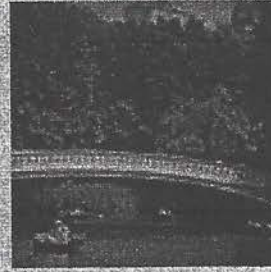


Dobson High School
Performing Arts Department Presents

The Carnegie Sendoff Concert

Featuring

*Cantus, Symphonic Band and
The Full Symphony Orchestra*



Conducted by Conductors
Bartlett Evans, Jon A. Gomez, Rob Lubbers, and Rob Nichols

May 31, 7:00 PM
Dobson Auditorium • Mesa, Arizona

Acknowledgement

Mesa Public Schools District Administration and Members of the School Board

- Dr. Debra Duvall: Superintendent of Mesa Schools
- David Eagleburger, Associate Superintendent of Schools
- Hector Benitez, Assistant Superintendent of West Area Schools
- Ruth Argabright: Music Education Director
- Janell Huyett, Band Specialist

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- Rick Fultz: Assistant Principal
- Dr. Jay Jones: Assistant Principal
- Ray Perkins: Assistant Principal

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- Clarence Dial: Stage Manager
- Bart Evans: Vocal Music
- Jon A. Gomez: Instrumental Music
- Rob Lubbers: Instrumental Music
- Jimmy Madonia: Assistant Stage Manager
- Dan Malone: Recording Technician
- Jane Martinez, Speech and Debate
- Karen Miller: Harp Specialist
- Simon Navarro: Drama, Speech and Debate
- Rob Nichols: Instrumental Music, Department Chair

Special Note of Thanks

- To the music teachers in the Mesa Public Schools who have brought music into the lives of their students.
- To the students for their dedication in making Dobson a great place to be.
- To the parents who have continued to support their children in music.
- To the graduating senior of 2005 for your countless hours of music-making, devotion to the Dobson Music Program, and your caring personalities. You will be remembered in a positive way for years to come. Thank you!

Special Considerations - This performance is being recorded.

Out of respect for tonight's performers, please turn off all cell phones during the performance, refrain from flash photography, and remain seated until each musical selection comes to an end. Also, parents with infants/small children, please be proactive regarding the attention span, patience and comfort level of your children. Both performers and patrons attending the concert appreciate an appropriate environment for the performance.

Dobson Symphonic Band

Of all the concert bands, Symphonic Band at Dobson is the most advanced ensemble. On average, sixty-five percent of the band is selected to participate in the Southwest Regional Festival process and twenty-two percent of the members participate at the All-State festival level. This year, the band's cumulative grade point average stands at 3.70 with students having earned over \$1,300,000 in college scholarships during the past year. Most recently, 2004-2005, the program has been recognized by having four band students named as National Merit semifinalists.

In its twenty-four year history, the Dobson Symphonic Band has consistently received "Superior with Distinction" ratings at the ABODA State Concert Festival and State Marching Festivals. The Dobson Symphonic Band has been invited to perform at the Arizona Music Educator Association Conference in 2005, 2002, 2000, and 1998. On a national level, they have performed at the 2004 Bands of America National Concert Band Festival in Indianapolis, Indiana, the 2002 National Festival of the States at the Kennedy Center in Washington DC, and at the Music Educators National Conference in 1998.

Dobson band students actively participate in musical organizations throughout the Phoenix/Metro area and throughout the country. Some of these organizations include: East Valley Summer Music Camp, Southwest Low Brass Camp, Arizona Ambassadors, Phoenix Symphony Guild, Arizona Academy for the Performing Arts, NAU Summer Music Camp, Camp Pacific Summer Music Camp, Music in the Bradshaws, Interlochen Music Camp and Bands of America National Honor Band.

Dobson High School Cantus

Cantus (previously called Chorale) is the centerpiece of the Dobson High School Choral Music Program. This seventy (70) voice choir is selected by audition from the 180 students who sing in our five choirs. Comprised of one Sophomore, twenty-seven Juniors, and forty-two Seniors, Cantus performs orchestral/choral works on a regular basis. Such works have included "Flos Campi" by Ralph Vaughan-Williams, "Requiem" by Gabriel Faure, and "Christmas Day" by Gustav Holst. Cantus has previously been selected for performances at Arizona ACDA State Conventions and an ACDA Western Division Convention. They have also performed for AMEA State Conferences in 2003, 2001, 1994, 1991, and 1988. They will also be performing at the "Debut Series" concert in New York City's Carnegie Hall, along with the Dobson High School Symphony Orchestra and Symphonic Band.

