

**SABAR**

**SINFONIETTA**

**AND**

**UNIVERSITY SYMPHONY  
ORCHESTRA**

Kayoko Dan, conductor  
Daniel O'Bryant, conductor  
James DeMars, guest conductor

School of Music  
Herberger College of Fine Arts  
Arizona State University

**Tuesday, November 25, 2003**  
**7:30 p.m.**  
**Gammage Auditorium**

PROGRAM

SINFONIETTA

Symphony No. 104, "London"..... Franz Joseph Haydn  
 Adagio - Allegro  
 Andante  
 Menuetto - Trio  
 Finale

Daniel O'Bryant, conductor

Russian Easter Overture..... Nikolay Rimsky-Korsakov  
 Kayoko Dan, conductor

Intermission

UNIVERSITY SYMPHONY ORCHESTRA

*Sabar* ..... James DeMars  
 (Concerto for African Drumming Ensemble and Orchestra)

James DeMars, guest conductor  
 COSAAN – Sabar Concerto performers  
 Dethie Sarr Diouf  
 Special guest artist from Bargny, Senegal  
 Mark E. Sunkett, director  
 Sonja Branch, associate director  
 Yari Bundy  
 Tawanda Charumuka  
 Brian Champ

COSAAN is a Wolof word meaning tradition or origin. The ASU African Drum Ensemble is open to drumming traditions from all over the African continent. We have and will continue to present music from various countries or ethnic groups as those opportunities present themselves. The Sabar Concerto is very specific in origin. It drew its inspiration from the history of the Wolof speaking people of Senegal and it is appropriate to link these traditional instruments and rhythms with the people of Senegal. – Mark Sunkett

\* Out of respect for the performers and those audience members around you, please turn all beepers, cell phones, and watches to their silent mode. Thank you.

PROGRAM NOTES

*Sabar Concerto* for Sabar Drums and Orchestra  
 James DeMars (Born in Wadena, Minnesota, 1952)

*Orchestration: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, xylophone, vibraphone, harp, piano, 4 Sabar drummers, mbung-mbung, n'ider, talmbat, lamb, and strings.*

The *Sabar Concerto* was initiated at the request of Maestro Hermann Michael and Dr. Mark Sunkett for the purpose of creating a work that would integrate the musicians of two cultures to celebrate a new millennium.

The composition process began by my learning to play (at rudimentary level) in a Sabar Drumming ensemble taught by Dr. Sunkett. I worked out the concepts for the concerto by creating a one-act opera (*Sabar*) for soprano, mezzo-soprano, and baritone soloists with an ensemble of Sabar drummers, chamber orchestra and dancers. The Concerto is based on materials drawn from this work.

**Movement I:** *Mapul, Mapul*

The first movement opens with a brief recitation and drumming of the traditional Wolof blessing which precedes every Sabar performance:

<i>Gna Nui mom</i>	I (we) belong to you
<i>Bung nui dem dak</i>	from the day of my birth
<i>Bung nui de yep</i>	to the day of my death.
<i>Gna Nui mom</i>	I (we) belong to you
<i>Sama</i>	My (God).

The regular rhythms ("balax") then carry the orchestra to the first "baak," or virtuosic display of unison drumming in the rhythm of speech. This bak is called *Mapul, Mapul*. These two elements, balax and baak, continue to alternate until a "tassou" is recited by the Sabar ensemble:

<i>Loma diegal diegal</i>	All that you advise,
<i>Loma diegal ma def</i>	All that you tell me I will do.
<i>Keur gui, kou fi nek</i>	This house and all the people
<i>Warngay Deguelou</i>	must listen, then learn.
<i>Dieflou bakh mo</i>	When you do the right thing
<i>Diarra def, Niébé gore</i>	it has to make Niébé proud.

The movement closes with an extended *baak* and the rapid *Serer damo balax*.

**Movement II:** *Ndeye Gueye*

This is in a ternary form contrasting a slower 12/8 *Yabba balax* with the heavier, more powerful *Ndeye Gueye balax*.

**Movement III:** *Julajekereh*

A lighter mood drawing on a transcribed African melody is presented here. The harp, augmented by xylophone and *pizzicato* strings, assumes the role of the traditional African stringed instrument, the cora.

