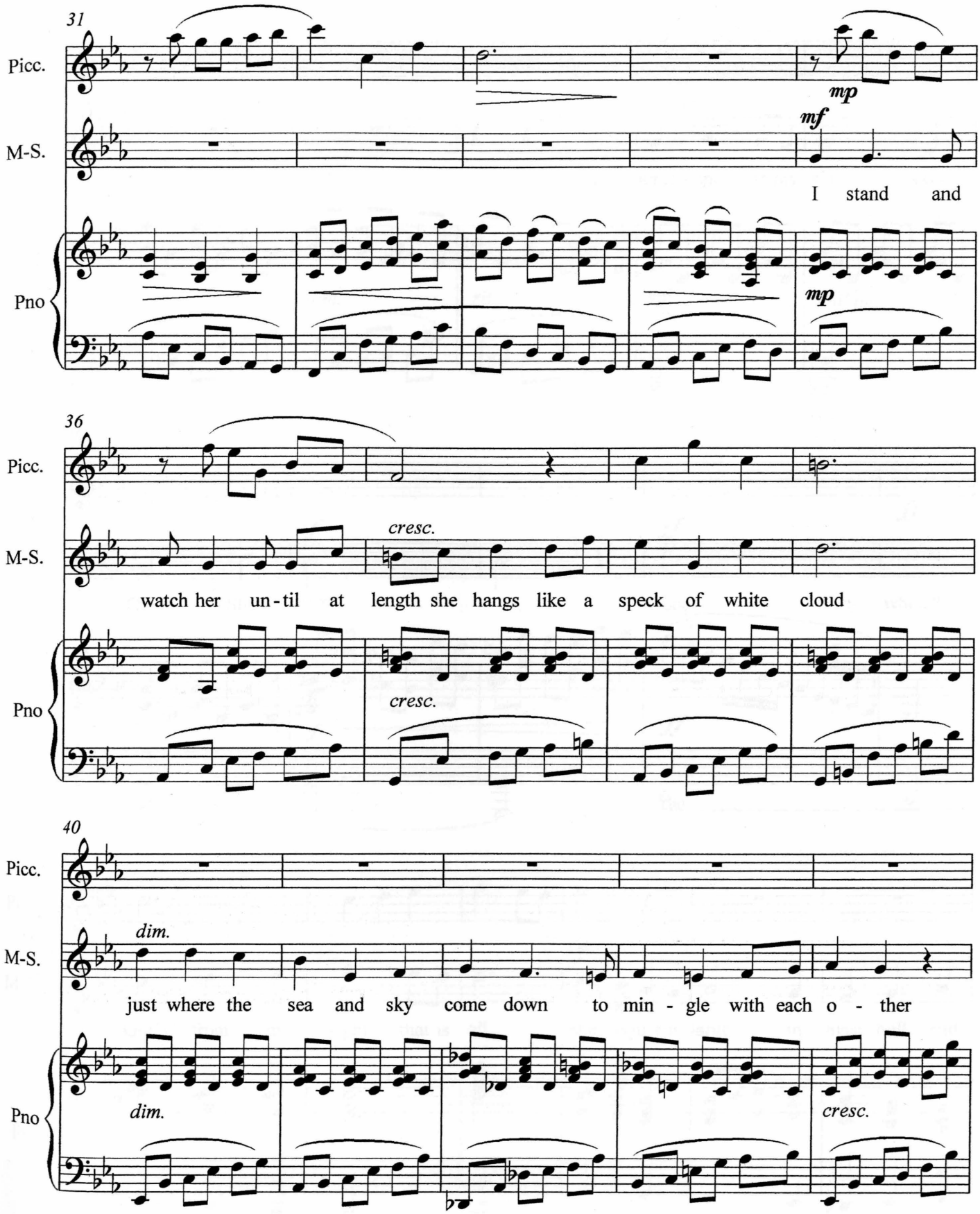
She is Not Gone

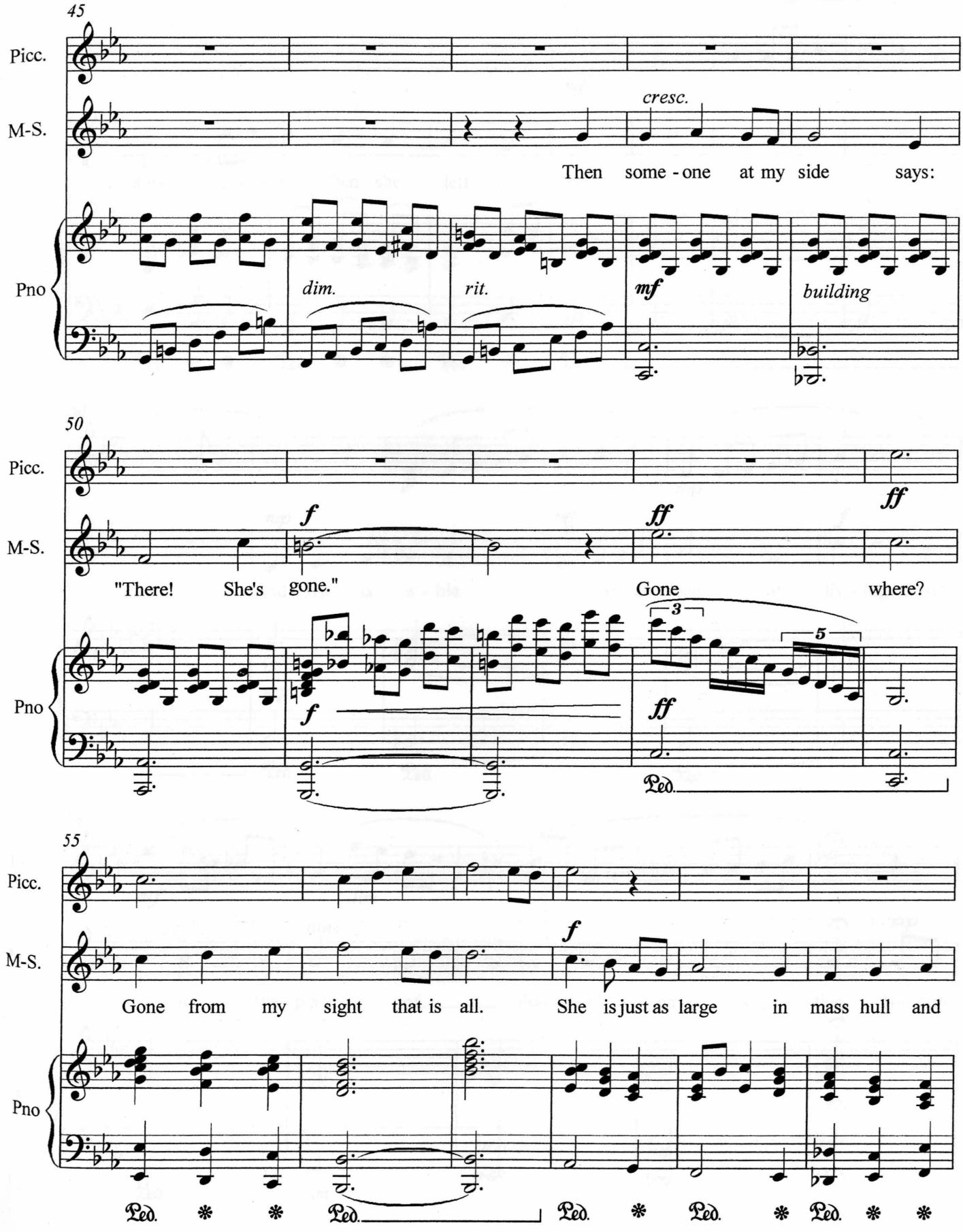
Author Unknown

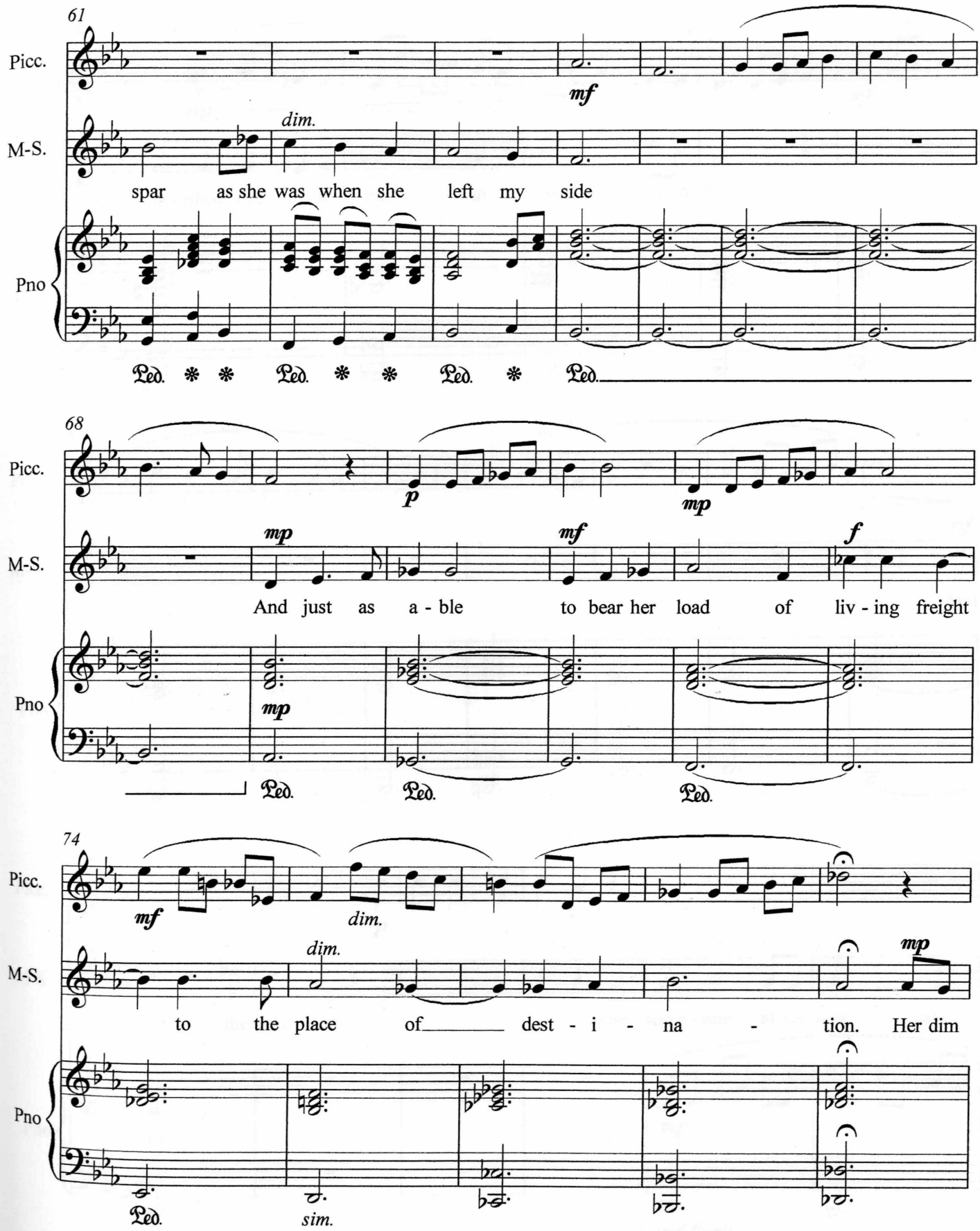
Sara Heusel

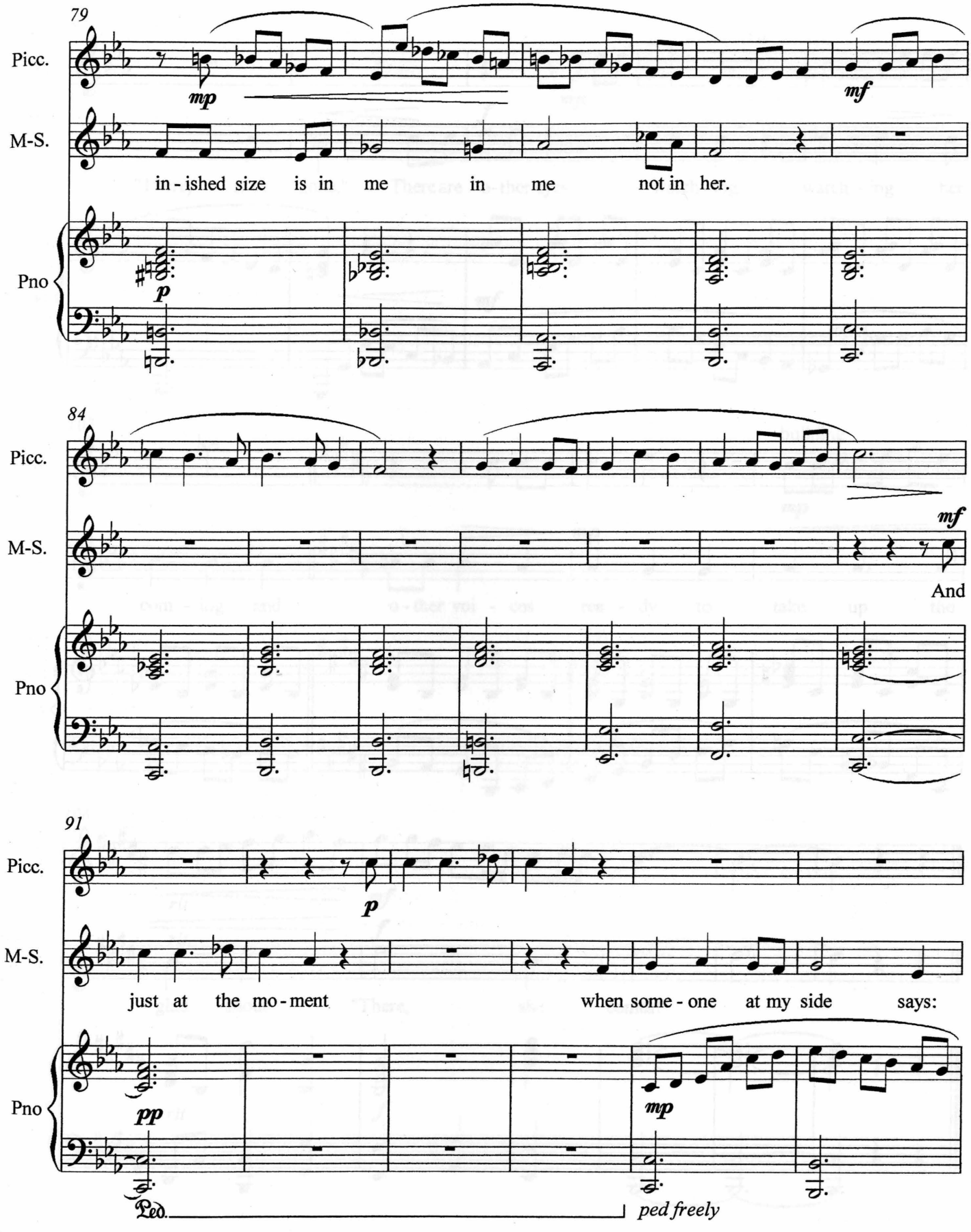


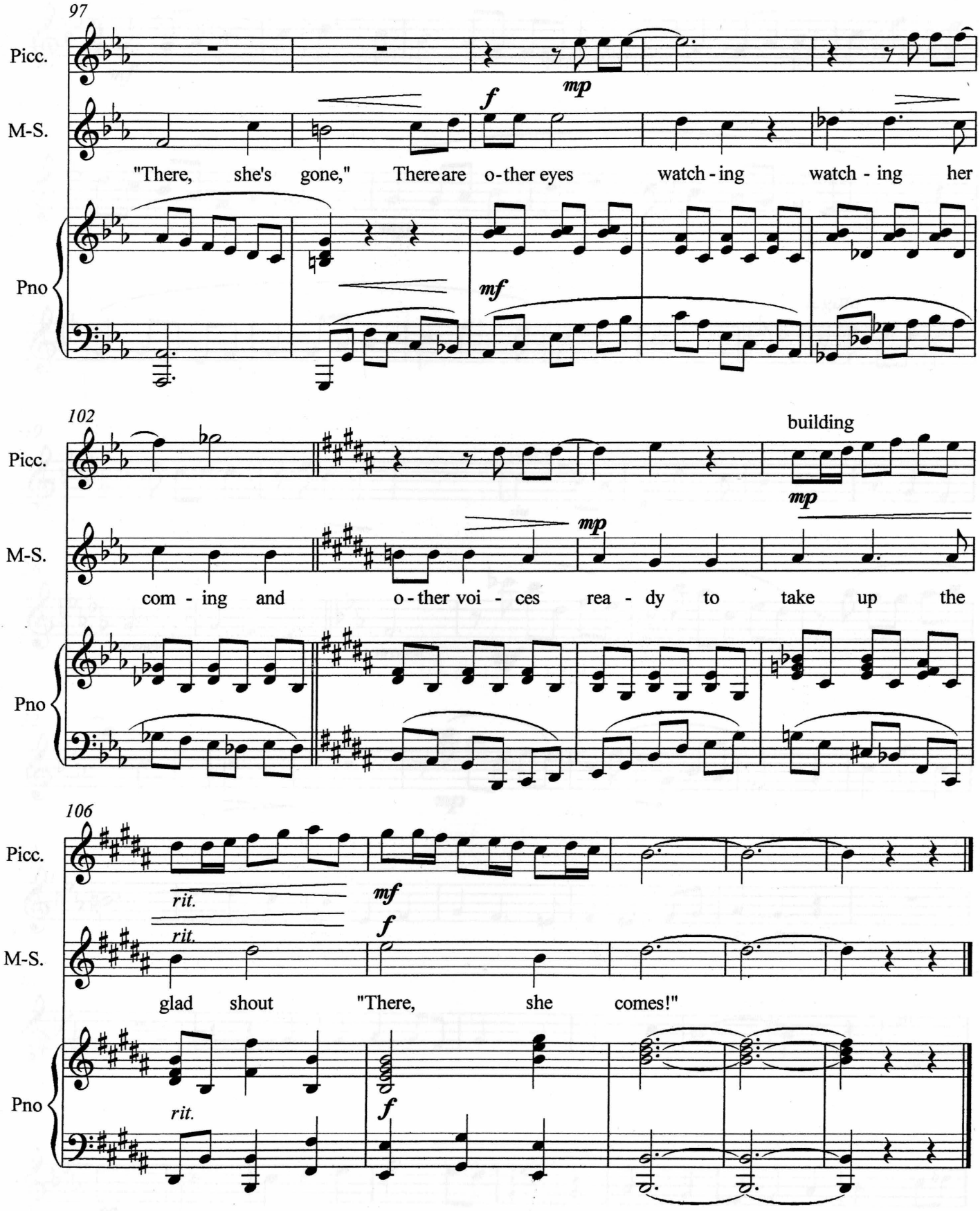

17
legato, rolling
Picc.
M-S.
starts for the blue o - cean.
Pno
mf
22
Picc.
M-S.
She is an ob - ject of beau - ty beau - ty and strength
Pno
mp
ped. freely
27
Picc.
mf
M-S.
beau - ty and strength.
Pno


31
Picc.
M-S.
Pno
mp
mf
I stand and
mp
36
Picc.
M-S.
Pno
cresc.
watch her un - til at length she hangs like a speck of white cloud
cresc.
40
Picc.
M-S.
Pno
dim.
just where the sea and sky come down to min - gle with each o - ther
dim.
cresc.


45
Picc.
M-S.
Pno
cresc.
Then some - one at my side says:
dim.
rit.
mf
building
50
Picc.
M-S.
Pno
f
ff
"There! She's gone."
Gone where?
3
5
Ped.
55
Picc.
M-S.