Dobson Full Symphony Orchestra

The Dobson High School orchestra program has been in existence since the inception of the school. With a strong foundation of excellence established by past directors and students, the Dobson Orchestra program has become a showcase of musical excellence to the community and state. The orchestra program currently consists of three string orchestras and two full orchestras. The orchestra is under the direction of Mr. Robert Nichols, Mr. Rob Lubbers, and Mr. Jon Gomez.

The Symphony Orchestra plays literature predominantly from the standard professional repertoire. The orchestra has previously performed at the Arizona Music Educators Association In-Service Conference five different times. The Symphony has a storied history performing at the Fiftieth Annual Midwest Convention Band and Orchestra Clinic, the Music Educators National Conference featured orchestra for the 1997 "Worlds Largest Concert" where they appeared with the Canadian Brass, and at the Music Educators National Conference convention in April 1998. In April 2000, the orchestra performed at the Kennedy Center in Washington D.C..

The success of the orchestra program is a direct result of the excellent teaching and support of teachers and parents in the Dobson Community. Our neighboring Jr. High Schools are Hendrix, Powell, and Rhodes where orchestra students receive superior string performance training. Dobson orchestra students pursue a challenging academic experience and are dedicated to having the best possible orchestra, with approximately seventy percent of them studying privately. In addition the ultimate success of our full orchestra program is possible through the collaborative teaching that exists within the instrumental music teachers at Dobson.

About the Conductors

Bartlett R. Evans has taught music in Arizona for twenty-eight years. In that time he has taught instrumental and choral music in Snowflake and in Mesa. For the past twenty-three years he has been the Choral Director at Dobson High School. From 1981 through 1991 he was also the Chairman of the Performing Arts Department at Dobson High School. Bart holds the Bachelor of Music Education Degree from Northern Arizona University, and the Master of Music Degree from the University of Oregon. He completed a sabbatical leave from Dobson High School at the University of Oklahoma, where he began work on the Doctor of Musical Arts Degree.

Mr. Evans has held leadership positions in the Arizona Music Educators Association (AMEA) and in the American Choral Directors Association (ACDA) at both the state and divisional levels. He recently completed his seventh year as the Vocal Chair for the AMEA Southwest Regional Honor Choir. His choirs have appeared at state and divisional conventions of ACDA and at state conventions of AMEA. Bart has served as the choir director for the Arizona Ambassadors of Music completing eight European tours with that organization. Mr. Evans has been the guest clinician for three of Arizona's Regional Honor Choirs and was the guest conductor for the 1998 Alaska All State Choir. In October of 2001 he was named the 2001 recipient of the "Distinguished Professional and Community Service Award" by the Alumni Association and the School of Performing Arts at Northern Arizona University.

Celebrating his fifth year as a Grandfather, Bart now sings more lullabies than any other kind of vocal literature. Bart and his wife Cris reside in Gilbert, Arizona.

Jon A. Gomez is in his fifth year as Director of Band at Dobson High School. His teaching responsibilities include: three Concert Bands, Full Symphony Orchestra, Percussion Ensemble, and Marching Band. Prior to his Dobson appointment, he served as Director of Bands at Coronado High School since 1988 and as the District Coordinator for Bands with the Scottsdale Unified School District. He received a Bachelor of Fine Arts degree (1987) and Master degree in Education Administration (1993) from Arizona State University. Mr. Gomez is actively called upon to serve as an adjudicator/clinician/guest speaker for various music festivals and leadership workshops throughout the United States. He is currently serving as Past President of Arizona Band and Orchestra Directors Association (ABODA) and on the Arizona Music Educators Association Board. He is also a 2004 recipient of the O.M. Hartsell Excellence In Teaching Music Award.

Mr. Gomez is also the CEO of the Synergy Leadership Endeavors and has released a dynamic and original approach to student leadership development in a 70-minute DVD and CD-ROM entitled, *LEADERSHIP SUCCESS* that is published by GIA Publications and distributed throughout the United States.