## PROGRAM NOTES (CONTINUED)

### Movement IV: *Cheikh Anta Diop*

This opens with an extended, unaccompanied cadenza of *baak, balax*, dance and the following traditional *tassou, Thiebou Dien*:

<i>Caroline, Caroline Thieb,</i>	Where do you grow
<i>Fon Kaye Baye</i>	Carolina Rice?
<i>Khana Richardol</i>	Richardol, of course!
<i>Thiebou Richard Tool,</i>	Rice of Richard Farms,
<i>Douline Lindian</i>	oil of Lindian
<i>Thiofou Cayar,</i>	Fish of Cayor,
<i>Lounou boleg, Aragoni</i>	tomatoes of Arigoni
<i>Usine Velor</i>	Factory of Velor
<i>So ko buge</i>	If you want this
<i>Dama Duillin a Lindian</i>	I want oil of Lindian

A quartet of high woodwinds is superimposed on the intense ensemble drumming to introduce an orchestral transformation of materials from the first movement. Fragments quoting the Senegalese composer and drummer Doudou NDiaye Rose return at a virtuosic tempo culminating in the strong beats of *Cheikh Anta Diop balax*.

## BIOGRAPHIES

Arizona composer **James DeMars** (b.1952) has written numerous works for orchestra, chorus and chamber ensembles. *Two World Concerto* for Native American flutist, R. Carlos Nakai, *Native Drumming* for the Black Lodge Pow-wow Singers and *Sabar* for African drum ensemble are recent works commissioned through The Phoenix Symphony by the NEA and the Heard Museum. These works are representative of a number of his post-modern compositions that explore intercultural possibilities. Choral works include *The Prophet* (a cantata based on the writings of Sufi teacher Jalaladin Rumi), *Tito's Say* (a Hispanic cantata with text by Alberto Rios), *Anthem to the United Nations* commissioned by the European American Foundation and *An American Requiem* commissioned by the Art Renaissance Foundation. In 1995, he conducted the Mormon Tabernacle Choir in the nationally televised premiere of his work, *An American Requiem* at the Kennedy Center in Washington, D.C., at New York's Cathedral of St. John the Divine and a subsequent performance with the Utah Symphony. In 1997, he conducted the European premiere at Eglise La Trinité in Paris with members of the Orchestre de Paris and was honored with induction to the French Order of Arts and Letters. Ventura & Clemente, an overture for winds received honors in the 1990 International Barlow Competition and the CD, *Two World Concerto*, was a winner in two categories of the 1998 Annual Native American Music Awards. Many of these works are commercially available through Canyon Records, Summit Records, BWE and others. He is professor of music in the School of Music at ASU.



**Mark Sunkett** has a Doctor of Philosophy degree from the University of Pittsburgh under ethnomusicologists Kwabene Nketia and Nathan Davis. His principal areas of research are African-American and African music, percussion performance practices and Black aesthetics. He is professor of music in the School of Music at ASU. From 1984 to 1996, Dr. Sunkett was director of the Kawambe Drum and Dance Ensemble. He remains with the ensemble in an advisory capacity while pursuing his current research in Senegal, West Africa. Since 1985 he has been principal investigator with the "Drums of Sénégal Project." This project seeks to document rhythms, history and performance practices found among the various ethnic groups in Senegal. In the spring of 1999, Dr. Sunkett collaborated with composer James DeMars, to create *Sabar*, a one-act opera. The *Concerto for Sabar Ensemble and Orchestra* was premiered by The Phoenix Symphony during the following year with an ensemble of Sénégalese drummers lead by Dr. Sunkett.

Senegalese drummer **Dethie Sarr Diouf** was born in Bargny, Senegal, into the Lebou ethnic group. It has been his family's tradition to perform for every manner of ceremony and celebration in his village. He might be referred to as a Griot or Gewell, responsible for knowing all of the rhythms of his ethnic group and the family histories of all who live in Bargny. His work with Dr. Sunkett on the "Drums of Senegal Project" led to his invitation to perform with the ASU African Drum Ensemble. Called Pape Diouf by his friends, Mr. Diouf is the leader of drummers who perform for Ndupp rituals (healing ceremonies) conducted primarily in Rufisque, but also throughout Senegal. Mr. Diouf has toured in the United States with this traditional healing group and in Europe with traditional and popular music artists from Senegal.