Pno
f
Gone from my sight that is all. She is just as large in mass hull and
Ped.


61
Picc.
M-S.
Pno
mf
dim.
spar as she was when she left my side
Ped. * * Ped. * * Ped. * Ped.
68
Picc.
M-S.
Pno
p
mp
mp
mf
f
mp
And just as a - ble to bear her load of liv - ing freight
Ped. Ped. Ped.
74
Picc.
M-S.
Pno
mf
dim.
dim.
mp
to the place of dest - i - na - tion. Her dim
Ped. sim.


79
Picc.
mp
mf
M-S.
in - ished size is in me in me not in her.
Pno
p
84
Picc.
mf
M-S.
And
Pno
91
Picc.
p
M-S.
just at the mo - ment when some - one at my side says:
Pno
pp
mp
Ped.
ped freely

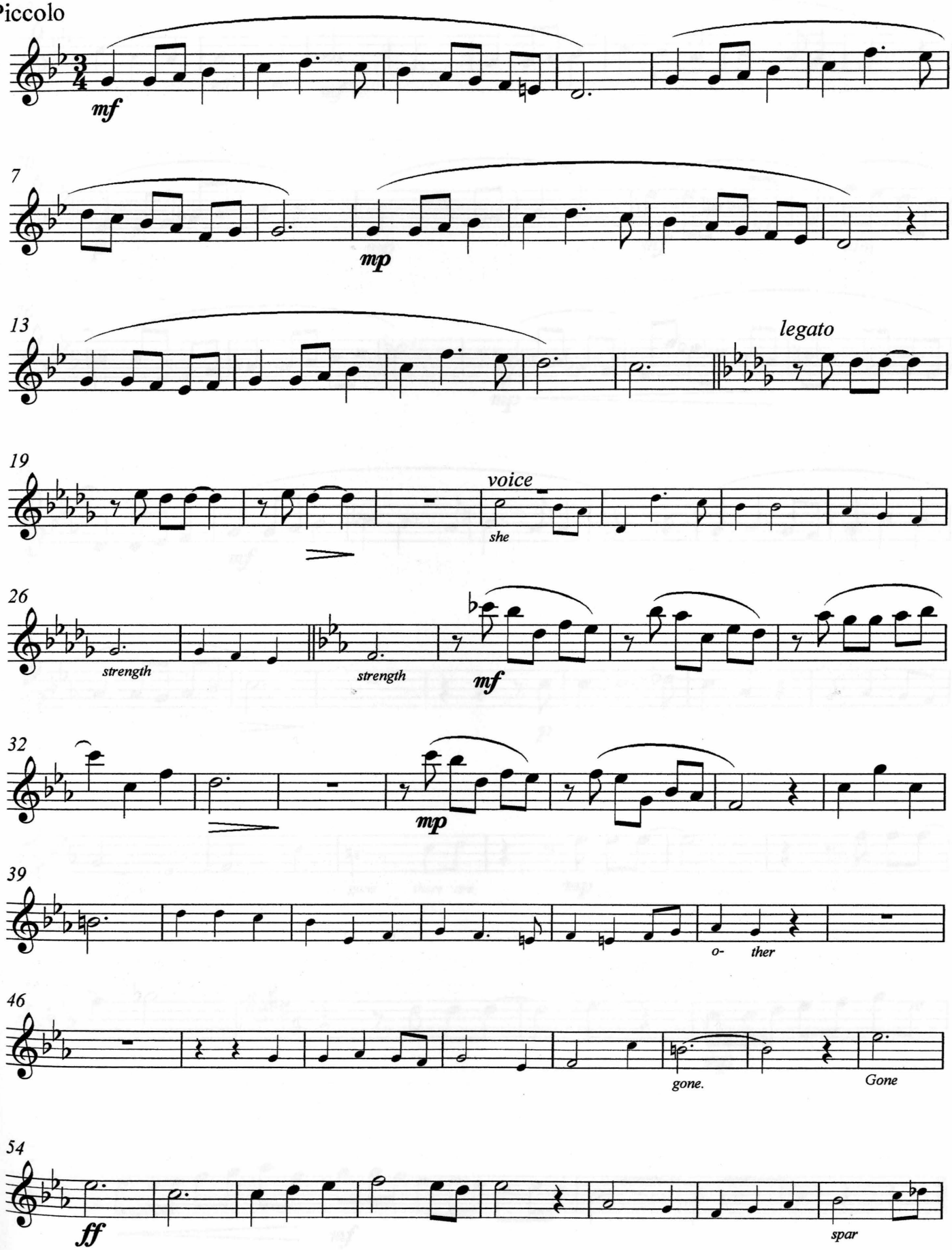

97
Picc.
M-S.
Pno
f
mp
mf
"There, she's gone," There are o-ther eyes watch-ing watch-ing her
102
Picc.
M-S.
Pno
mp
mp
building
com-ing and o-ther voi-ces rea-dy to take up the
106
Picc.
M-S.
Pno
rit.
rit.
rit.
mf
f
f
glad shout "There, she comes!"