In past years, Mr. Gomez has performed with notable organizations including: the McDonalds All-American Band, the 1984 All-American Olympic Band, and served as principal clarinetist with the Tempe Wind Ensemble. He has also been actively involved with organizations such as: Music Educators National Conference, the John Philip Sousa Foundation, and the International Association for Jazz Educators.

Rob Lubbers is the Associate Director of Bands at Dobson High School. His teaching responsibilities include Marching Band, three Concert Bands, Full Symphony Orchestra, and Guitar classes. Prior to his position at Dobson High, Rob was Director of Bands in Gretna, Nebraska. He has been called

upon as a guest clinician and adjudicator in Lincoln and Omaha, NE. Most recently, he filled as an interim director at Desert Vista High School in Tempe, AZ. Rob received his Bachelors of Music Education degree at the University of Nebraska - Lincoln.

His affiliations include Nebraska Music Educator's Association, Nebraska State Bandmasters Association, Music Educators National Convention, Arizona Music Educators Association, and Arizona Band and Orchestra Directors Association. Lubbers has performed in every corner of the United States as well as Europe, and recently has played trumpet with the Nebraska Wind Symphony and cornet with the Salt River Brass.

Robert R. Nichols is a graduate of Northern Arizona University with a Bachelor of Music Education degree. He also holds the degree Master of Music in Cello Performance from Arizona State University (ASU). Additionally, he has completed all but his dissertation in pursuit of a DMA degree in cello performance from ASU. Mr. Nichols has been teaching orchestra to all ages in the Mesa Schools for the past 23 years. He is currently the Orchestra Director at Dobson High School. While on sabbatical from Mesa Schools, he taught undergraduate music education majors at ASU, and performed in numerous ensembles. He has served on the Arizona Band and Orchestra Directors Association (ABODA) and Arizona Music Educators Association (AMEA) Boards. In 1994 he was a recipient of the AMEA George C. Wilson Leadership/Service Award. He has guest conducted both region and district orchestras, and teaches private cello. He has performed in numerous orchestras which include the Mesa, Flagstaff, Flagstaff Festival of the Arts, Sun City, and Tempe Symphonies. He has been the featured soloist with the Tempe Symphony. He has taught in the NAU Summer Music Camp faculty, and is currently part of the Camp administrative team as Assistant Director.

Dobson Symphonic Band Repertoire

joyRiDE, for Full Symphonic Band (2005), Premiere Performance Composed by Michael Markowski

joyRiDE was commissioned by Jon A. Gomez and Dobson High School to commemorate the school's 25th Silver Anniversary to be acknowledged throughout the 2005-2006 school year. The work makes its premiere this evening by the Dobson Symphonic Band. Markowski, a 2005 graduating Senior from Dobson High School, has combined thematic material from Beethoven's *9th Symphony (Ode To Joy)* with John Adams' stylistic traits of *Short Ride On A Fast Machine*, culminating in a cinematic-like fanfare to open Symphonic Band's performance.

Throughout his high school years, Michael Markowski has composed works for choral ensemble, wind ensemble, orchestra, chamber settings, and movie soundtracks. He is a two-time recipient of the Arizona Music Educators Composition Award and most recently has had a work premiered with the Phoenix Symphony Orchestra.

Gandalf (The Wizard), from Symphony 1, The Lord of the Rings (1988) Composed by Johan de Meij

Johan de Meij's First Symphony "The Lord of the Rings" is based on the trilogy of that name by J.R.R. Tolkien. The first movement is a musical portrait of the wizard, Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in other movements of the symphony. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse, "Shadowfax". The symphony was written in the period between March 1984 and December 1987 and shows Johan de Meij in his true colors as a composer. With his first symphony, he became the recipient of the Sudler International Wind Band Composition Competition in 1989.

Irish Tune from County Derry (1918) Set by Percy Aldridge Grainger

The Irish Tune is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger's knowledge of instrumental voicing lends a richness to the sound and a blending of the interwoven melodies. It is widely considered that Percy Grainger was one of the few truly original thinkers of his day, and his music has a distinctive sound which is one of a kind.