A native of Japan, **Kayoko Dan** grew up in Texas where she received musical training as a flutist and conductor. She received her Bachelor's degree in Music Education from the University of Texas at Austin. Ms. Dan currently studies orchestral conducting with Dr. Timothy Russell and opera conducting with Dr. William Reber at ASU, where she received her Master's degree in Music Education. She is pursuing the Doctor of Musical Arts Degree in Orchestral Conducting. Kayoko is a conductor of the ASU Sinfonietta, and also a graduate teaching assistant and guest conductor for the ASU Orchestra Program. This past summer, Kayoko was awarded the 2003 David Efron Conducting Fellowship at the Chautauqua Institute, where, she studied orchestral, ballet and opera conducting.

**Daniel O'Bryant** completed a Bachelor's degree in String Bass Performance and a Master's degree in Orchestral Conducting at Brigham Young University. Since then, he has worked extensively as a bassist, conductor and educator in various professional and academic positions. He served as assistant principal bassist with the Civic Orchestra of Chicago and section bassist with Music of the Baroque, the Elgin Symphony, Chicago Sinfonietta, Ballet West and Salt Lake Opera Company. He was awarded a full fellowship to study bass at the Aspen Music Festival, and has been a featured soloist with many prominent orchestras. He has taught bass privately for many years, and worked as the faculty bass instructor at Utah Valley State College. He is currently studying with Dr. Timothy Russell at ASU. His conducting engagements have included assistant conductor of the Salt Lake Opera Company, assistant conductor of the Brigham Young University Orchestras, founder and conductor of the Utah County Chamber Players and assistant conductor of the Utah Valley Youth Symphony.

## ASU ORCHESTRA PROGRAM

The **Arizona State University Orchestra Program** in the Herberger College School of Music is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. The faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators and therapists, musicologists, theorists, composers, arts administrators and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra and the Sinfonietta. The University Symphony Orchestra presents many concerts on campus each year in the internationally acclaimed Gammage Center for the Performing Arts, which was designed by Frank Lloyd Wright. In recent years, the orchestra has collaborated with the Bolshoi Ballet and Ballet Arizona in highly acclaimed performances. Soloists with the orchestra include renowned faculty performers as well as such visiting guest artists as violinists Glenn Dicterow, Szymon Goldberg, Dylana Jenson, Ani Kavafian, and Edvard Melkus; cellists Colin Carr, Stephen Kates, and Lazlo Varga; pianists Ursula Oppens and Jeffrey Siegel; guitarist Manuel Lopez-Ramos; soprano Faye Robinson, the Roger Wagner Chorale; guest conductors Lukas Foss and Vincent Persichetti; and the hilarious PDQ Bach and Victor Borge. Annually, the orchestra combines with the University Choral Union to present a "Holiday Concert" to sold-out houses – featuring such works as Handel's *Messiah*, the Vaughan Williams *Hodie*, Bernstein's *Chichester Psalms* and other great choral works. Outstanding student soloists, chosen through a rigorous competition on campus are presented in a "Concert of Soloists" each February. This concert also features the world premiere performance of the work, which has won the annual ASU Student Composition Contest. The Orchestra has a commitment to the performance of contemporary music and has premiered pieces by Michael Conway Baker, Randall Shinn and Chinary Ung, and performed a concert with visiting composer Joan Tower. The Orchestra has also produced two CD recordings, one of works by Eugene Anderson called *Perception*, available on d'Note Classics, and the other of works by Pulitzer Prize-winner George Walker, entitled *Lilacs* and available on the Summit label.

The ASU Sinfonietta is a midsize orchestra of students that presently performs four to six concerts annually under the direction of Dr. Timothy Russell, Director of Orchestras, and selected graduate students. Repertoire is chosen from the standard works for symphony orchestra. In addition to the programmed repertoire that is performed, the ensemble undertakes "readings" of other music.

Please visit our websites at <http://music.asu.edu> for further information on the Arizona State University School of Music, and <http://music.asu.edu/performance/orchestras.htm> for its Orchestra Program.

