

The logo for Ad Astra Music Festival features a stylized, abstract graphic on the left that resembles a star or a musical instrument. To the right of this graphic, the words "AD ASTRA" are written in a large, bold, black, sans-serif font. Below "AD ASTRA", the words "MUSIC FESTIVAL" are written in a smaller, black, sans-serif font.

**AD ASTRA**  
MUSIC FESTIVAL

presents

# **Dear Love**

This performance is underwritten by Nancy Holland.

St. John Lutheran Church · Friday, July 12, 2018 · 7:30 pm

# PROGRAM

Ad Astra Chamber Choir

Ad Astra High School Honor Choir

Russell Community Choir

Juan Sebastian Avendaño, pianist

Paul Lee, pianist

Liebeslieder Walzer, op. 52

Johannes Brahms

1833–1897

- I. Rede, Mädchen  
*Speak, Maiden*
- II. Am Gesteine rauscht die Flut  
*On rocks rushes the tide*
- III. O die Frauen  
*Oh Women*  
*Bo Shimmin, Tenor*  
*Jacob Lay, Baritone*
- IV. Wie des Abends schöne Röte  
*Like the evening's beautiful red glow*  
*Christina Han, soprano*  
*Grace Volker, alto*
- V. Die grüne Hopfenranke  
*The green hopvine*
- VI. Ein leiner, hübscher Vogel  
*A small, pretty bird*
- VII. Wohl Schön bewandt  
*Very beautiful*  
*Aani Bourassa, soprano*
- VIII. Wenn so lind dein Auge Mir  
*When so gently your eyes*
- IX. Am Donaustrande  
*On the banks of the Danube*

## Love Songs

Libby Larsen

b. 1950

- II. Clinging
- III. Dirty No Gooder Blues
- IV. Dear Love
- V. At April

## Liebeslieder Walzer

Brahms

- X. O wie sanft die Quelle  
*Oh how gently the stream*
- XI. Nein, es ist nicht auszukommen  
*No, there is no getting along*
- XII. Schlosser auf, und mache Schlösser  
*Locksmith come, and make keys*
- XIII. Vögelein durchrauscht die Luft  
*Little bird rushes through the air*  
*Shelby Laird, soprano*  
*Austin McWilliams, countertenor*
- XIV. Sieh', wie ist die Welle klar  
*See, how clear the water*  
*Lucero Padilla, tenor*  
*Dominic Aragon, baritone*
- XV. Nachtigall, sie singt so schön  
*Nightingale, she sings so beautifully*
- XVI. Ein dunkeler Schacht ist Liebe  
*A dark shaft is love*
- XVII. Nicht wandle, mein Licht  
*Don't walk, my light*  
*Michael Davidson, tenor*
- XVIII. Es bebet da Gesträuche  
*The bushes trembled*

I Love You / What a Wonderful World

*Caitlin Leiker & Alex Johnson, soloists*

Larry Norman

Louis Armstrong

Arr. Craig Hella Johnson

# CHOIRS

## Ad Astra Chamber Choir

Prepared by Alex Underwood

The Ad Astra Chamber Choir is made up of young artists and professional singers both from Kansas and around the country. The 17-voice choir rehearses together during the week of the performance and has premiered works by Michael Gilbertson (Pulitzer Prize finalist), Moira Smiley, and Michael Davidson.

### **Sopranos**

Aani Bourassa  
Christina Han  
Shelby Laird  
Monica Rome

### **Altos**

Courtney Evans  
Austin McWilliams  
Grace Volker

### **Tenors**

Eric Adams  
Micah Laird  
Lucero Padilla  
Bo Shimmin  
Alex Spence

### **Basses**

Dominic Aragon  
Jacob Lay  
Jonathan Mills  
Aaron Stepanek  
Leo Walker

## Ad Astra High School Honor Choir

Prepared by Corie Brown

The High School Honor Choir is a group of 20 talented and passionate young singers who partake in a three-day program that includes cross-discipline workshops exploring the contexts of the music being performed, creating a truly unique musical experience.