Redline Tango for Wind Ensemble (2004) Composed by John Mackey

Mackey states, "Redline Tango" takes its title from two sources. The first is the common term of "redlining an engine," or, pushing it to the limit. In the case of this score, "redline" also refers to the "red line," or the IRT subway line (2 & 3 trains) of the New York subway system, which is the train that goes between my apartment on the Upper West Side of Manhattan and BAM, where this work was premiered.

The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly driving 16th notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end. John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance, and he has focused on that medium for the past few years. With Redline Tango, he became the recipient of the 2004 Walter Beeler Memorial Composition Prize.!

- Brief Intermission -

Dobson Cantus Program Repertoire

Gloria

Composed by Stephen Chatman

This piece is written for antiphonal double SATB chorus. The compound meter makes great use of the syllabic stress of the Latin text to produce a rhythmic, lilting work. Composer Stephen Chatman has received many commissions through the Canada Council and the CBC, including works for the Toronto, Edmonton, and Vancouver symphonies. His work are widely published and recorded on CBC records, Centredisc, and CRI. Mr. Chatman's choral and orchestral works are performed internationally.

Past Life Melodies

Composed by Sarah Hopkins

The melodic ideas of the work, like those in all of Sarah Hopkins' music are simple in structure, and reach deep into the soul. The first melody was one which haunted the composer for many years--a melody which came to her at moments of extreme emotion. The second melody reflects her considerable interest in the music of various cultures, and in this particular case, her eight years in Darwin where she had much contact with Australian Aboriginal art and music. The third section of the work utilizes a concept called harmonic-overtone singing, which is as ancient a technique as singing itself. Here the separate harmonic voices weave and dart like 'golden threads' above the earthy drone sustained by the main body of the choir. The richness and subtlety of colors and the earthy hearty quality of the voices, along with an inner rhythm of very simple ideas and materials, offers the listener a communication with the very soul and heart of music itself "Past Life Melodies" was composed in 1991 by Sarah Hopkins specifically for the St. Peters Chorale compact disc, "Until I Saw - Contemporary Australian Choral Music." Sarah Hopkins is a renowned and respected Australian composer, who has created a very distinguished place for her unique music on the world stage.

--Program notes by Stephen Leek/Morton Music

Sleep

Composed by Eric Whitacre

Text Setting: Charles Anthony Silvestri

Whitacre states, "The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping By Woods on a Snowy Evening". I was deeply moved by her spirit and her request, and agreed to take on the commission."

Regrettably, Whitacre was not able to access the rights to Frost's poem and decided to ask his friend and brilliant poet Charles Anthony Silvestri ("Leonardo Dreams of His Flying Machine", "Lux Arumque") to set new words to the music he had already written. Whitacre continues, "This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from "Stopping By Woods...", like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written."

My Soul's Been Anchored In The Lord

Traditional Spiritual

Arranged by Moses Hogan

Hogan's genius for creative rhythmic settings of traditional Spirituals is at its best in this work. After the short introduction, the piece drives singer and listener alike on an exciting trip. There are surprises after repetitive sections, which propel us into the next section of text. The hopeful nature of text and music lifts us much as it must have lifted the oppressed ones who created the original.

- Brief Intermission -

Dobson Full Symphony Orchestra Repertoire

Festive Overture, Op. 96

Composed by Dmitri Shostakovich (1906-1975)

Written in 1954, the *Festive Overture* is one of Shostakovich's few really exuberant works, not tinged by the sense of strain and the forced jollity that gives so many of Shostakovich's later works their poignancy. Premiered in 1954, *Festive Overture*, helped begin the "rehabilitation" of Shostakovich's reputation following Stalin's death and the official condemnation of Shostakovich's works during 1930s and 1940s. The piece was written only days before its premiere for the 37th anniversary of the October Revolution. After a ceremonial opening, which returns briefly at the end, the overture is relentlessly fast and exciting.