She is Not Gone

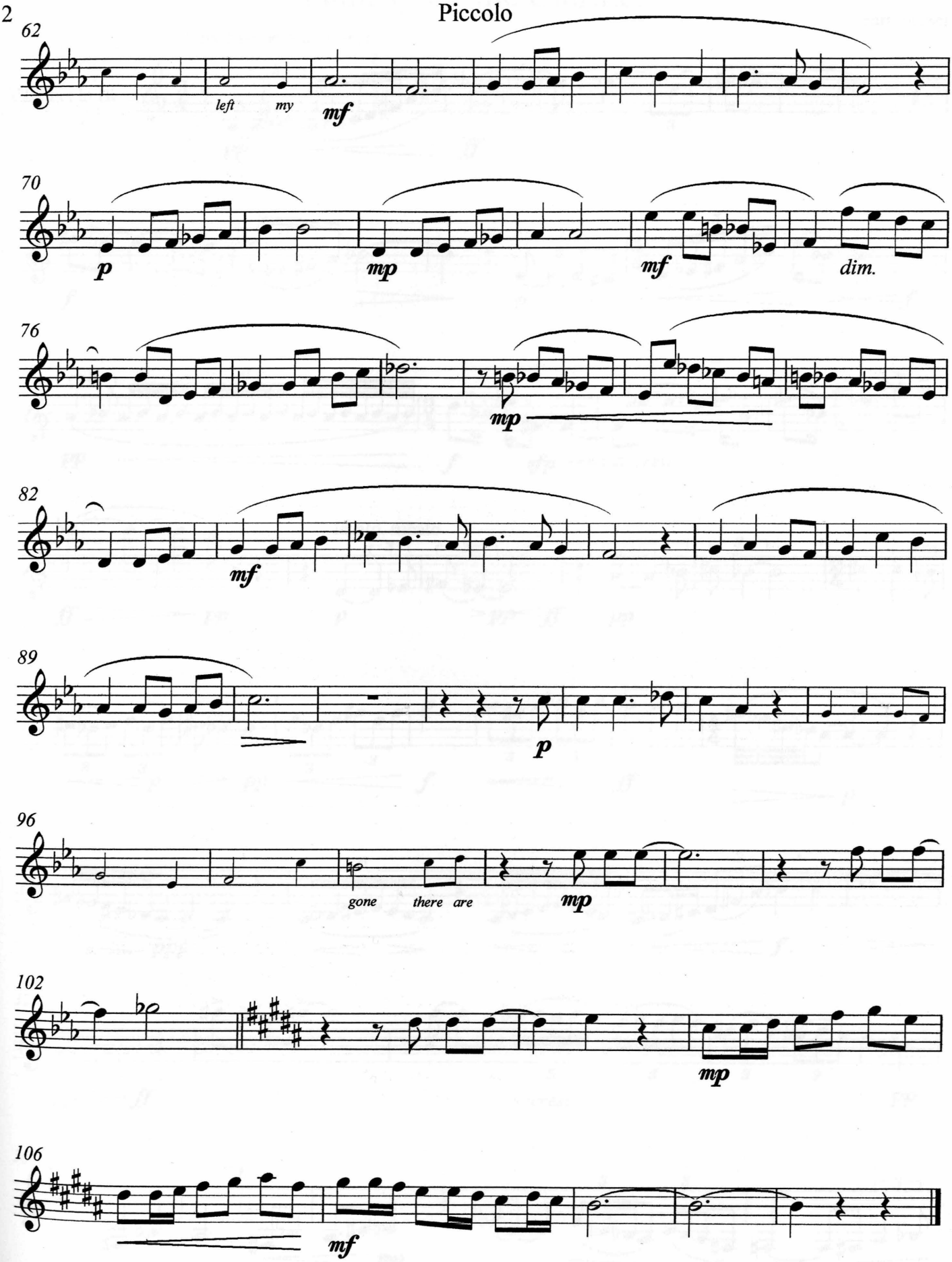
Author Unknown

Sara Heusel

Piccolo



Piccolo

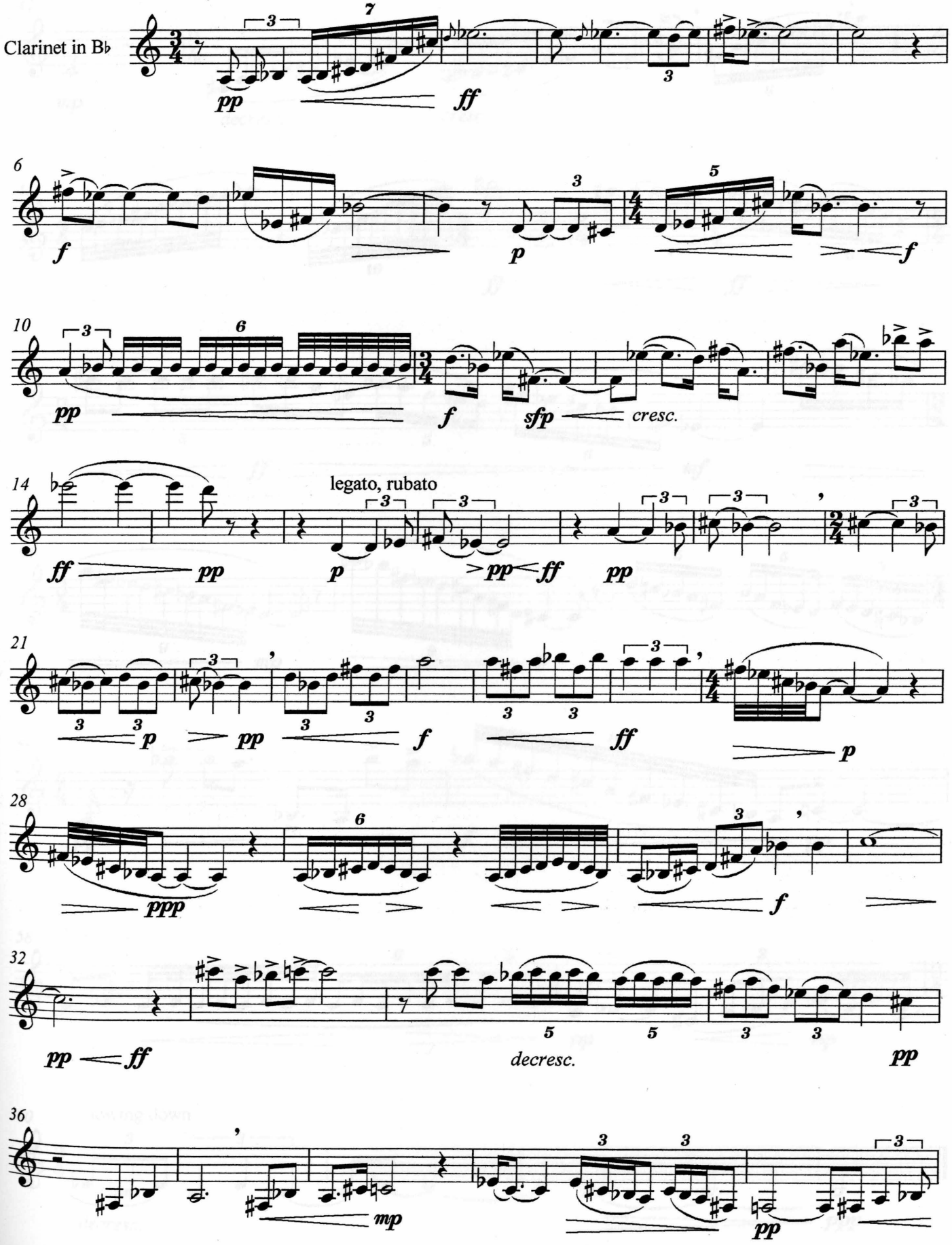

62
left my
mf
70
p
mp
mf
dim.
76
mp
82
mf
89
p
96
gone there are
mp
102
mp
106
mf

