



TeDeum

Matthew Christopher Shepard
ARTISTIC DIRECTOR

MOZART
Requiem

SEPTEMBER 17-18, 2022

te-deum.org

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Te Deum

Matthew Christopher Shepard
ARTISTIC DIRECTOR

P R E S E N T S

MOZART
Requiem

JENNAYA ROBISON
soprano

PATRICIA THOMPSON
mezzo soprano

JONATHAN RAY
tenor

DAVID NEWMAN
bass

SEPTEMBER 17, 2022 | 7:30 PM

Grace and Holy Trinity Cathedral
Kansas City, MO

SEPTEMBER 18, 2022 | 3:00 PM

Village Presbyterian Church
Prairie Village, KS

All are invited to join us for a complimentary reception
after this performance as we celebrate the start of
Te Deum's fifteenth season.

ORBIS PATRATOR OPTIME

GABRIEL JACKSON (B. 1962), 2006

*Orbis patrator optime
qui, quidquid est,
potentia magna creasti,
nec regis minore providentia.*

*Adesto supplicantium
tibi reorum coetui,
lucisque sub crepusculum
lucem novam da mentibus.*

*Tuusque nobis Angelus,
signatus ad custodiam,
hic adsit, a contagio
qui criminum nos protegat.*

*Deo Patri sit gloria,
qui, quos redemit Filius,
et Sanctus unxit Spiritus,
per Angelos custodiat. Amen.*

Creator of the circling sky,
Who madest all by power most high,
Thy Providence will never cease
to rule Thy works in might and peace.

Be present when we cry to Thee,
a sinful people though we be;
and as the day-dawn grows apace,
illumine our minds with light of grace.

O send Thine Angel thitherward
assigned by Thee to be our guard,
that now his presence may begin
to keep us from all stain of sin.

To God the Father glory be;
for those the Savior setteth free,
anointed by the Holy Ghost,
are guarded by the Angel host. Amen.

THE WORLD ON FIRE

PHILLIP A. COOKE, 2015

Days glowing on the outside with sunshine, frost, and colour.
Days glowing from the inside,
Every moment a sun-spangled drop of water,
A ripened berry, a quivering leaf.

The world on fire, not the fire of destruction, but of energy, creation, love.
Burning in every moment.

Text by Jackie Stedall (1950–2014)



WHICH WAS THE SON OF...

ARVO PÄRT (B. 1935), 2000

And Jesus himself began to be about thirty years of age, being (as was supposed) the son of Joseph, which was the son of Heli,

Which was the son of Matthat, which was the son of Levi, which was the son of Melchi, which was the son of Janna, which was the son of Joseph,

Which was the son of Mattathias, which was the son of Amos, which was the son of Naum, which was the son of Esli, which was the son of Nagge,

Which was the son of Maath, which was the son of Mattathias, which was the son of Semei, which was the son of Joseph, which was the son of Juda,

Which was the son of Joanna, which was the son of Rhesa, which was the son of Zorobabel, which was the son of Salathiel, which was the son of Neri,

Which was the son of Melchi, which was the son of Addi, which was the son of Cosam, which was the son of Elmodam, which was the son of Er,

Which was the son of Jose, which was the son of Eliezer, which was the son of Jorim, which was the son of Matthat, which was the son of Levi,

Which was the son of Simeon, which was the son of Juda, which was the son of Joseph, which was the son of Jonan, which was the son of Eliakim,

Which was the son of Melea, which was the son of Menan, which was the son of Mattatha, which was the son of Nathan, which was the son of David,

Which was the son of Jesse, which was the son of Obed, which was the son of Booz, which was the son of Salmon, which was the son of Naasson,

Which was the son of Aminadab, which was the son of Aram, which was the son of Esrom, which was the son of Phares, which was the son of Juda,

Which was the son of Jacob, which was the son of Isaac, which was the son of Abraham, which was the son of Thara, which was the son of Nachor,

Which was the son of Saruch, which was the son of Ragau, which was the son of Phalec, which was the son of Heber, which was the son of Sala,

Which was the son of Cainan, which was the son of Arphaxad, which was the son of Sem, which was the son of Noe, which was the son of Lamech,

Which was the son of Mathusala, which was the son of Enoch, which was the son of Jared, which was the son of Maleleel, which was the son of Cainan,

Which was the son of Enos, which was the son of Seth, which was the son of Adam, which was the son of God.



W. A.
MOZART

1756-1791

REQUIEM

WOLFGANG AMADEUS MOZART (1756-1791), KV 626
ED. FRANZ BEYER (1922-2018)

I. INTROITUS

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

Grant them eternal rest, O Lord,
and may light eternal shine upon them.