### **Sopranos**

Eliana Buller  
Jailynn Hammel  
Kai Kaufman  
Carolyn Kontour  
Ashley Vilaysing  
Alexis White

### **Altos**

Hanna Dannar  
Aubrey Larson  
Caitlin Leiker  
Jennifer Pummell

**Tenors**

Zachary Chance  
 Alex Johnson  
 Ashton Koener  
 Marchall Perryman  
 Davontai Robinson

**Basses**

Garret Cole  
 Cade Cooper  
 Tom Drabkin  
 Nathan Leiker  
 Gabe McGuire

# Russell Community Choir

Prepared by Alex Underwood

The Russell Community Choir is a mainstay of the Ad Astra Music Festival. Open to anyone willing to commit to the rehearsal and performance schedule, this group traditionally comprises community members who perhaps sang in high school or college and sing in their church choirs or other community ensembles. The choir is led by artistic director and Russell-native Alex Underwood.

**Sopranos**

Miranda Brady  
 Christina Han  
 Kari Karst  
 Shelby Laird  
 Jeannie Stramel  
 Sarah Tomasino  
 Rani Wahlmeier

**Altos**

Lexey Bartlett  
 Andrea Cross  
 Pat David  
 Alyssa Dawson  
 Courtney Evans  
 Austin McWilliams  
 Grace Volker

**Tenors**

Fred Deyoe  
 Micah Laird  
 Bo Shimmin

**Basses**

Jim Balthazor  
 David Glauner  
 Jacob Lay  
 Jonathan Mills  
 Curtis Sander  
 Leo Walker

# NOTES

Johannes Brahms's (1833-1897) ventures in the genre of song, known in German as *Lied*, were the work of passionate diligence. His catalog includes some 300 examples of *Lieder* published over four decades. Many more were discarded or withheld on account of his perfectionism. Written between 1868 and 1869, the *Liebeslieder-Walzer*, op. 52, stand

out among Brahms's song cycles, groups of song connected by a theme or narrative. Its eighteen "love song waltzes" for four voices and piano are a kaleidoscopic portrait of emotion from a composer at the height of his powers.

The title of the work reflects the imprint of dance on the fabric of the score. Apart from the mention of "waltzes" in the title, a crucial clue exists in the principle tempo marking in the score: "in a *Ländler* tempo." The *Ländler* is, like a waltz, a triple-meter dance for couples. Unlike the more erudite genre of the waltz, it is considered a folk entertainment with strong roots in the culture of Austria, as famously illustrated in the compositions of Franz Schubert, Johann Strauss II, Gustav Mahler, to say nothing of Rodgers and Hammerstein's *The Sound of Music*. A *Ländler* could be moderate or fast in tempo, a quality Brahms exploited for profound effects of contrast between individual songs in the cycle.

In choosing the texts for his songs, Brahms favored poems which had space for enrichment when set as music. The composer culled his selections for the *Liebeslieder-Walzer* from Georg Friedrich Daumer's 1855 collection *Polydora, ein weltpoetisches Liederbuch*. Daumer's volume compiled folk poems from across Europe in German translations. The composer's choices all hail from Russian, Polish, and Magyar sources, which, despite their different origins, are rife with rustic metaphors from nature, particularly birds, birdsong, and floral life. As the title of the work makes plain, however, the through line for all of them is love along with the perils of infatuation.

The premiere of the *Liebeslieder-Walzer* took place in the Kleine Redoutensaal of Vienna's famous Hofburg Palace on January 5, 1870. For that occasion, Brahms used only four singers, accompanied by himself and Clara Schumann at the piano. He initially conceived the *Liebeslieder-Walzer* for a quartet of vocal soloists, yet his publisher upset the scheme by including the instruction "mit Gesang ad. lib."—"with voices as desired"—in the score as a means of encouraging sales of sheet music for larger vocal ensembles. Electing for a larger ensemble, however, does not betray the composer's intentions. Instead, it magnifies the strength of Brahms's work.

The career of Minneapolis-based composer Libby Larsen (b. 1950) springs from roots of strong eclecticism. From a youth spent singing Gregorian chants while simultaneously fronting rock bands, Larsen has

amassed a catalogue of over four hundred works. In addition to numerous commissions and residencies at orchestras across America, she is a founding member of the American Composers Forum, an important network for new composers and new works.