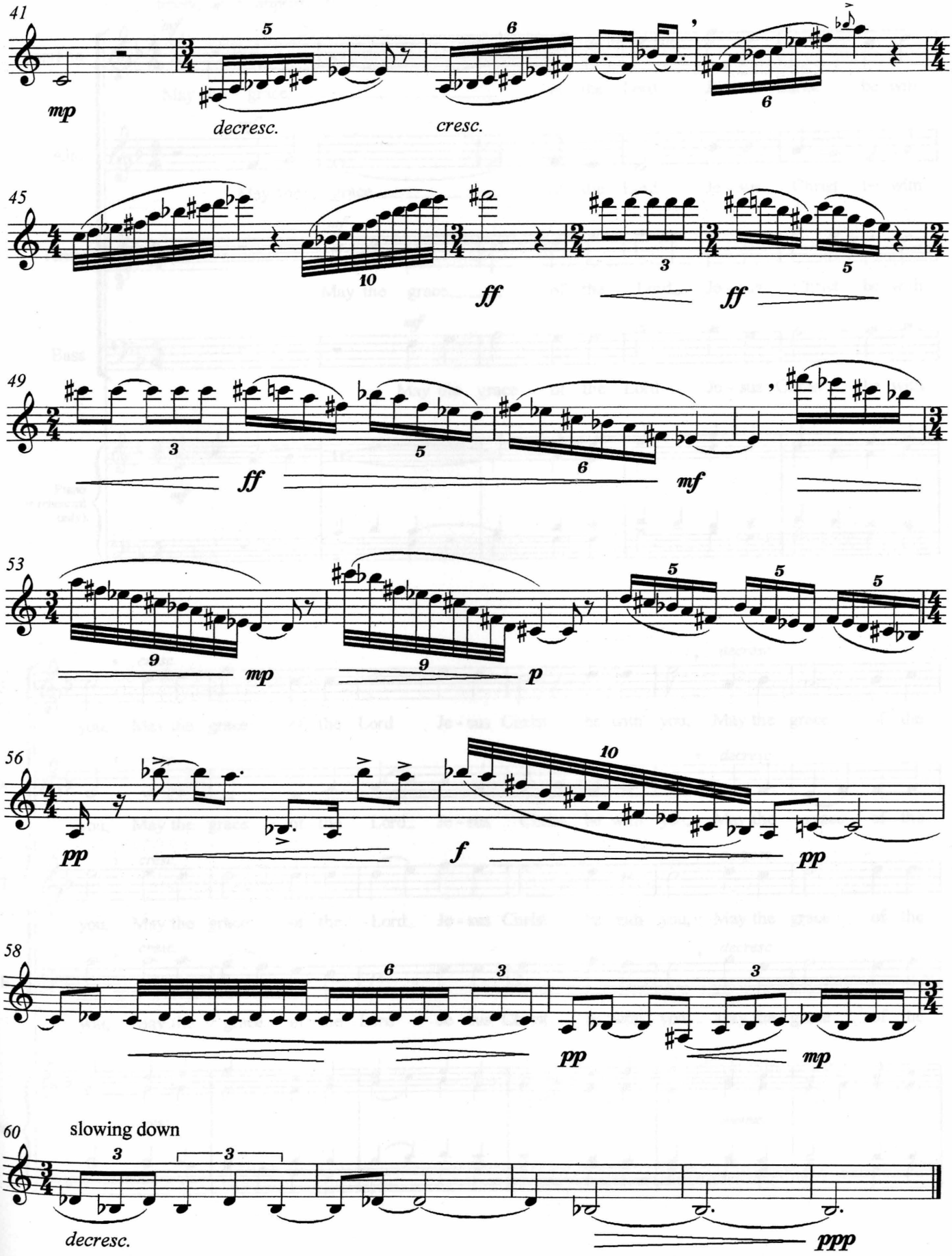
Fantasy for the Clarinet

Sara Heusel

Very free ♩ = approx. 63

Clarinet in B♭

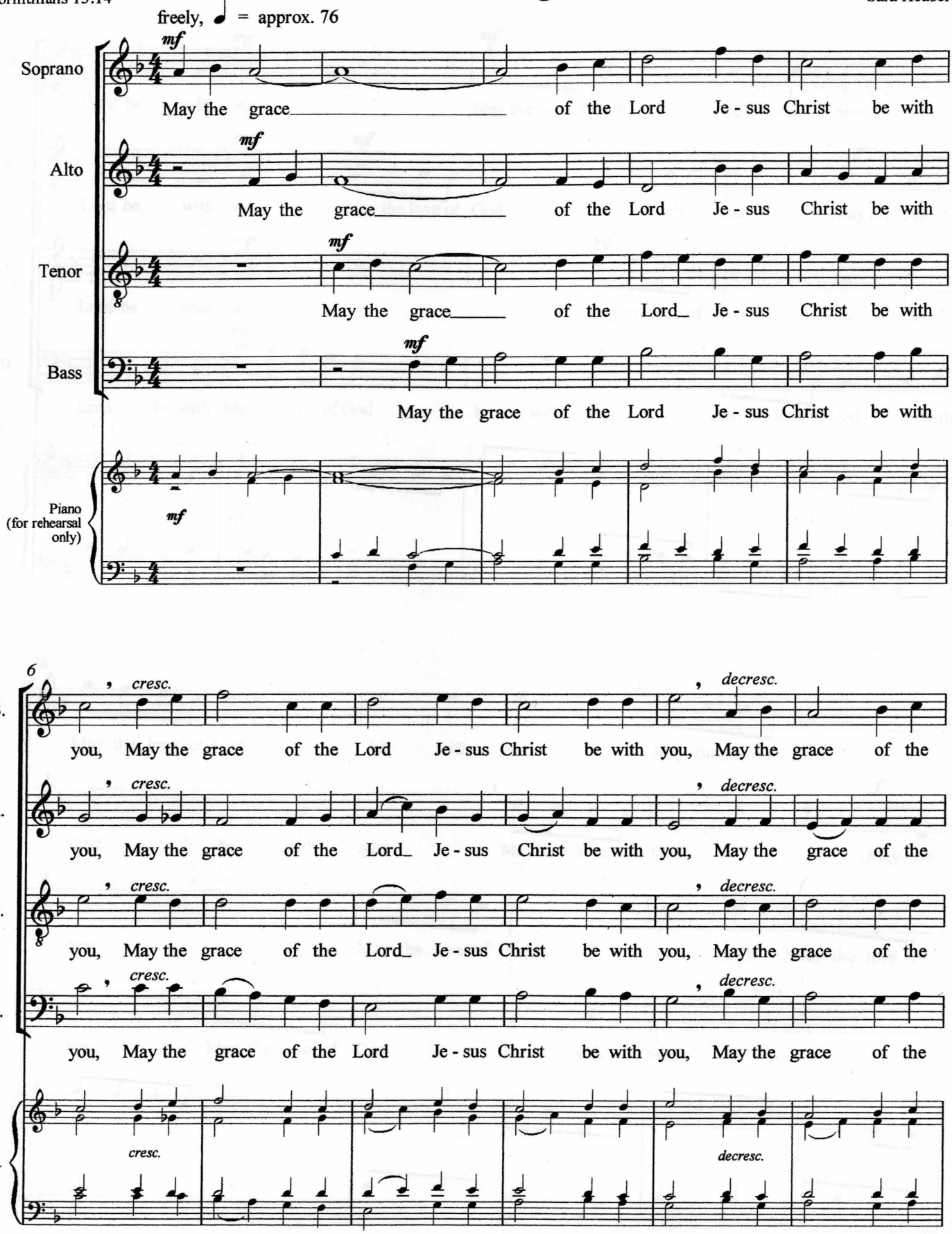


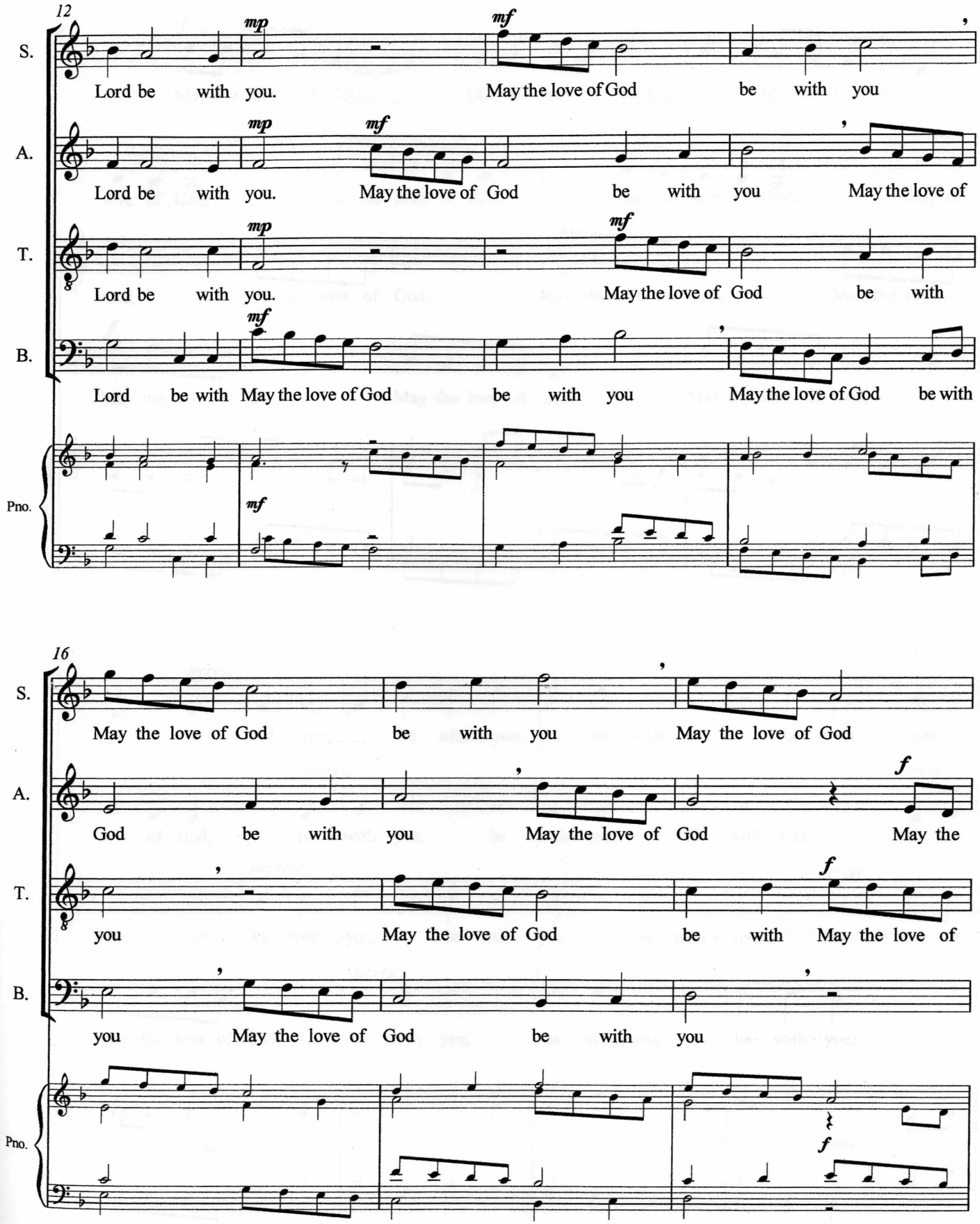

41
mp
decresc.
cresc.
45
ff
ff
49
ff
mf
53
mp
p
56
pp
f
pp
58
pp
mp
60
slowing down
decresc.
ppp