*Te decet hymnus Deus in Sion,
et tibi reddetur votum in Ierusalem:*

It is fitting that a hymn should be raised
unto Thee in Sion
and a vow paid to Thee in Jerusalem:

*exaudi orationem meam,
ad te omnis caro veniet.*

give ear to my prayer, O Lord,
unto Thee all flesh shall come at last.

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

Grant them eternal rest, O Lord,
and may light eternal shine upon them.

II. KYRIE

*Kyrie, eleison.
Christe, eleison
Kyrie, eleison.*

Lord, have mercy.
Christ, have mercy
Lord, have mercy!

III. SEQUENCE

DIES IRAE

*Dies irae, dies illa,
Solvat saeculum in favilla:
Teste David cum Sibylla.*

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

What trembling there shall be
when the judge shall come
to weigh everything strictly!

TUBA MIRUM

*Tuba mirum spargens sonum,
Per sepulcra regionum,
Coget omnes ante thronum.*

The trumpet, scattering its awful sound
across the graves of all lands,
summons all before the throne.

*Mors stupebit et natura,
Cum resurget creatura,
Iudicanti responsura.*

Death and nature shall be stunned
when mankind arises
to render account before the judge.

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus iudicetur.*

The written book shall be brought
in which all is contained
whereby the world shall be judged.

*Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultum remanebit.*

When the judge takes his seat
all that is hidden shall appear
nothing will remain unavenged.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.*

What shall I, a wretch, say then?
To which protector shall I appeal
when even the just man is barely safe?

REX TREMENDAE

*Rex tremendae majestatus,
Qui salvandos salvas gratis,
Salva me, fons pietatis.* King of awful majesty,
who freely savest those worthy of salvation,
save me, fount of pity!

RECORDARE

*Recordare lesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.* Remember, gentle Jesus,
that I am the reason for Thy time on earth,
do not cast me out on that day.

*Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.* Seeking me, Thou didst sink down wearily,
Thou hast saved me by enduring the cross,
such travail must not be in vain.

*Iuste iudex ultionis,
Donum fac remissionis,
Ante diem rationis.* Righteous judge of vengeance,
grant Thy gift of absolution
before the day of reckoning.

*Ingemisco, tanquam reus:
Culpa rubet vultus meus:
Supplicanti parce Deus.* I groan, like the sinner that I am,
guilt reddens my face,
O God, spare the supplicant!

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.* Thou, who pardoned Mary
and heeded the thief,
hast given me hope as well.

*Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.* Though my prayers are not worthy of Thee,
grant that through your good grace
I may not be consumed in eternal fire.

*Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.* Give me a place among the sheep
and separate me from the goats,
let me stand at Thy right hand.

CONFUTATIS

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictus.* When the damned are cast away
and consigned to the searing flames,
call me to be with the blessed.

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.* Bowed down in supplication I be Thee,
my heart as though ground to ashes:
Help me in my last hour.

LACRIMOSA

*Lacrimosa dies illa,
Qua resurget ex favilla.
Judicandus homo reus:* O this day full of tears,
when from the ashes arises
guilty man to be judged:

*Huic ergo parce, Deus.
Pie Jesu Domine,
Dona eis requiem. Amen.* O Lord, have mercy upon him!
Gentle Lord Jesus,
grant them eternal rest. Amen.

IV. OFFERTORIUM

DOMINE JESU

*Domine Jesu Christe, Rex gloriae,
libera animas omnium
fidelium defunctorum
de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:*

*Quam olim Abrahae promisisti,
et semini ejus.*

O Lord Jesus Christ, King of glory,
deliver the souls of all
who died in faith
from the pains of hell
and from the deep pit.
Deliver them from the lion's mouth,
lest the jaws of hell swallow them,
lest they fall into everlasting darkness.
But let Saint Michael, the leader of hosts,
bring them forth into Thy holy light:

Thou didst promise of old to Abraham
and to his seed.

HOSTIAS

*Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam:*

*Quam olim Abrahae promisisti,
et semine eius.*

We offer prayers and sacrifice
unto Thee, O Lord:
receive them on behalf of those souls
whom we remember this day:
grant them, O Lord,
to pass over from death to life:

Thou didst promise of old to Abraham
and to his seed.



V. SANCTUS

*Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.*

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of Thy glory.
Hosanna to God in the highest.

VI. BENEDICTUS

*Benedictus qui venit
in nomine Domini,
Hosanna in excelsis.*

Blessed is he who comes
in the name of the Lord.
Hosanna to God in the highest.