Larsen's vocal works show tremendous affinity for the work of American poets. Her five-movement cycle *Love Songs*, written for chorus and piano, was commissioned and premiered by Winchester Musica Viva in 1997. Moving through over a century's worth of the voices of women from the United States, the score unveils a series of contrasts not only in terms of musical material, but also responses to the central theme of "love."

Jeanne Shepard's "Clinging" similarly draws on acts of reflexion, but in a more meditative fashion. The keystone of the whole cycle is a setting of the text of another song, "Dirty No Gooder Blues" by the legendary singer Bessie Smith. Larsen alludes to the blues foundations of the song, but not in any strict manner. The contemplative vein returns in "Dear Love," Larsen's treatment of the famed Willa Cather's poem "Evening Song." The cycle closes with the words of Harlem Renaissance poet Angelina Weld Grimké's "At April," an electric paean to bodies of color in movement.

—Ryan M. Prendergast

## TEXTS & TRANSLATIONS

### Liebesleider Waltzer

#### I.

Rede, Mädchen, allzu liebes  
Das mir in die Brust, die kühle,  
Hat geschleudert mit dem Blicke  
Diese wilden Glutgeföhle!

Willst du nicht dein Herz erweichen,  
Willst du, eine Überfromme,  
Rasten ohne traute Wonne  
Oder willst du, daß ich komme,

Rasten ohne traute Wonne,  
nicht so bitter will ich büßen  
Komme nur, du schwarzes Auge  
Komme, wenn die Sterne grüßen

*Speak, maiden, all too dear,  
who with her glances  
has hurled into an icy breast  
These wild feelings of ardor!*

*Do you not wish your heart to melt?  
Do you wish to abide with  
a great piousness, without sweet bliss,  
Or do you wish me to come to you?*

*To rest without sweet bliss,  
nothing so bitter I wish to suffer.  
Just come, you with black eyes  
Come when the stars call!*

## II.

Am Gesteine rauscht die Flut  
Heftig angetrieben  
Wer da nicht zu seufzen weiß  
Lernt es unterm Lieben

*The fiercely driven torrent  
rushes against the stones—  
Whoever does not know to sigh  
learns it when in love.*

## III.

O die Frauen, o die Frauen,  
Wie sie Wonne tauen!  
Wären lang ein Mönch geworden,  
Wären nicht die Frauen!

*Oh women, oh women,  
how they melt with bliss!  
I would have long ago become a monk,  
were it not for women!*

## IV.

Wie des Abends schöne Röte  
Möcht ich arme Dirne glühn  
Einem, einem zu Gefallen  
Sonder Ende Wonne sprühn

*Like the beautiful blush of evening,  
I, poor wretch, would like to flame,  
To please one, one,  
Flashing bliss without end.*

## V.

Die grüne Hopfenranke,  
Sie schlängelt auf der Erde hin.  
Die junge, schöne Dirne,  
So traurig ist ihr Sinn!

*The green hopvine,  
slithers there on the ground.  
The young, beautiful wretch,  
Her spirit is so sad!*

Du höre, grüne Ranke!  
Was hebst dudich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

*Listen, green vine!  
Why do you not reach towards heaven?  
Listen, you pretty wretch!  
Why is your heart so heavy?*

Wie höbe sich die Ranke  
der keine Stütze Kraft verleiht  
Wie wäre Dirne fröhlich,  
Wenn ihr das Liebste weit?

*How can the vine lift itself  
With no supporting strength?  
How could the wretch be happy,  
When her love is far away?*

## VI.

Ein kleiner, hübscher Vogel nahm den Flug  
Zum Garten hin, Da gab es Obst genug  
Wenn ich ein hübscher, kleiner Vogel wär,  
Ich säumte nicht, ich täte so wie der  
Leimruten-Arglist lauert an dem Ort;  
Der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher kleiner Vogel wär  
Ich säumte doch, ich täte nicht wie der  
  
Der Vogel kam in eine schöne Hand  
Da tat es ihm dem Glücklichen, nicht an.