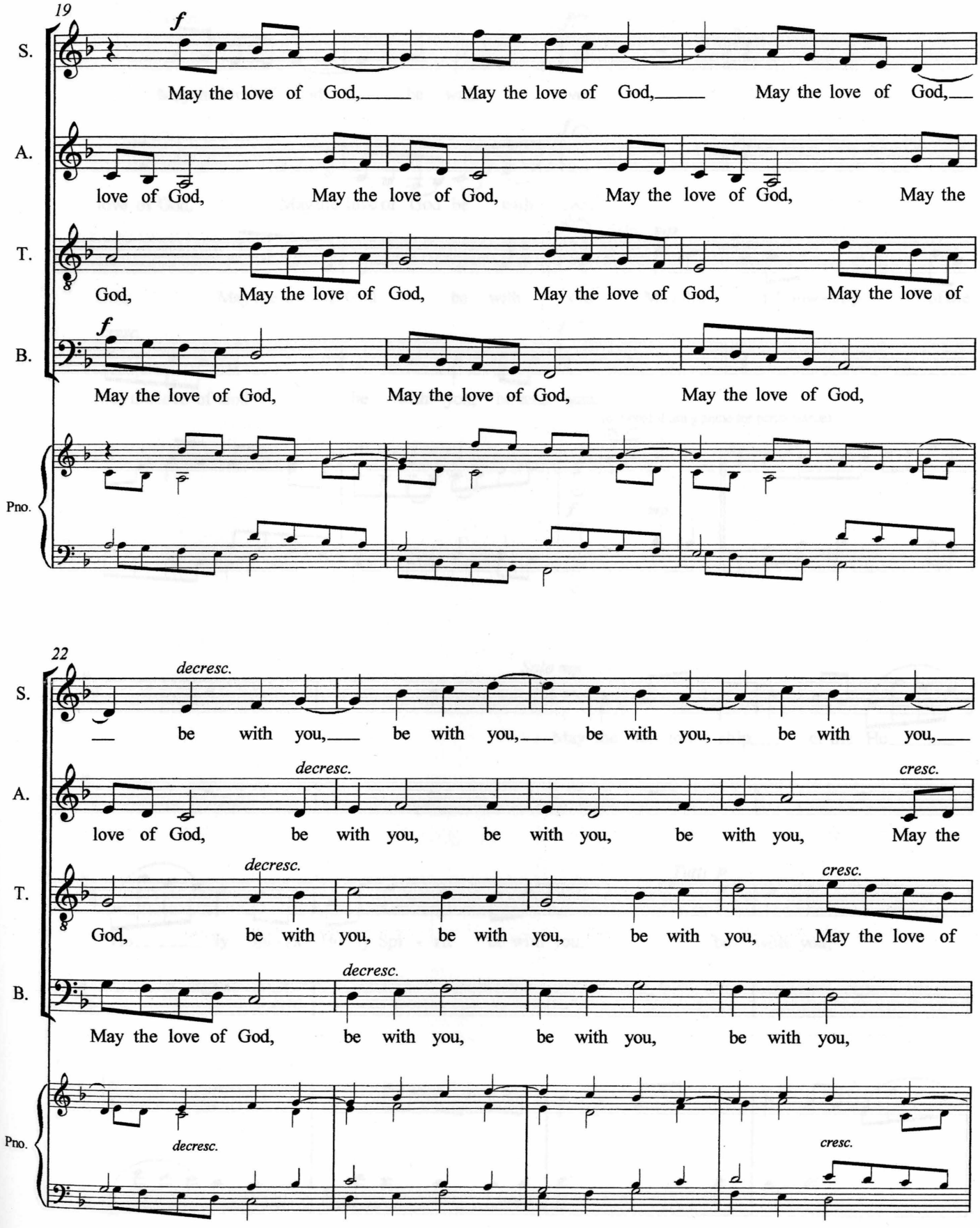
Final Greetings

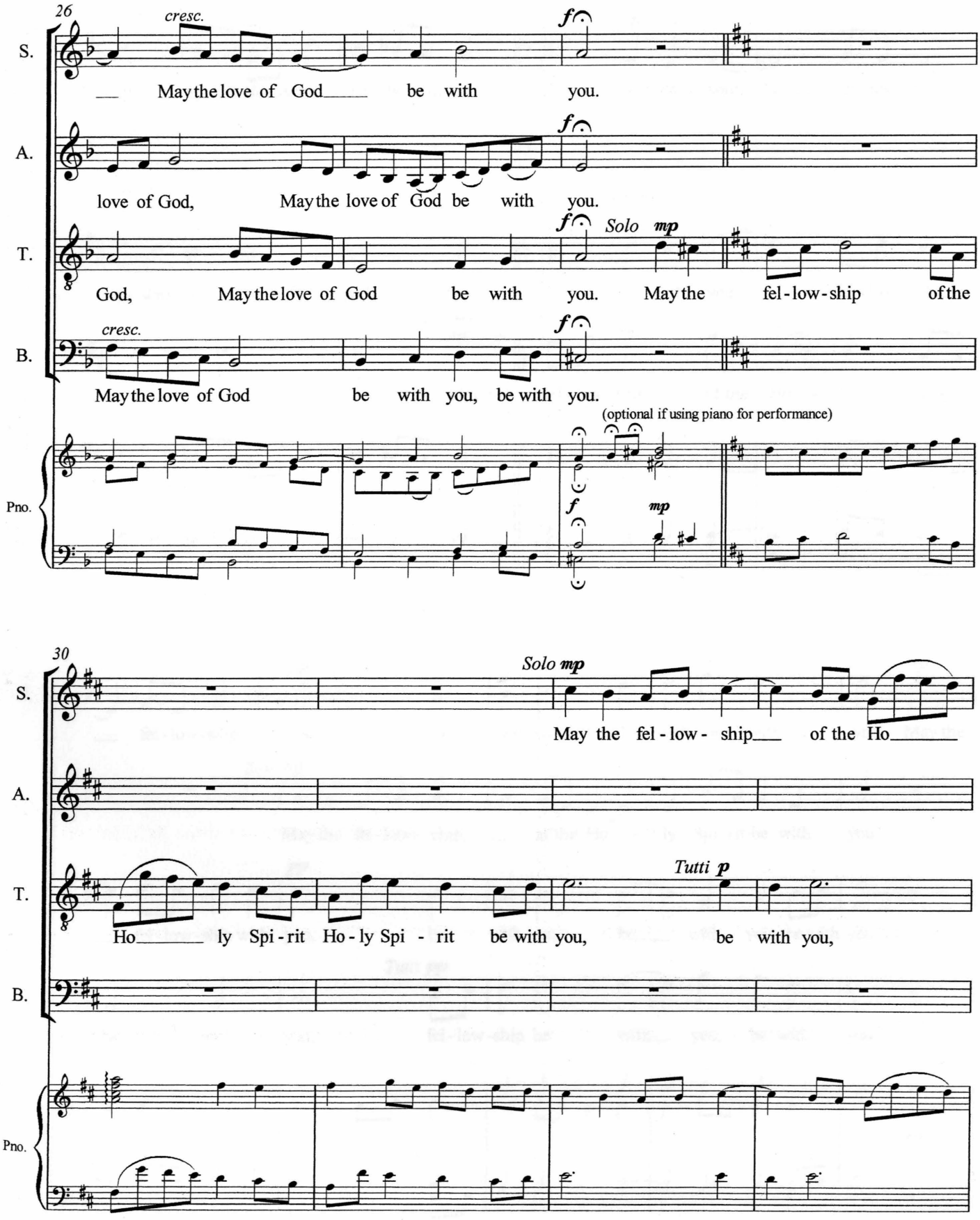
II Corinthians 13:14

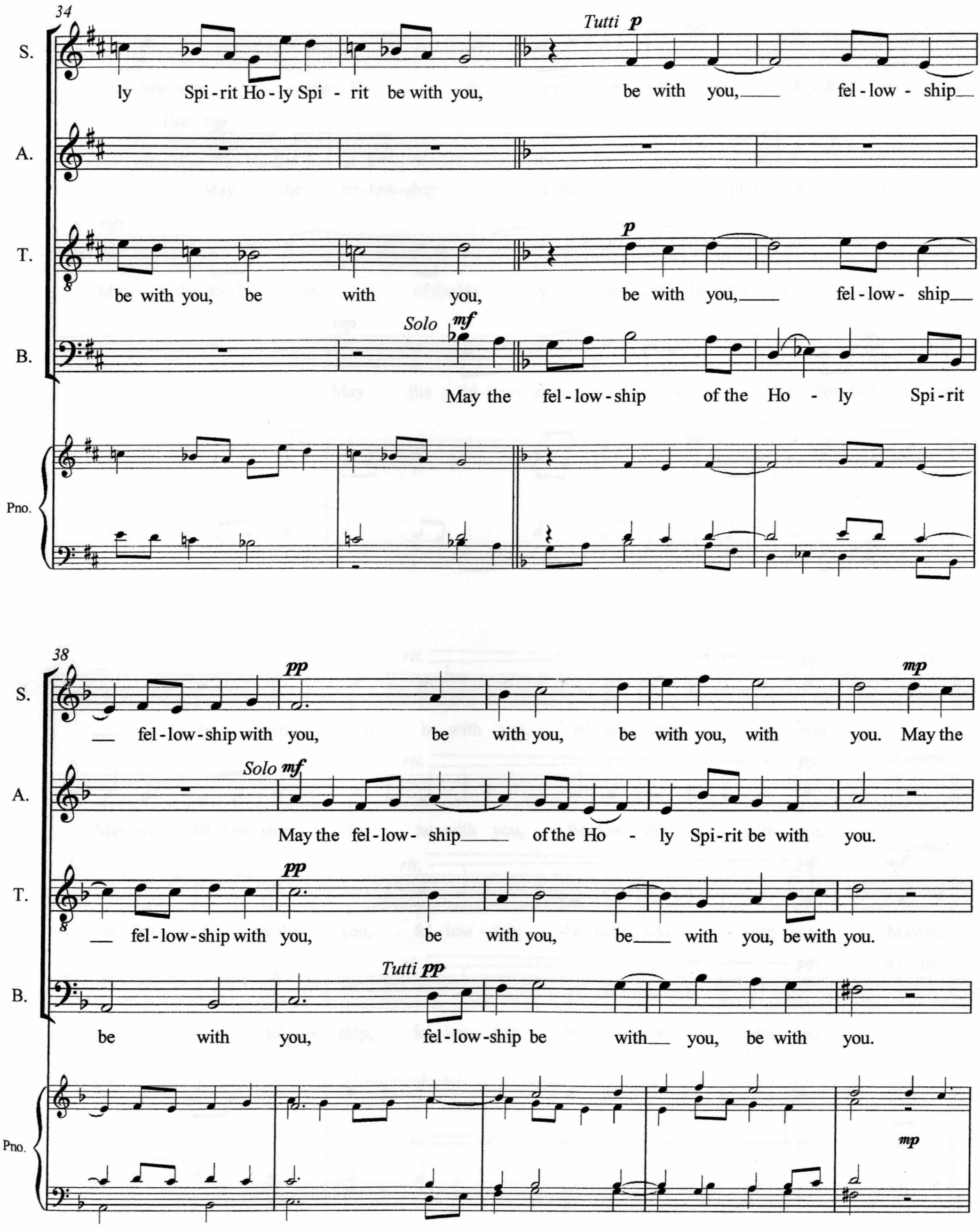
Sara Heusel

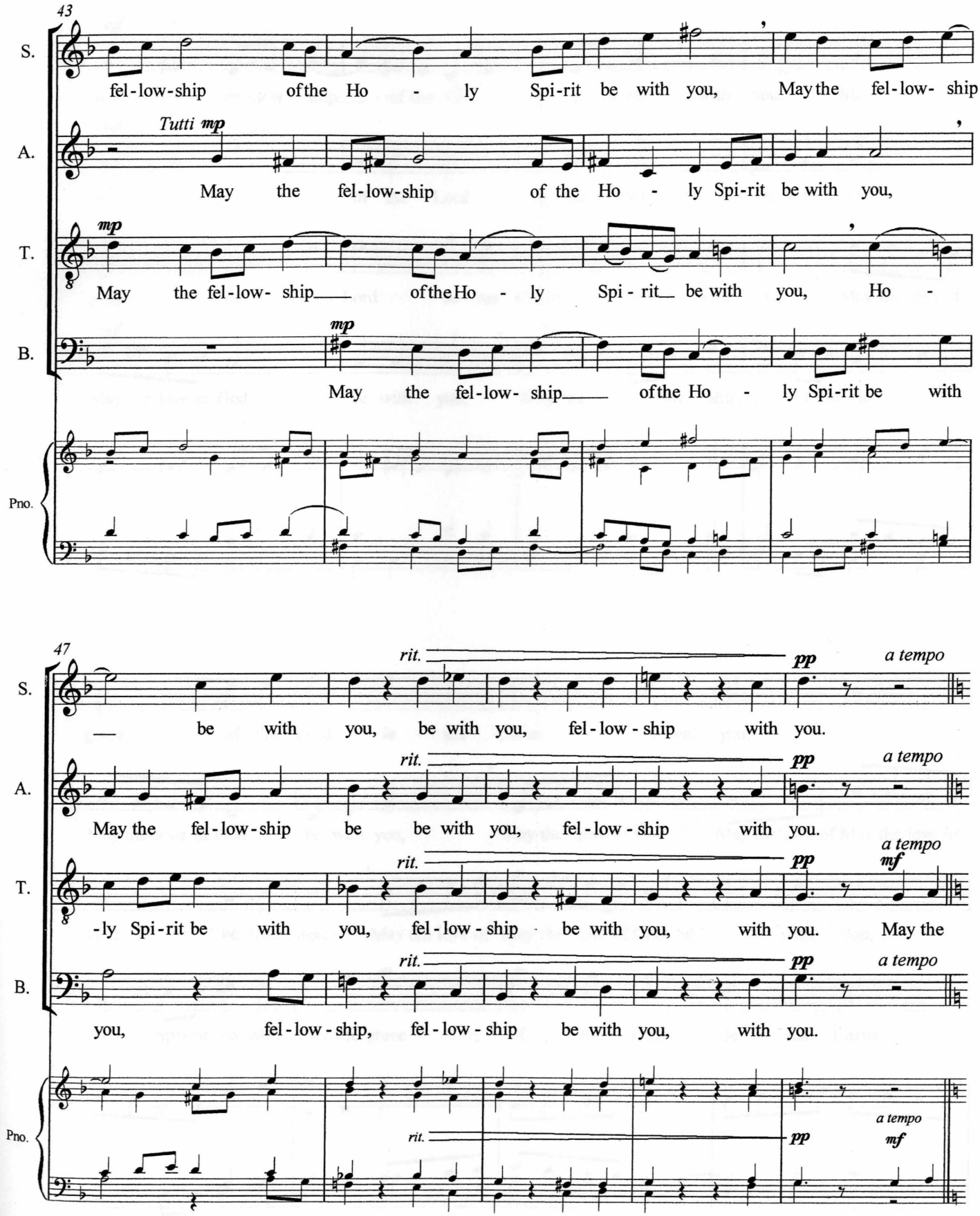


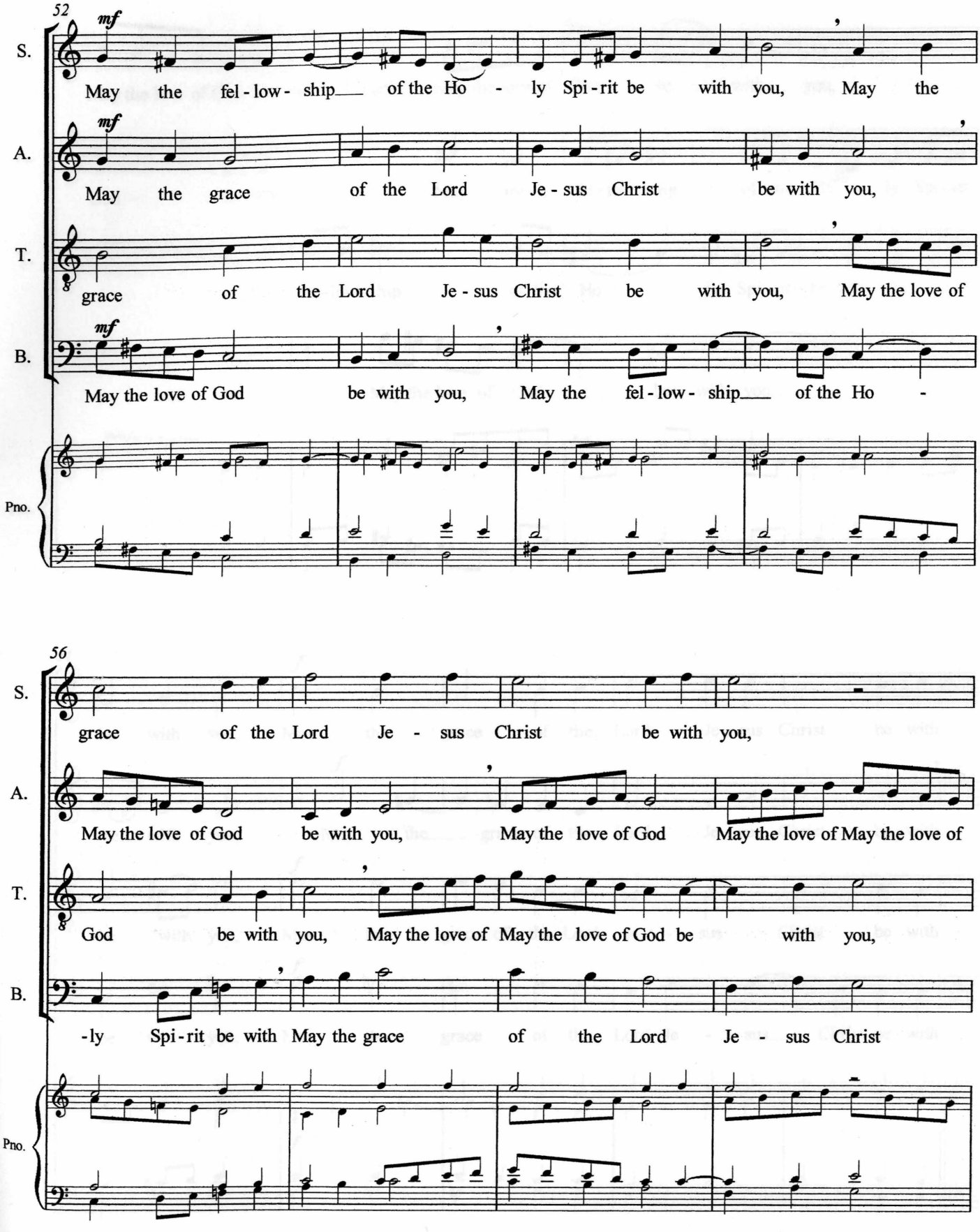

12
S.
A.
T.
B.
Pno.
mp
mf
Lord be with you.
May the love of God be with you
May the love of
Lord be with you.
May the love of God be with
Lord be with
May the love of God be with you
May the love of God be with
16
f
May the love of God be with you
May the love of God
God be with you
May the love of God
May the
you
May the love of God be with
May the love of
you
May the love of God be with you

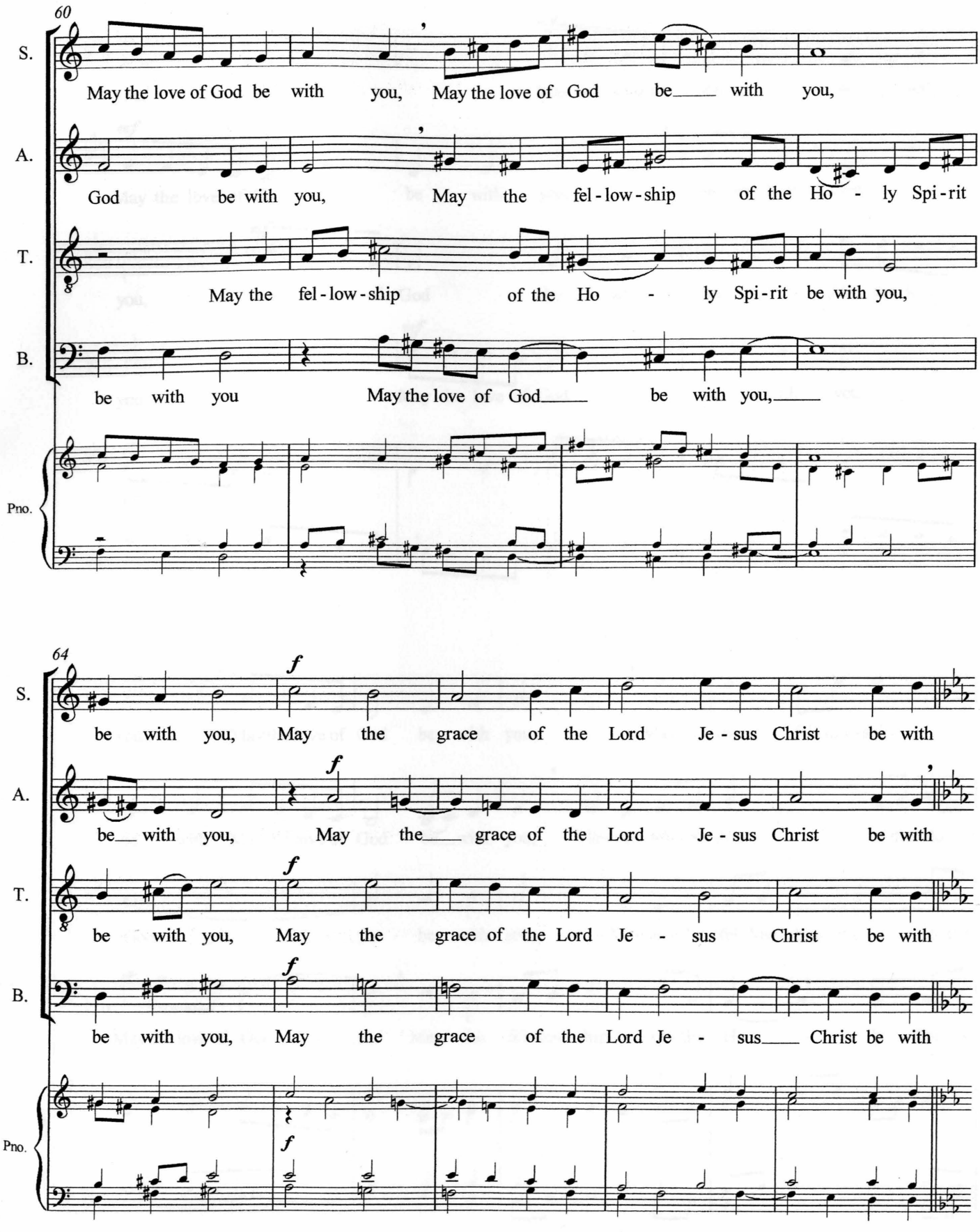

19
f
S.
May the love of God, May the love of God, May the love of God,
A.
love of God, May the love of God, May the love of God, May the
T.
God, May the love of God, May the love of God, May the love of