VII. AGNUS DEI

*Agnus Dei, qui tollis peccata mundi:
dona eis requiem.*

Lamb of God, who takes away
the sins of the world,
grant them rest.

*Agnus Dei, qui tollis peccata mundi:
dona eis requiem.*

Lamb of God, who takes away
the sins of the world,
grant them rest.

*Agnus Dei, qui tollis peccata mundi.
dona eis requiem sempiternam.*

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.

VIII. COMMUNIO

*Lux aeterna luceat eis Domine:
Cum sanctis tuis in aeternum,
quia pius es.*

Let eternal light shine upon them, O Lord:
with Thy saints for ever,
for art merciful.

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

Grant them eternal rest, O Lord,
and may light perpetual shine on them,
in the company of Thy saints for evermore,
for Thou art merciful.

*Cum sanctis tuis in aeternum:
quia pius es.*





Te Deum

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Learn more about the singers
of Te Deum at
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REQUIEM

PERFORMANCE NOTES

ON THE EDITION

An important decision that all conductors must make when programming the *Requiem* is which edition to use. Mozart died before he finished the *Requiem*, which he was commissioned to write. His wife, Costanza, was left poor and needed the money from the commission, so asked colleagues of Mozart to finish it. The first turned it down; the second, Eybler, tried for a bit but gave up; the third, Süßmeyer, finished it in the version with which audiences are most familiar. This version was performed the year after Mozart's death.

Many 20th century performers are unhappy with Süßmeyer's work; he's obviously not Mozart. And so, several have done away with all of Süßmeyer's writing and completed the piece brand new—to name just a few: Robert Levin, H.C Robbins Landon, Duncan Druce, and, in 2020, Michael Ostrzyga.

The main criticism of Süßmeyer's work is the heavy-handed orchestration, especially for the trumpets and trombones. It makes the piece laborious and the choral-orchestral balances tricky. Several musicologists/composers have sought to retain, but edit Süßmeyer's work—to honor it, but improve it. Among those are Franz Beyer and Marius Flothuis.

Even with Süßmeyer's shortcomings, his version is still the more "historically accurate" version to do. It is the version that was performed in 1792, and it is the only version that was completed by a composer in Mozart's era. Furthermore, we know as a student and colleague of Mozart that he was by Mozart's deathbed, and was given instructions from Mozart about the completion. However, with a chamber choir, the issue of balance is magnified. Franz Beyer made fewer changes than any other alternative version, retaining the Süßmeyer choral music, and thoughtfully thinning out the brass—especially important on modern brass instruments. And so, Te Deum is performing the Franz Beyer edition.



ON THE LATIN PRONUNCIATION

Te Deum will be performing Mozart's *Requiem* using Austro-German Latin pronunciation. The evidence that Latin pronunciation in German speaking lands matched the unique sounds of the German language is plentiful enough that a conductor must make a conscious choice about how to approach the pronunciation of Classical-Era Latin works. Austro-German Latin pronunciation was described in two 16th century treatises: in 1528 Erasmus offered a manual on Latin pronunciation, and he included remarks on the shortcoming of local dialect's influence on Latin. And in 1529, French printer Tory commented on the peculiarities of German's Latin pronunciation.

It is without doubt we know Mozart would have grown up hearing Latin spoken with a Germanic dialect. But with the case of the *Requiem*, we have to consider specifically the pronunciation in Vienna, which is less clear. In 18th century Vienna, Italian musicians were frequently hired to sing in the court chapels, and a "fashion for Italian musical style developed". Faced with a less than clear artistic decision, I turned to the context of the work to offer some insight. Mozart never heard the work performed, it being finished after his death, though some portions were performed at his funeral. If the modern conductor's aim is to match as closely as possible that first performance, Italianate Latin pronunciation could be as likely the correct answer as Germanic Latin given the Italian influence in the Viennese chapels. But if the goal is to perform the sounds Mozart most likely had in his mind as he was penning the work, surely the Germanic Latin that he had heard from infancy and throughout his life would have been the sounds vibrant in his mind's ear. And so we shall do.

MATTHEW CHRISTOPHER SHEPARD ARTISTIC DIRECTOR

Matthew Christopher Shepard is a professional conductor, church musician, and guest lecturer based in Kansas City. His unique career path has led him to concert halls conducting both professional orchestras and choirs, to collegiate and secondary school classrooms to guest conduct and lecture in musicology and performance practice, and to communities of faith to lead both Christian and Jewish worship services. His intellectual curiosity, fearless programming, and magnetic leadership has made him a leading conductor in the region.