*A pretty little bird, took flight into the garden  
where there was plenty of fruit  
If I was a pretty little bird  
I would not tarry, I would do as he did.  
Deceitful twigs of lime laid in wait  
The poor bird could not get away  
If I was a pretty little bird,  
I would hold back, I would not do as he did  
  
The bird landed in a pretty hand  
there the lucky one had nothing to worry  
about*

Wenn ich ein hübscher kelinier Vogel wär,  
Ich säumte nicht, ich täte doch wie der

*If I was a pretty little bird,  
I would not tarry, I would do as he did.*

## VII.

Wohl schön bewandt  
War es vorehe  
Mit meinem Leben,  
Mit meiner Liebe;  
durch eine Wand,  
Ja, durch zehn Wände  
erkannte mich  
des Freundes Sehe;  
doch jetzo, wehe,  
wenn ich dem Kalten  
auch noch so dicht  
vorm Auge stehe,  
es merkt's sein Auge  
sein Herze nicht.

*How beautiful  
it was once,  
with my life,  
with my love,  
through a wall  
yes, through ten walls,  
my companion's gaze  
would perceive me  
But now, alas,  
if I stand before  
the eyes of the  
cold one,  
his eyes nor  
his heart notice me.*

## VIII.

Wenn so lind dein Auge mir  
Und so lieblich schauet  
Jede letzte Trübe flieht,  
welche mich umgrauet.  
Dieser Liebe schöne Glut,  
laß sie nicht verstieben!  
Nimmer wird, wie ich, so treu  
dich ein Anderer lieben

*When your eyes so gentle  
and so lovely behold me,  
every last cloud which  
covers me disperses.  
The beautiful ardor of this love,  
do not let it perish  
No one will ever love you  
as truly as I.*

## IX.

Am Donaustrande, da steht ein Haus  
Da schaut ein rosiges Mädchen aus.  
Das Mädchen, es ist wohl gut gehegt  
Zehn eiserne Riegel sind vor die Türe gelegt  
Zehn eiserne Riegel— das ist ein Spaß;  
Die spreng ich, als wären sie nur von Glas.

*On the banks of the Danube, there stands a  
house  
where a blushing maiden looks out  
The maiden is well cared for.  
Ten iron bars are set in her doorway.  
Ten iron bars—that is a lark!  
I will break them as if they were merely glass.*

## Love Songs

### II. Clinging

The first one sailed away long ago  
Disappeared when I was young,  
Unable to say goodbye.  
The first one sailed away in a mist long  
ago  
Disappeared when I was young,

Unable to say goodbye.  
The other stayed in view halfway out to  
sea  
Lost without a rudder,  
Sank at last.  
I one I feel pushing away from short today,

Already remote, enveloped in a private  
fog.  
I try to reach, to reach,  
Not even aware that I cling, 'till I feel raw  
pain  
In my hand.  
The first one sailed away in a mist long  
ago.

### III. Dirty No Gooder Blues

Did you ever fall in love with a man that  
was no good?  
Did you ever fall in love with a man that is  
no good?  
No matter what you did for him, he never  
understood.

The meanest things he could say would  
thrill you through and through,  
The meanest things he could say would  
thrill you through and through,  
And there wasn't nothin' too dirty for that  
man to do.

He'd treat you nice and kind till he win  
your heart and hand,  
He'd treat you nice and kind till he win  
your heart and hand,  
Then he get so cruel that man, you just  
could not stand.

Lord, I really don't think no man's love can  
last.  
Lord, I don't think no man's love can last.  
They'll love you to death then treat you  
like a thing of the past.

There's nineteen men livin' in my  
neighborhood.  
There's nineteen men livin' in my  
neighborhood.  
Eighteen of them are fools and the one  
ain't no doggone good.

Lord, Lord, Lord, Lord, Lord, Lord, oh Lord  
Lord, Lord, Lord, Lord

That dirty no good man treats me just like  
I'm a dog.

### IV. Dear Love

Dear love, what thing of all the things that  
be  
Is ever worth one thought from you or me,  
Save only Love,  
Save only Love?

The days so short, the nights so quick to  
flee,  
The world so wide, so deep and dark the  
sea,  
So dark the sea;

So far the suns and every listless star,  
Beyond their light—Ah! dear, who knows  
how far,  
Who knows how far?

One thing of all dim things I know is true,  
The heart within me knows, and tells it  
you,  
And tells it you

So blind is life, so long at last is sleep,  
And none but Love to bid us laugh or  
weep

### V. At April

Toss your gay heads,  
Brown girl trees;  
Toss your gay lovely heads;  
Shake your brown slim bodies;  
Stretch your brown slim toes.  
Who knows better than we,  
With the dark, dark bodies,  
What it means  
When April comes a-laughing and a-  
weeping  
Once again  
At our hearts?