B.
f
May the love of God, May the love of God, May the love of God,
Pno.
22
decresc.
S.
be with you, be with you, be with you, be with you,
decresc.
cresc.
A.
love of God, be with you, be with you, be with you, May the
decresc.
cresc.
T.
God, be with you, be with you, be with you, May the love of
decresc.
B.
May the love of God, be with you, be with you, be with you,
Pno.
decresc.
cresc.

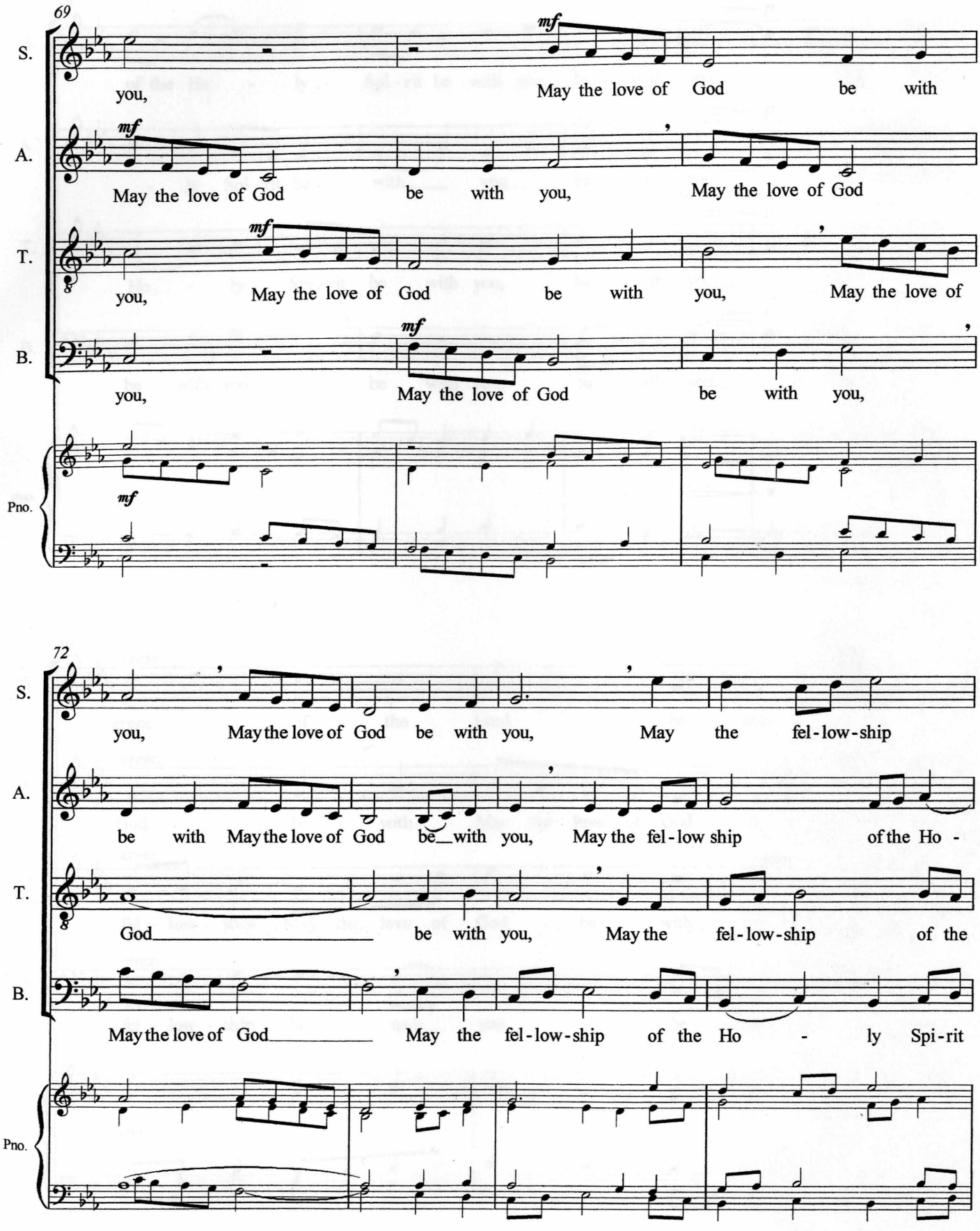

26
cresc.
f
S.
May the love of God be with you.
A.
f
love of God, May the love of God be with you.
T.
f
Solo mp
God, May the love of God be with you. May the fel-low-ship of the
B.
cresc.
f
May the love of God be with you, be with you.
(optional if using piano for performance)
Pno.
f
mp
30
Solo mp
S.
May the fel-low- ship of the Ho
A.
Tutti p
T.
Ho ly Spi-rit Ho-ly Spi - rit be with you, be with you,
B.
Pno.