Mr. Shepard is founder and conductor of Te Deum, and its early music ensemble, Te Deum Antiqua. Now in its fifteenth season, Te Deum has established itself as one of the premier choral ensembles in the Midwest region. Mr. Shepard is frequently engaged as a conducting clinician, most recently with the University of Kansas and Mid America Nazarene University, and directed the Kansas State Honor Choir at the 2021 American Choral Directors Association State Convention. With his growing reputation in the Early Music field, Mr. Shepard's work and contributions to the field were featured in *Early Music America*, both in a highlight article in their electronic publication, and in a featured article in their monthly magazine. He has also guest lectured in music history and performance practice at William Jewell College and Baker University and has presented workshops on Gregorian Chant performance. With Te Deum he has given period performances of great pillars of baroque music including Buxtehude's *Membra Jesu Nostris*, J.S. Bach's *St. John Passion*, and Bach's *B-Minor Mass*.

As an orchestral conductor, Mr. Shepard has directed several ensembles in the Midwest, including The Philharmonia of Greater Kansas City, the Kansas City Civic Orchestra, and the Kansas City Baroque. He also served as orchestra director for six years at Benedictine College in Atchison, Kansas. In the summer of 2018 he conducted the closing orchestral concert of the American Guild of Organists National Convention in Helzberg Hall at the Kauffman Center for the Performance Arts, a performance rebroadcast in 2021 on the nationally syndicated radio program *Pipe Dreams*.

Mr. Shepard also serves as a Teaching Assistant at the University of Illinois, where in 2021–2022 he assistant conducted the UI Chamber Choir, including conducting them on a tour to Sweden and Estonia, and the Oratorio Society, leading rehearsals on the Poulenc *Gloria* and the Brahms *Requiem*. For the 2022–2023 season he will be the assistant chorus director of the Carmel Bach Festival. Beginning his musical studies in woodwinds and voice, Mr. Shepard holds an undergraduate degree from William Jewell College and two master's degrees, studying both choral and orchestral conducting at the University of Missouri-Kansas City Conservatory of Music and Dance. He has also studied as an orchestral conducting fellow at the Conductors Institute at Bard College Conservatory and at the Oregon Bach Festival Composers Institute.

JENNAYA ROBISON SOPRANO

Dr. Jennaya Robison is the Raymond R. Neevel/Missouri Professor in Choral Music and Director of Choral Studies in the Conservatory at the University of Missouri-Kansas City where she conducts the Conservatory Singers and leads the graduate program in choral conducting. She is in demand as a conductor, clinician, and soprano throughout the United States. Most recent projects include Vaughan Williams' *Dona Nobis Pacem* with Grammy-nominated True Concord Voices and Orchestra (Tucson, Arizona) where additional collaboration as soloist include Brahms' *Ein Deutsches Requiem* and Mozart's *Requiem*. An avid performer of oratorio and concert works, additional engagements have included Rossini's *Stabat Mater*, Barber's *Knoxville: Summer of 1915*, and the Rifkin edition of the *Mass in B minor* by J.S. Bach where her performance with Steven Moeckel, concertmaster for the Phoenix Symphony, was heralded with "brilliant coloratura" by the Tucson Daily Star. She has served as soloist with the Santa Clarita Master Chorale and Orchestra, (California), Tucson Symphony, Arizona Opera, Scottsdale Arts Orchestra, Scottsdale Symphony, St. Andrews Bach Society, Phoenix Youth Symphony, Tucson Masterworks Chorale, University of Arizona Choirs and Symphony Orchestra, Rochester Choral Arts, Chamber Orchestra of Albuquerque, Luther College Symphony Orchestra and Oneota Valley Community Orchestra.

PATRICIA THOMPSON MEZZO-SOPRANO

Patricia Thompson has been a soloist with many Bach Societies around the USA; she often performs on the Hale Library Concert Series programming music from Gesualdo to Argento. She was a member of the Dale Warland Singers, and soloist on the award-winning recordings Cathedral Classics and December Stillness. Patricia is a founding member of Luminous Voices, Calgary's professional choir (Canada), and soloist on several of their recordings, including Copland's *In the Beginning*, and Schubert's *Ständchen*, which won Choral Canada's Album of the Year for 2016. In 2020 Luminous Voices' recording *Sea Dreams* was nominated for a Juno Award. Patricia is also a member of the Spire Chamber Ensemble of Kansas City, bringing in musicians from around the USA. She is the featured "girl singer" with the Thundering Cats Big Band and self-published a jazz album *It's Only Natural*. Her voice has been described as "like pouring the smoothest cream over a chocolate praline..." Patricia holds Voice Performance degrees from St. Olaf College (BM) and the Indiana University Jacobs School of Music (MM and DM). She is an Associate Professor of Music (Voice) at Kansas State University, Manhattan, KS.