## Liebeslieder Walzer

### X.

O wie sanft die Quelle sich  
Durch die Wiese windet;  
O wie schön wenn Liebe sich  
zu der Liebe findet!

*Oh, how placidly the stream  
wends its way through the meadow.  
Oh, how lovely, when a love finds its way  
To another love!*

### XI.

Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten

*No, it is not possible to get along  
with these people;  
They know how to interpret everything  
so venomously.*

Bin ich heiter, hegen soll ich  
lose Triebe;  
bin ich still, so heißt's, ich wäre  
irr aus Liebe.

*When I am cheerful, so they say, I entertain  
lewd urges;  
When I am quiet, so they say, I am mad  
with love.*

### XII.

Schlosser auf, und mache Schlösser  
Schlösser ohne Zahl!  
Denn die bösen Mäuler will ich  
schließen allzumal

*Locksmith, come, and make locks,  
Locks without number,  
For I want to lock up all the  
spiteful mouths.*

### XIII.

Vögelein durchrauscht die Luft,  
sucht nach einem Aste,  
und das Herz, das Herz begehrt's  
wo es selig raste.

*The little bird rushes on the wind,  
searching for a branch.  
And my heart desires a heart  
Where it can blissfully rest.*

### XIV.

Sieh', wie die Welle klar  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder

*See, how clear the wave is,  
the moon glances down!  
Whoever is my love,  
love me in turn!*

### XV.

Nachtigall, sie singt so schön  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mic him Dunkeln!

*The nightingale sings so beautifully  
when the stars twinkle.  
Love me, dear heart,  
Kiss me in the shadows!*

### XVI.

Ein dunkeler Schacht ist Liebe  
ein gar zu gefährlicher Bronnen;

*Love is a dark pit  
a truly dangerous well;*

da fie lich hinein, ich Armer,  
kann weder hören noch sehn,  
Nur denken an meine Wonnen.  
Nur stöhnen, in meinem Wehn.

*I, poor wretch, fell in,  
I can neither hear nor see,  
I can only think on my joy.  
I can only groan in my woe.*

### XVII.

Nicht wandle, mein Licht, dort außen  
Im Flurbereich!  
Die Füße würden dir, die zarten, Zu naß,  
zu weich.  
All überströmt sind dort die Wege,  
Die stege dir;  
So überreichlich tränkte dorten Das Auge  
mir.

*My light, do not wander out there  
in the fields!  
Your tender feet would become too wet,  
too soft.  
There the bridges and paths  
are flooded,  
so overabundantly have my eyes been  
weeping.*

### XVIII.

Es bebt das Gesträuche,  
Gestreift hat e sim Fluge ein Vögelein.  
In gleicher Art erbet die Seele mir,  
erschüttert von Liebe, Lust und Leide,  
gedenkt sie dein.

*The verdure trembles,  
A little bird grazed it in flight.  
In the same way, my soul  
shaken by love, desire and pain,  
thinking of you.*

## I Love You/What a Wonderful World

We can be together for now and forever  
I love you, I love you  
Hey, can you hear me, I got to have you  
near me  
I love you, I love you  
I was lonely 'til you came along  
Now you've got me singing your love  
song  
I love you, I love you, I love you, I love  
you, I love you, I love you  
Life is a mystery, love is a dancer  
I love you, I love you  
I had a question, you brought the answer  
I love you, I love you  
Oh, but I need you so  
I could never let you go

And I think to myself  
What a wonderful world

I see skies of blue  
And clouds of white  
The bright blessed day  
The dark sacred night  
And I think to myself  
What a wonderful world

The colors of the rainbow  
So pretty in the sky  
Are also on the faces  
Of people going by  
I see friends shaking hands  
Saying, "How do you do?"  
They're really saying  
"I love you"

I was lonely once but then you came long  
And you gave me love so I wrote down  
this song  
I see trees of green, red roses too  
I see them bloom for me and you

I hear babies cry  
I watch them grow  
They'll learn much more  
Than I'll ever know  
And I think to myself  
What a wonderful world