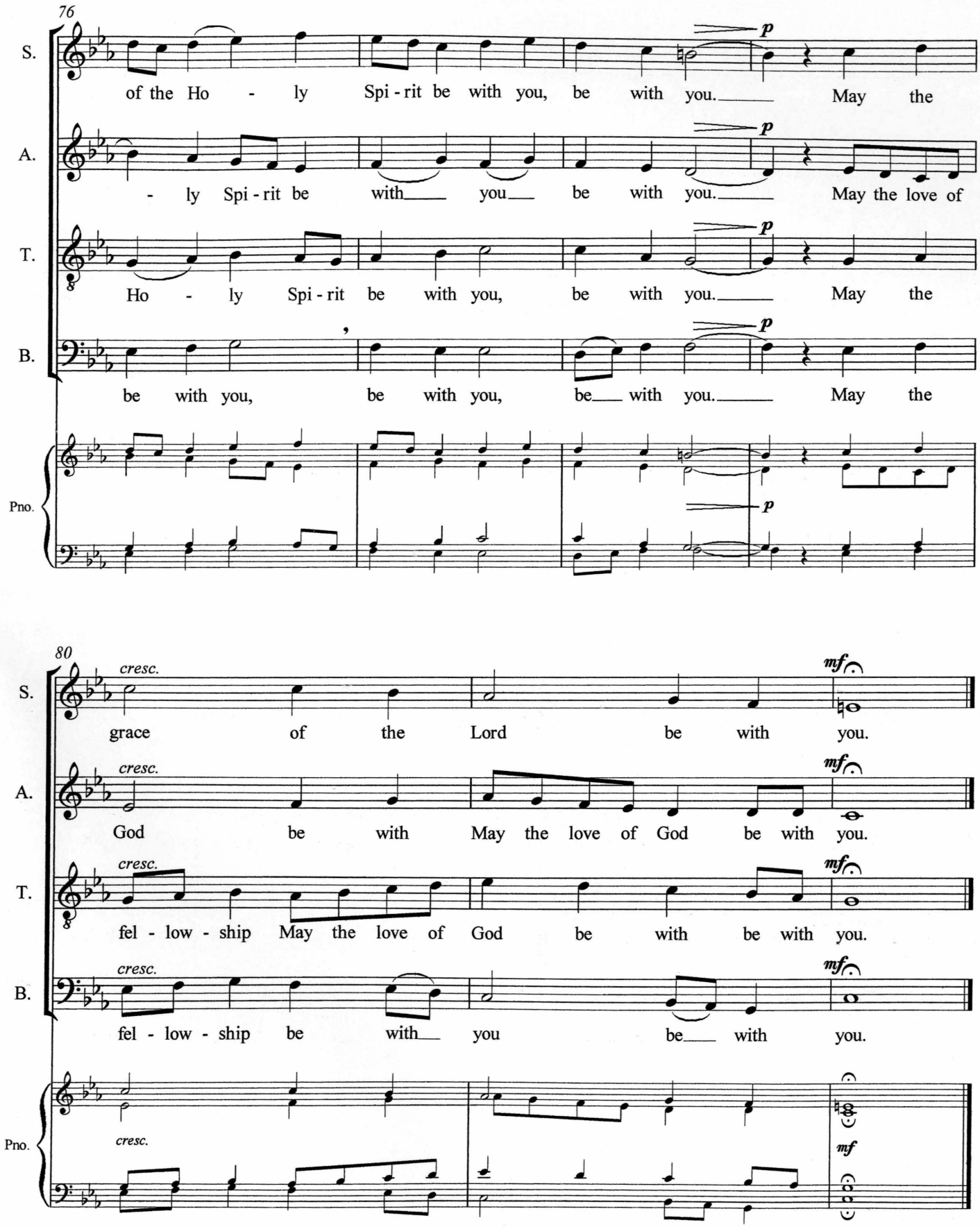

34
S.
A.
T.
B.
Pno.
Tutti p
ly Spi - rit Ho - ly Spi - rit be with you, be with you, fel - low - ship
p
be with you, be with you, be with you, fel - low - ship
Solo mf
May the fel - low - ship of the Ho - ly Spi - rit
38
pp
fel - low - ship with you, be with you, be with you, with you. May the
mp
Solo mf
May the fel - low - ship of the Ho - ly Spi - rit be with you.
pp
fel - low - ship with you, be with you, be with you, be with you.
Tutti pp
be with you, fel - low - ship be with you, be with you.
mp


43
S.
fel-low-ship of the Ho - ly Spi-rit be with you, May the fel-low- ship
A.
Tutti mp
May the fel-low-ship of the Ho - ly Spi-rit be with you,
T.
mp
May the fel-low- ship of the Ho - ly Spi - rit be with you, Ho -
B.
mp
May the fel-low- ship of the Ho - ly Spi-rit be with
Pno.
47
S.
rit.
pp
a tempo
be with you, be with you, fel - low - ship with you.
A.
rit.
pp
a tempo
May the fel - low - ship be be with you, fel - low - ship with you.
T.
rit.
pp
a tempo
mf
-ly Spi-rit be with you, fel - low - ship be with you, with you. May the
B.
rit.
pp
a tempo
you, fel - low - ship, fel - low - ship be with you, with you.
Pno.
rit.
pp
a tempo
mf


52
mf
S.
May the fel - low - ship of the Ho - ly Spi - rit be with you, May the
A.
mf
May the grace of the Lord Je - sus Christ be with you,
T.
grace of the Lord Je - sus Christ be with you, May the love of
B.
mf
May the love of God be with you, May the fel - low - ship of the Ho -
Pno.
56
S.
grace of the Lord Je - sus Christ be with you,
A.
May the love of God be with you, May the love of God May the love of May the love of
T.
God be with you, May the love of May the love of God be with you,
B.
-ly Spi - rit be with May the grace of the Lord Je - sus Christ
Pno.


60
S.
May the love of God be with you, May the love of God be with you,
A.
God be with you, May the fel - low - ship of the Ho - ly Spi - rit
T.
May the fel - low - ship of the Ho - ly Spi - rit be with you,
B.
be with you May the love of God be with you,
Pno.
64
S.
be with you, May the grace of the Lord Je - sus Christ be with
A.
be with you, May the grace of the Lord Je - sus Christ be with
T.
be with you, May the grace of the Lord Je - sus Christ be with
B.
be with you, May the grace of the Lord Je - sus Christ be with
Pno.


69
S.
you,
mf
May the love of God be with
A.
mf
May the love of God be with you, May the love of God
T.
mf
you, May the love of God be with you, May the love of
B.
you,
mf
May the love of God be with you,
Pno.
mf
72
S.
you, May the love of God be with you, May the fel-low-ship
A.
be with May the love of God be with you, May the fel-low ship of the Ho -
T.
God be with you, May the fel-low-ship of the
B.
May the love of God May the fel-low-ship of the Ho - ly Spi-rit
Pno.

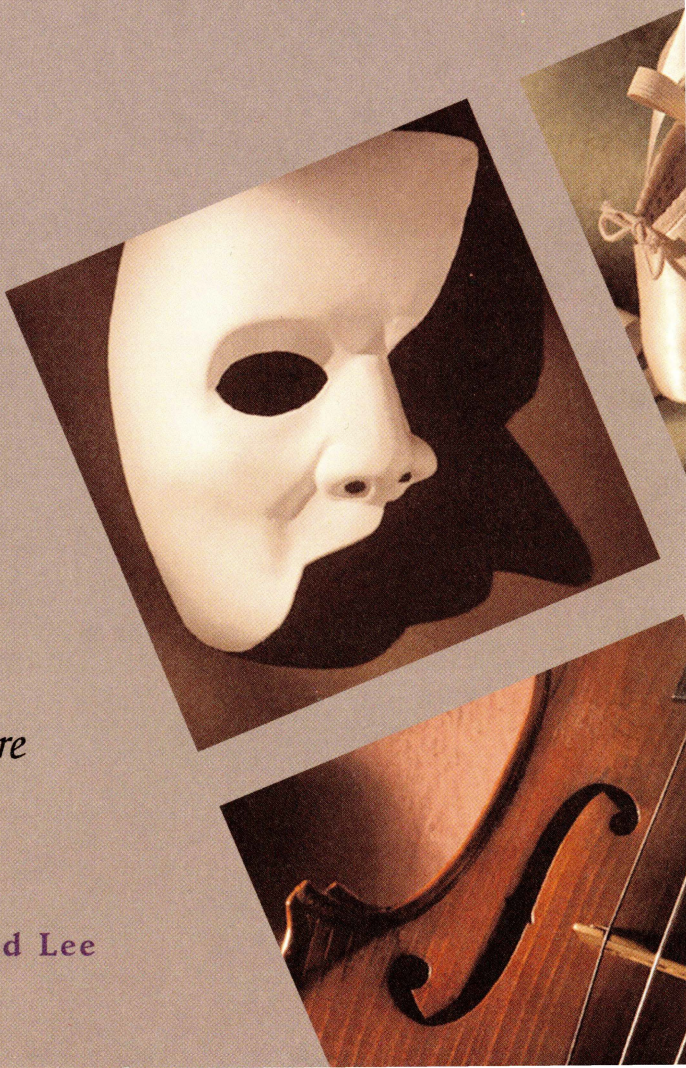

76
S.
of the Ho - ly Spi - rit be with you, be with you. May the
A.
- ly Spi - rit be with you be with you. May the love of
T.
Ho - ly Spi - rit be with you, be with you. May the
B.
be with you, be with you, be with you. May the
Pno.
p
80
cresc.
mf
grace of the Lord be with you.
God be with May the love of God be with you.
fel - low - ship May the love of God be with be with you.
fel - low - ship be with you be with you.
mf

Lenfest Center for the Performing Arts

2001-2002 Season

Senior Composition Recital

Sara Heusel



May 12, 2002
3:00 pm
Johnson Theatre

Washington and Lee
University

Washington and Lee University
Department of Music

SENIOR COMPOSITION RECITAL

Sara Heusel

from the studio of Terry Vosbein

May 12, 2002 *3:00 p.m.* *Johnson Theatre*

PROGRAM

Something for the Trombone (and 2 saxes)

Tom Artwick, soprano saxophone
Mike Agnello, alto saxophone
Michael Pierson, trombone

Psalm 42 — Psalm 42:5-8, 11

Elizabeth Thomas, soprano
Dr. Barry Kolman, clarinet
Sara Heusel, piano

Fiery Arrows

I. I Hate You
II. Quiet Cry
III. How Dare You
IV. Why?
V. Tremble
VI. The Sword

Sara Heusel, piano

The Hope Suite

I. Pray that it's localized
II. The Waiting Room

Celia Landgren, violin
Tara Friedel, cello

She Is Not Gone — anonymous

Veronica Griffith, mezzo-soprano
Dr. Marcia France, piccolo
Sara Heusel, piano

Fantasy for the Clarinet

Dr. Barry Kolman, clarinet

Final Greetings — II Corinthians 13:14

Jerry Myers, conductor
Regan Tomford, soprano
Veronica Griffith, alto
Alex Wilkins, tenor
Justin Huston, bass
Katie Abplanalp, Laura Adams, Chris Alderman, David Averyt, Mandy Cannon, Mary Guy, Helen I'Anson, Matt Jacobs, Suzanne La Fleur, Miri Lim, Amanda Lueders, Kelley Magill, Geoffrey Marshall, Marisa Meyer, Lisa Miller, Hampton Pasley, Norman Senior, Medhanite Tekle, Elizabeth Thomas, Megan Zingarelli

Program Notes

Something for the Trombone (and 2 saxes)

Last year, I had fun working in master classes with two other student composers. When I was trying to decide what my next piece should be, one of them suggested that I "write something for the trombone." Taking her advice, I came up with this trio.

During that semester I was also studying classical forms and wanted to apply what I was learning. As a result, this piece is written in ternary form. The A section is itself in aba form. The first section is characterized by the syncopated rhythm in the trombone and the parallel thirds played in triplets by the saxophones on top. The second section is a fugue using the first saxophone motive as its subject. The a section then returns to the opening bars before the *marcato* finish.

In contrast, the B section is lyrical and highlights the trombone with long melodies. Again, the saxophones play in thirds, so that it seems they are one part rather than two independent voices. Towards the end of this section, dotted rhythms begin to create agitation that will lead us into the return of the A section. The reprise is slightly shorter than the original A section. I eliminated the fugue because I did not think the developmental material was necessary in the closing of the piece. Instead, I added a short coda in which the syncopation is emphasized and the lines propel into the energetic conclusion.

Psalm 42

Why are you downcast, O my soul?
Why so disturbed within me?
Put your hope in God,
for I will yet praise him,
my Savior and my God.

Deep calls to deep
in the roar of your waterfalls;
all your waves and breakers
have swept over me.

By day the Lord directs his love,
at night his song is with me—
a prayer to the God of my life.

Why are you downcast, O my soul?
Why so disturbed within me?
Put your hope in God,
for I will yet praise him,
my Savior and my God.