Nimrod from "Enigma Variations"

Composed by Edward Elgar

Elgar's *Variations for Orchestra on an Original Theme*, better known simply as the *Enigma Variations*, was the breakthrough work that launched his reputation as a composer of international stature. The *Enigma Variations* were premiered on June 19, 1899 under the direction of Hans Richter, and were dedicated "to my friends pictured within." The work immediately intrigued audiences with its thirteen portraits of friends and family, along with Elgar's own self-portrait finale. Regarding the Enigma theme itself, Elgar wrote in the notes for the first performance: "The enigma I will not explain - its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played." In a letter to his friend Jaeger, labeled "Nimrod" in the Variations, Elgar wrote, "I have sketched a set of Variations on an original theme: the Variations have amused me because I've labeled 'em with the nicknames of my particular friends...that is to say I've written the variations each one to represent the mood of the 'party'—I've liked to imagine the 'party' writing the variations him or herself...I've written what I think they would have written...it's a quaint idea and the result is amusing to those behind the scenes and won't affect the hearer who 'nose nuffin'." *Nimrod* the 9th variation, is a portrait of his best friend Augustus E. Jaeger. - August Johannes Jaeger, a good friend with the music publishing house Novello (*Nimrod* is the biblical "mighty hunter," a pun on "Jaeger," which means hunter in German)

Hungarian Dance #5

Composed by Johannes Brahms (1833 - 1897) and Orchestrated by Albert Parlow

Brahms' exposure to Hungarian and so-called gypsy music began when he was young. This music made a lifelong impression on Brahms, with characteristics like the use of triplet figures and irregular rhythms reflected in a large portion of his music. The Hungarian Dances, evoking directly the warm blood of Hungarian gypsy music, consist of 21 dances, originally composed for piano four hands. Numbers 1, 3, and 10 were subsequently set for symphony orchestra by the composer (all of the dances have now been arranged by various musicians for orchestra), followed by settings of several of the dances for solo piano. The Hungarian Dances were meant as salon pieces, though they were longer and more complex than typical dance-music of the time.

Symphony #5, in C minor, Op. 67 - Finale (Allegro)

Composed by Ludwig van Beethoven (1770 - 1827)

The four notes which launched a thousand resistance raids in World War II, is probably the most famous symphonic gesture of all time. The symphony was written between 1804-1808, about the same time as *No. 6*. In this work, Beethoven creates the prototype for the "finale symphony" that Anton Bruckner and Gustav Mahler extended to enormous proportions, in which the whole work aims toward a final movement in which all conflicts are resolved. The symphony up to the finale is in C minor and A-flat major — two keys in which only the very lowest strings on the stringed instruments resonate freely, so the orchestra has had a very 'dark' sound. While maintaining some of the darker elements of the symphony, the finale is jubilant and joyful. It is composed in C major, the *brightest* possible key because all the strings are 'open' and can resonate. Also, Beethoven has cannily held some of his forces (the piccolo, contrabassoon and trombones) in reserve so as to unleash them at the moment of maximum dramatic impact. After almost two hundred years it remains the most popular symphony ever written. As Leonard Bernstein wrote: "Beethoven broke all the rules, and turned out pieces of breathtaking rightness."

Full Symphony Orchestra Personnel

Violin I

Alison M. Bright
Richelle N. Chelpka
Nicholas W. Fette
Brian C. Hoblit
Amirah T. Ismail
Julia N. Raupp
Rebecca A. McLaughlin
Wing-Yu Tang
Jaylong W. Thongkham
Andrea E. Tom
Jennifer K. Truong
Andrew C. Wang
Jennifer Yan
Scott K. Zimmerman

Violin II

Quinney S. Fu
Ashley S. Gooder
Jessica S. Guo
Katrina M. Hofmann
Cristalle L. Howe
Daniel A. Klopper
Maria S. Konopken
Shannon A. Lideen
Shinban Liu
Nirmala P. Narla
Samia Y. Osman
Rebecca L. Paterick
Dewayne S. Pugh
Joel K. Richardson
Amber M. Robertson
Kayla M. Steward

Viola

Julia Barney
Sean L. Barton
Jennifer L. Francis
Christoph F. Fromme
Brittney A. Kraus
Elizabeth M. Lake
Kristin L. Reynante
Bethany J. Thrasher
Barbara L. Turdo
Andrew L. Sievers
Christina M. Valdez

Cello

Kathleen L. Beatty
Zachary A. Clark
Mark T. Glick
Brian R. Greenwald
Richard B. Johnson
Katherine E. McGough
Dianne D. Moon
Aaron M. Moore
Ralph A. Robles Jr.
Brian D. Sievers

Bass

Justin A. Arispe
Paul M. Hansen
Jeremy A. Mercier
Stephen S. Tessier
Jessica L. Waltrip