# BIOGRAPHIES



**Alex Underwood** is a choral conductor and music educator originally from Russell, Kansas. He is all-but-dissertation (ABD) in his doctoral program in choral music at the University of Illinois at Urbana-Champaign, where he studies with Andrew Megill and served as the conductor of the University Women's Chorus. He earned an undergraduate degree from

Sterling College (Kansas) in music education and voice performance before teaching vocal music at Ruppenthal Middle School and Russell High School from 2008 to 2012. He is the recipient of the 2011 Young Director Award from the Kansas Choral Directors Association and the 2010 Horizon Award for first year teachers from the Kansas Department of Education. Alex completed a Master of Music in choral conducting at Westminster Choir College in 2014 where he studied with Joe Miller and James Jordan. He founded the Ad Astra Music Festival in 2014.



**Corie Brown** joins the faculty at San José State University as Professor of Choral Music Education this fall. She brings diverse teaching experience in both public school and community settings and most recently worked for two years as a conductor and mentor with the El Sistema-

based program Fundación Nacional Batuta of Colombia. This resulted in further study on how to better serve marginalized students in the choral classroom, as well as research on methods for collaboration in higher education. As a contralto, Corie has toured internationally throughout Europe, Argentina, and Colombia, and sang at the Oregon Bach Festival and the Ad Astra Music Festival, where she also directs the high school honor choir. Her arrangements are published with Hal Leonard in the Andrea Ramsey Choral Series, and she was a semi-finalist in the SWACDA conducting competition. Corie holds degrees from Alma College in Michigan, the University of Oregon, and a Doctor of Musical Arts in Choral Conducting and Literature from the University of Colorado Boulder.



**Paul A. Lee** is currently Assistant Professor of Piano at the University of West Alabama, where he teaches courses in music theory, history, and class piano as well as lessons in the piano and organ studio. In addition to his work at UWA, Paul also collaborates with the faculty and graduate students of the University in Alabama, particularly in the trombone and

violin studios. His recent engagements have included multiple recitals in Arizona, doctoral violin recitals in Alabama, and a performance in New York City with the Litha Symphony Orchestra. He and long-time collaborator Dr. Alex Lapins (tuba and euphonium) have performed throughout the Southwest and South. Paul holds undergraduate degrees from Virginia Tech (piano and mechanical engineering), a master's degree in collaborative piano from the University of Tennessee, and the Doctor of Musical Arts degree in collaborative piano from Arizona State University.



Pianist **Juan Sebastian Avendaño** has performed in his native Colombia, Brazil, and the United States as a soloist, chamber musician, and collaborative pianist. In 2015 he earned first place at the Cali Philharmonic Concerto Competition and won the Jaqueline Avent Concerto Competition in Tennessee.

Juan has earned first place in piano accompaniment at the Vocal National Competition hosted by the Bogotá Philharmonic Orchestra and an honorable mention in the 2018 Western Michigan Concerto Competition; he has also won the Young Artist competition of the Banco de la República two consecutive years in Colombia. Juan has garnered many performance experiences while attending music festivals including Bowdoin International Music Festival (Maine), Gilmore International Keyboard Festival (Michigan), Sewanee Summer Music Festival (Tennessee), Cartagena International Music Festival (Colombia), and Femusc (Brazil). Currently he is a Phyllis Rappeport Opera Fellow at Western Michigan University, where he is pursuing a master's degree in Piano Performance under the tutelage of renowned pianist Lori Sims.

# CONTRIBUTORS

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Anonymous (2)  
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Nancy Holland  
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Cheryl Line  
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Mary & Victor Lyczak  
Johnny & Sherri Matlock  
Dustin Poché  
Office Products, Inc.  
Dave Oste  
Bob & Nancy Piatt  
Pröst Wine & Spirits  
James & Jenni Pummell  
Russell Arts Council

Russell Recreation Commision  
Father John Smeidler  
Dale & Nancy Schmitt  
Lyla & Robert Schmitt  
Frank & Linda Schulte  
Chris Sipe  
St. John Lutheran Church  
Shannon Trevethan  
Trinity United Methodist Church  
Kendra Trueblood  
USD 407  
Brad & Theresa Wagner  
Connie & Dale Wagner  
Daron & Katrina Woelk  
Dave & Debbie Zachman