— *Psalm 42:5-8, 11*

This piece was written for one reason: I wanted to write something for my mama. *Psalm 42* is one of her favorite psalms, and since we sometimes sing and play together, I chose to set selected verses to music for soprano and piano. I looked at the second half of the psalm, as many people are familiar with the first half, and I thought it would be more unique.

I enjoy composing vocal pieces and after writing *She Is Not Gone*, I decided to include another instrument in the accompaniment as I had done before. I chose to use the clarinet because I thought its warm tone color would complement the soprano line nicely. The melodies of both the voice and clarinet are folk-like, but the piano accompaniment adds harmonic variety with the inclusion of seventh chords and chromaticism. Rhythmically, the triplet is an important element, and there are many cases where the clarinet and voice play two against three. The piece basically lies within a binary ABA form, where the A sections are verses five and eleven, which are the same in the psalm. Although the text can be dramatic, *Psalm 42* is not intended to be a piece of despair, but rather a hopeful outlook on dealing with hardship.

Fiery Arrows

The piano suite *Fiery Arrows* marks my first attempt in twelve-tone writing. The title is shared with a book of poems my father wrote last year. Likewise, each sketch was inspired by a different poem and is named accordingly. The sketches, like the poems, cover a wide range of emotions and ideas as they explore a patient's physical, mental, emotional and spiritual struggles with cancer.

The composition is my musical interpretation of certain verses within the text. Here are the sections I considered, and I will leave it to the listener to find his or her own understanding.

I Hate You
I hate you, I hate you, I hate you, cancer.
. . .
I hate how you feed off me.
I hate the fear you present.
I hate the pain you cause.
I hate your objectives.
. . .
Never return.
I hate you!

Quiet Cry
Quiet cry,
    Hidden tears.
It's there in every eye.

Quiet cry,
    Hidden tears.
It's there in me.

How Dare You
. . .
I've heard the whisper of this cancer.
It speaks evil.
A thousand, thousand voices echoing into one.
God, it mocks You.
. . .

Why?
I'm at my peak,
  Healthy, in the prime of my life.

Why do I have cancer?
Why does it want to rob me of the best years of my life?
Why me? Why me!

Tremble
Tremble cancer,
Fear me.
I know you;
I know what you look like, your many false faces;
Even where you lie and your hiding places.
You cannot escape from me and you cannot deceive me.
One day you will die a permanent death;
You will cease to exist.

The Sword
Your sword,
. . .
Sharp, smooth and shiny.
. . .
Strike once, strike twice, strike three times
Surround them, don't let them escape
. . .
Slash them one way
Slash them the other way
Keep on slashing until they are no more.

The foe is dead
By the sword of God
Then peace.

The Hope Suite

Pray that it's localized is my first composition. It was written in the fall of 2000, after we had just found out that my dad had non-Hodgkin's lymphoma. "Pray that it's localized" became a rally for prayer from friends and family. Upon returning this year, I wanted to write again for violin and cello. I decided to add another movement to my previous work; and in keeping consistent with my theme, I chose my father's poem, "The Waiting Room," as my next inspiration. Since my dad's diagnosis, he has started a website all about hope. Thus I have pooled my two pieces together to form *The Hope Suite*, and perhaps other movements will be added in the future.

The first piece, *Pray that it's localized*, is modal. The cello opens with a melody that is somewhat sad. The presented rising fourth and sixth are important ideas throughout this piece as well as the next. The violin soon enters, also with rising fourths, and then introduces the repeated note motive that will become prominent later as the piece approaches its climax. The ending material in the cello is identical to the opening, however the violin provides harmony above in F major to counteract the D-minor feel of the cello, and both violin and cello cadence on an F-major chord. I chose to end in the "happier" major key, because we later found out the mass was localized.

I wrote *The Waiting Room* using Japanese modes. While very similar, the modes have subtle differences. I wrote the violin part in one mode and the cello in another. I modulated modes throughout the piece, but the modalityies of the violin and cello remain independent of one another. The piece is a depiction of various personalities that one might find in a waiting room. The violin opening sets a somber, yet distant mood; and again the rising sixth is significant. Both instruments then play a series of double stops that create tension. By playing together, they serve as an ominous reminder that all the people in the waiting room have something in common. Of all the people in the room, I highlighted a couple and later a child. The piece then ends with a quotation of the opening melody of the first movement, combined with a phrase heard earlier on the violin, and falls away with the pizzicato strings.

She Is Not Gone

I am standing upon the seashore.
A ship at my side spreads her white sails to the morning breeze and starts for the blue ocean.
She is an object of beauty and strength.
I stand and watch her until at length she hangs like a speck of white cloud just where the sea and sky come down to mingle with each other.
Then someone at my side says, "There, she's gone."

Gone where?
Gone from my sight, that is all.
She is just as large in mass, hull, and spar as she was when she left my side.
And just as able to bear her load of living freight to the place of destination.
Her diminished size is in me, not in her.
And just at the moment when someone at my side says, "There, she's gone,"
There are other eyes watching her coming and other voices ready to take up the glad shout,
"There, she comes!"

— *Anonymous*

The text for this song was found in *Diamonds in the Dust*, a devotional written by Joni Eareckson Tada. It is a metaphor of dying, likening death to a ship's voyage from one shore to another. The poem is told from the perspective of an observer on the home shore who struggles with the ship's departure. To help create the poem's oceanic atmosphere, the piano plays rolling chords throughout. The piccolo plays simple melodies, imitating the fife one might hear on an old ship. The lyric vocal line adds a folk-like element to the piece.

This song was written in loving memory of my teammate and friend, Kristin Anne Shelton, who sailed from our shore on October 22, 2000. I would like to dedicate this piece to Kristin's parents, Judy and Charles Shelton, and to the 2000-01 W&L women's volleyball team and staff. A very special person has left us; but she will never be lost, because she is not gone.

Fantasy for the Clarinet

Fantasy for the Clarinet is the finished product from my summer study with Dr. Evan Chambers of the University of Michigan, which was made possible by the Todd Jones Scholarship. I found the compositional process of this piece to be extremely challenging, but helpful, in my education as a composer. One would think that it is easier to write music for one performer, but I soon discovered the difficulties in expressing musical ideas in one line. The music must be cohesive, yet varied, and establish harmony and tempo without the support of other instruments.

Fantasy is my first piece to truly utilize modern compositional devices. It is atonal, and the melodic content is derived mainly from six predetermined pitches that are unrelated in any functional tonality. The clarinet plays many fast flourishes covering a wide range in both pitch and dynamics. The overall style is improvisational, which is why I chose the title.

I owe many thanks to Dr. Chambers and the organizers of the Todd Jones Scholarship for my wonderful summer experience.

Final Greetings

"May the grace of our Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with you all." — *II Corinthians 13:14*

As an accompanist for the University Chorus, I thought it would be fun to write a choral piece before leaving Washington and Lee. Rather than using the classical benediction text, I chose Paul's blessing found in his final greeting in II Corinthians 13:14. I wrote *Final Greetings* rather quickly and based the entire piece on three thematic ideas. The first is the homophonic hymn that sets, "May the grace of our Lord Jesus Christ be with you." This theme is very simple, mainly consisting of quarter notes and half notes with step-wise melodic motion. The second idea is introduced with the text, "May the love of God be with you." It starts with descending eighth notes to rest on a half note before rising back up, and the motion is completely by step. The third and final melody, setting "May the fellowship of the Holy Spirit be with you," is sung first by solo tenor and is more varied than the previous two. The line includes a leap of a ninth, the most expansive interval in the piece. The rhythm includes eighth, quarter, and half notes and the downbeats are not quite as clear. After all of the themes are introduced, they come together in the final section as each voice independently revisits each theme.

My music experiences at Washington and Lee have been the most rewarding of my college career. I have been privileged to work with many talented faculty and students who also happen to be amazing individuals. Although I can never fully return the kindnesses bestowed upon me, I wish to dedicate this piece to the musical community of Washington and Lee University to express my unending gratitude and respect.

Sara Heusel '02

I am a music and mathematics major from Ann Arbor, Michigan. I have studied piano since age six under Mrs. Donna Borgert, Dr. Shuko Watanabe and Dr. Timothy Gaylard. In my junior year of college, I began studying composition under the direction of Dr. Terry Vosbein and later worked with Byron Petty and Dr. Evan Chambers.

While at Washington and Lee, I have been blessed by the opportunity to participate in a variety of activities. I have studied piano and accompanied the University Chorus and European Tour Choir of 2001. Last spring, I had an amazing study abroad experience in Paris, France, for six weeks, where eight of us studied music with Dr. Vosbein. This past fall, I participated in theater for the first time as the musical director of the student production of *Godspell*. Outside of the musical community, I have enjoyed playing volleyball for the Generals for the last four years, being a part of Generals' Christian Fellowship and Pi Beta Phi, and joining Phi Beta Kappa, Phi Eta Sigma and Pi Mu Epsilon. After graduation, I plan on continuing my music activities independently; but in terms of formal education, I will be attending the University of Michigan to work towards a Ph.D. in mathematics.

Acknowledgments

Although my name appears on this program, my recital would not be possible without the efforts and talents of many amazing people.

First and foremost, thank you Heavenly Father for giving us the gift of music;
thank you Jesus for giving us a reason to sing;
thank you Holy Spirit for your breath of inspiration.

Thanks to my performers

Tom, Mike and Michael — You are wonderful!

Liz — Absolutely beautiful singing, as always.

Dr. Kolman — You're one of the busiest people I know, and I cannot thank you enough for covering both pieces.

Celia and Tara — You are both tremendous musicians.

Veronica — I can always count on your hard work and dedication. It's been a pleasure.

Dr. France — Thanks for filling in and doing a fantastic job.

Mr. Myers — Thanks for all the extra time and effort with the chorus. I've enjoyed working with you and the chorus over the last two and a half years.

Regan, Veronica, Alex and Justin — I've had fun working with you. I don't think anyone could have done better (or picked up the part so quickly — thanks Alex!).

Chorus — Thanks for sacrificing time out of your spring term. You sound great!

Thanks to my teachers

Dr. Vosbein — I've learned so much and had fun in the process, whether it be here in Lexington or Paris, France. I cannot thank you enough.

Dr. Gaylard and Shuko — I cannot imagine my college experience without taking piano lessons. You are both wonderful teachers, and I will miss studying with you.

Mrs. Donna Borgert — As my teacher for nine years, you always believed in me.

Byron Petty — It was interesting to work with a composer who knew so much about Eastern culture and music. Thanks for your help fall term.

Music Department — You have all been amazingly supportive and wonderful.

Professor Bourdon — Thanks for all the advice.

Math Department — Thanks for supporting my "other" major just as you have backed my mathematical work.

Lenfest Center Facilities

Box Office

The Lenfest Box Office is accessible from the fan parking lot directly in front of the building on the corner of Nelson and Glasgow Streets. Individual tickets will be available for most shows approximately six weeks prior to the performances. The Box Office will be open from noon to 4 p.m., Monday through Friday, and two hours prior to any performance where tickets are sold.

Restrooms

The restrooms are located on Level 1 of the Center and are accessible by elevator or the main lobby staircase.

Tours

Tours of the Lenfest Center are available upon request. Call (540) 463-8006.

Lost and Found

Articles should be reported or turned in to the Box Office. (540) 463-8000.

Wheelchairs

Patrons in wheelchairs will find all Lenfest Center entrances easily accessible. There is also handicapped parking available.

Thanks to my support team

Dymph — What would we do without you?

Betty Hickox — Thanks for all of your help with the programs.

Gary — Thanks for helping me with all the technical stuff that I know nothing about.

Mr. Bitz, Tasha and Wilbur — Thanks for the goodies!

And not forgetting . . .

My sisters of Pi Beta Phi for their friendship and loyalty.

Generals' Christian Fellowship for furthering my spiritual growth.

The girls' volleyball team for four years of fun and teamwork.

Megs — my partner in crime. Thanks for the extra ear.

The girls of the Taj Mahal: Corbin, Amanda, Katie and Emily — You know me well, yet still choose to hang around. I love you all!

Thanks to my ***Heusel and Richert families*** for their love and encouragement.

And to the people that are often put last, but really come first in my life: ***Daddy, Mama, Ben and David.*** You have made many sacrifices on my account, and I would not be who I am without you. I love you always.

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