Piccolo

Christina I. Sparenga

Flute

Bronwyn E. Hinrichs
Cassie L. O'Quin
Christina I. Sparenga

Oboe

Valerie R. Keim
Alyssa M. Little
Mary A. Simon

English Horn

Mary A. Simon

Clarinet

Elizabeth S. Cronenberg
Alicia M. Stawarski
Elizabeth A. Tourville
Alex J. Whitlatch

Bass Clarinet

Danielle L. Schwenck

Bassoon

Shauna M. Story
Nehal H. Thakkar

Trumpet

Kent J. Carpenter
Ryan C. Springler
Daniel G. Torgersen

Horn

Piper L. Denny
Laura A. Messner
Kathryn A. Meyer
Clarissa L. Sadowsky
Carolee A. Wheeler

Trombone

Christina M. Donnelly
Ryan D. Sims
Eric P. Weingartner

Tuba

Michael L. Young

Percussion

Austen J. Mack
Marilyn M. Rodriguez
David C. Ross
Timothy D. Ward
Jordan T. Wendt
Andrew G. Winhold

Symphonic Band Personnel

Piccolo

Christina I. Sparenga

Flute

Bronwyn E. Hinrichs
Maegan K. Jones
Cassandra L. O'Quin
Brianna A. Roenfan
Brianna L. Rudow
Christina I. Sparenga
Cathy L. Unruh
Lauren R. Watson

Oboe

Valerie R. Keim
Alyssa M. Little
Mary A. Simon

Symphonic Band Personnel continued

Bassoon

Shauna M. Story
Nehal H. Thakkar

Clarinet

Laura M. Brenza
Matthew J. Bush
Elizabeth S. Cronenberg
Jessica A. Felix
Elizabeth K. Fox
Keri M. Kenneally
Alicia M. Stawarski
Amy M. To
Elizabeth A. Tourville
Jessica L. Waltrip
Alex J. Whitlatch

Bass Clarinet

Jeff A. Long
Danielle L. Schwenck

Alto Saxophone

Ryan J. Downey
Rehekah L. Gailey
Michael J. Markowski
Jana D. Van Marche

Tenor Saxophone

Baul A. Bergelin
Clark A. Harrop

Baritone Saxophone

Tod J. Xelowski

Trumpet

Kent J. Carpenter
Andrea J. Clark
Matthew T. Collins
David A. Jacques
Mareike Sornek
Ryan C. Springler
Daniel G. Torgersen

Horn

Piper L. Denny
Laura A. Messner
Kathryn A. Meyer
Clarrisa I. Sadowsky
Carolee A. Wheeler