JONATHAN RAY TENOR

Hailed for his "very rich, full tenor" (*Broadway World*), Jonathan Ray has appeared with such companies as Utah Festival Opera & Musical Theatre, the Lyric Opera of Kansas City, Heartland Opera Theatre, St. Petersburg Opera, and Lawrence Opera Theatre. He received the D.M.A. in Vocal Performance and Choral Conducting from Louisiana State University where he studied with tenor Robert Grayson. Some of Dr. Ray's operatic highlights include the principal tenor roles in *Roméo et Juliette*, *La Traviata*, *Die Fledermaus*, *Il barbiere di Siviglia*, *Don Giovanni*, *La Cenerentola*, *L'elisir d'amore*, *Die Zauberflöte*, *Albert Herring*, and *Candide*. Selected musical theater credits include leading and supporting roles in *She Loves Me*, *Hairspray*, *South Pacific*, *Sweeney Todd*, and *A Little Night Music*. His recent concert work includes the tenor solos in *Carmina*

Burana, Stravinsky's *Cantata*, Bach's BWV 148, and Philip Glass's *Songs from Liquid Days*. Dr. Ray is Co-Founding Artistic Director of Landlocked Opera, Kansas City's newest opera company, which he operates alongside his beautiful wife, mezzo-soprano Christina Casey. During the academic year, Dr. Ray serves as Assistant Professor of Music at Central Methodist University where he teaches Applied Voice and Opera Workshop.

DAVID NEWMAN BASS

Baritone David Newman enjoys an active and varied concert career throughout North America. Hailed as "electrifying" by the Washington Post and noted by The Philadelphia Inquirer for his "eloquent, emotional singing," he is best known as a Baroque specialist. He has performed *Messiah* with Tafelmusik, Portland Baroque Orchestra, Jacksonville Symphony, and with Masterwork Chorus in Carnegie Hall; *St. John Passion* with the American Bach Soloists, Carmel Bach Festival, and the Bach Chamber Orchestra of Honolulu; and *St. Matthew Passion* with the Bach Society of St. Louis, San Francisco Bach Choir, and on tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players.

In his debut with the Washington Bach Consort, Mr. Newman was noted by the Baltimore Sun for his "exquisitely phrased, velvet-toned *Mache dich, mein Herz*." Other notable appearances include Bach's *B Minor Mass* and *Christmas Oratorio* with The Bethlehem Bach Choir, *Coffee Cantata*, *Easter Oratorio*, and *Christmas Oratorio* with the Santa Fe Bach Festival, and Haydn's *The Creation* with The Honolulu Symphony. His European appearances have included the 2003 Berlioz Festival in Paris, *Le Tournoi de Chauvency* with Ensemble Aziman in Sarrebourg and Metz, and *Le Roi et le Fermier* with Opera Lafayette at the Opera Royale in Versailles.

He has appeared regularly as a guest artist with the Four Nations Ensemble, including performances in Lincoln Center and Merkin Hall, and has also performed with the Spoleto Festival, Opera Company of Philadelphia, Metropolitan Opera Guild, Opera Birmingham, Philadelphia Orchestra, and the Russian National Orchestra. He has recorded opera and oratorio for the Philips, Dorian, Analekta, K617 and Naxos labels. Mr. Newman teaches voice and music theory at James Madison University.

SARAH TITTERINGTON IBBETT CONCERTMASTER

Sarah Ibbett lives in Boston where she enjoys playing with the Lexington Symphony, the Lowell Chamber Orchestra and with her string quartet, Fin de Siecle, which specializes in period performances on gut strings. She has also performed with other period ensembles including Apollo's Fire (the Cleveland Baroque Orchestra), the Classical Music Consort in Toronto and the Orchestra of the Age of Enlightenment, Florilegium and the Hanover Band in London. She has performed on BBC Radio 3 and NPR. She also teaches passionate violin students of all ages with help from the Suzuki Method. She is on the board of directors for Suzuki Massachusetts and her students are members of the Boston Youth Symphony Orchestra and the New England Conservatory youth orchestras. She earned degrees in violin performance from the Oberlin College Conservatory of Music, Boston University and the Guildhall School of Music and Drama in London. She is a proud mom to a two year old daughter and a five year old son, who also enjoys playing the violin.



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