Trombone

Jonathan D. Ash
Andrew H. Hedlund
David G. Pratt
Ryan D. Sims

Euphonium

Christina M. Donnelly
Eric P. Weingartner

Tuba

Craig A. Johnson
Matthew L. Newman
Michael L. Young

String Bass

Jeremy A. Mercier

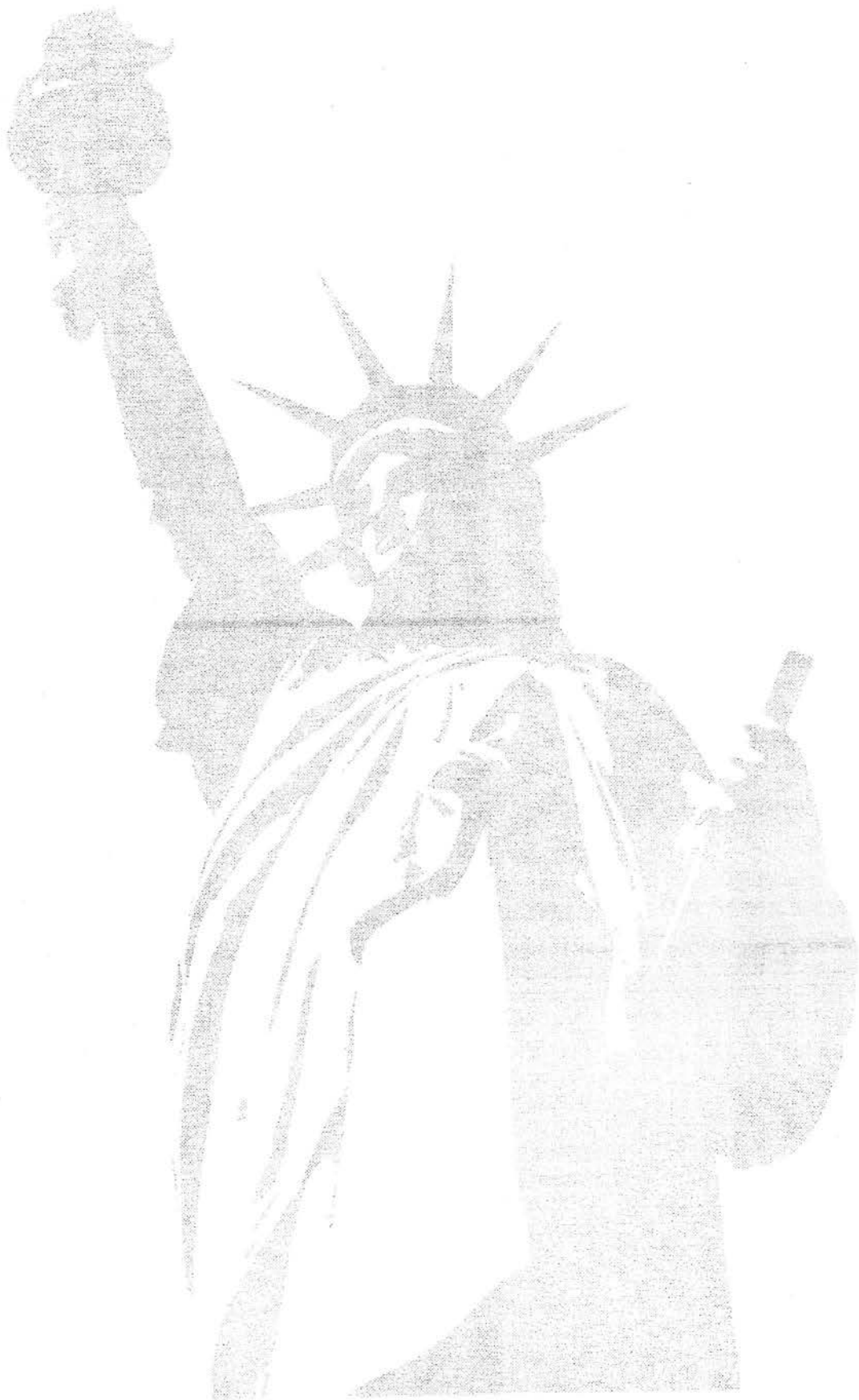
Percussion

Josiah D. Hagstrom
Donald K. Hawk
Austen J. Mack
Marilyn M. Rodriguez
David C. Ross
Carl W. Schager
Timothy D. Ward
Jordan T. Wendt
Andrew G. Winhold

Cantus Personnel

Jeffrey A. Agnew
Alexandra D. Armijo
Mary G. Barta
Andrea F. Berg
Dylan T. Blackwell
Casey E. Blome
Tamsin S. Chase
Tiffany A. Chisholm
Anastasia D. Cutrufo
Michael C. Danielson
Ryan Downey
Caileen M. Eckerson
Michael A. Fan
Valerie A. Fields
Cayla N. Fitzgerald
Jesse T. Foster
Heather D. Fulton

Ryan L. Gaumont
Josiah D. Hagstrom
CarrieBeth Henderson
Stephanie M. Hendrickson
Bonnie E. Hinrichs
Mirja Hoppe
Tanya M. Horton
Malorie J. Hughes
Shea M. Ingram
Amirah T. Ismail
Stene T. Jelen
Valerie R. Keim
Yon Hoon Kim
Jesse D. Larson
Warren L. Lawrence
Austen J. Mack
Michelle L. Mack
Michael J. Markowski
Aaron Q. Markus
Jenesse N. Millard
Adam W. Miller
Alicia M. Miller
Brianon R. Miller
Aaron M. Moore
Zachary M. Moreno
Thomas A. Morgan
Heather S. Neal
Megan C. Pappas
Megan D. Palmer
John D. Pratt
Laura K. Procknow
Ruth C. Pulley
Marcus S. Rasing
Joshua T. Riplese
Amber L. Rogers
Clarissa L. Sadowsky
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