## SINFONIETTA PERSONNEL

### VIOLIN I

D. Nathan Rice\*\*  
Kate Lisman  
Kaelie Retts  
Kelly Varady  
Kari Ellsworth  
Lindsay Parker  
Denisse Vallecillos  
Jenna Sawyer

### VIOLIN II

Lucile Kellis\*  
Janelle Esler  
Christina Dragonetti  
Teresa Henderson  
Carlee Shumway  
Megan Faraoni  
Shaunté Cleveland  
Bik Yan Lin  
Yasmin Kassell

### VIOLA

Emily Wack\*  
Sabreena Sorrell†  
Maia Clark  
Tyler Hudson  
Carianne Crandall

### CELLO

Tyler Pack\*  
Ben Schwartz  
Carrington Buzé  
Nadav Zohar  
Erin Richardson  
Derek Stein

### BASS

Keli Fleck\*  
Nathan BrownEagle  
Brenden Harisiades

### FLUTE/PICCOLO

Aileen Kilgore  
Tamara Powell  
Katherine Valadez

### OBOE

Kendra Hawley  
Hung (Chris) Nguyen  
Holly Schwartz

### Clarinet

Kate Elden  
Michael R. Harrell  
Shanti Raval

### BASSOON

Becky Mestek  
David Wells

### HORN

David Simon\*  
Jackie Allen  
Rose French  
Rick Strong

### TRUMPET#

Nathan Hamilton  
Tim Inderberg  
Dustin Maroney

### TROMBONE

Tim Ness\*  
Erik Mertz

### BASS TROMBONE

Enrique Casalis

### TUBA

Daniel Bradley

### TIMPANI

Pat Fanning

### PERCUSSION

Bradley Stell  
Joseph Goglia

\*\* Concertmaster

\* Principal

# For this concert, this section is using a rotating seating plan.

### ORCHESTRA ASSISTANTS

Kayoko Dan  
Daniel O'Bryant

### ORCHESTRA LIBRARIAN

Kayoko Dan

### ORCHESTRA MANAGER

Chris Niileksela

† Phoenix Symphony Guild Scholarship

# UNIVERSITY SYMPHONY ORCHESTRA

## VIOLIN I

Eva Liebhaber\*\*<sup>4</sup>  
Liana Austin<sup>6</sup>  
Matthew Fritz<sup>1</sup>  
Jamie Forseth  
Xian Meng  
Shanna Swaringen  
Jenwei Yu  
Megan Kemp  
Robert Dunger  
Melissa Niño  
Larry Dunn  
Heide Hille  
Lauren Rausch  
Kimberly Watson  
Aeryn Burley  
Britanie Hall<sup>3</sup>

## VIOLIN II

Sarah Schreffler\*<sup>7</sup>  
Mary Moser  
Amy Greer  
Rebecca Valentino  
Jessica Bellflower  
K. Brandon Ironside<sup>7</sup>  
Brian Chun-Chih  
Chen  
Patricia Cole  
Lia Miller  
Cayce Miners  
Ellen Tollefson<sup>7</sup>  
Heather Davidson<sup>7</sup>  
Ji-Hyun Lee  
Crystal Blakley  
Jill Schultz  
Katrina Bertrand  
Rebecca Williams  
Reva Kuzmich

## VIOLA

Joanna Sirlin\*  
Glori Vela  
J. J. Johnson  
Willinda M. Watkins<sup>8</sup>  
Ryan Berkserth  
Louis Privitera, Jr.  
Steven Heitlinger  
Alexander Vittal<sup>7</sup>  
Amelia Daniels

## CELLO

Min-Li Hwang\*<sup>9</sup>  
Michelle Morales  
Jenna Dalbey  
Annemarie Smith<sup>7</sup>  
Erin Richardson  
Hope Shepherd  
Joel Morgan  
Elizabeth Madsen  
Derek Stein  
Stefanie Schatz  
Marie Allen  
Mavis Enders

## BASS

Waldir Bertipaglia\*  
Blake Thomson  
Marisin Alzamora-  
Rivera  
Krunoslav Kupresanin  
Akiko Kikuchi  
Daniel Stotz  
David Kopper  
Allison Zenner

## FLUTE

Monique Brouwer\*  
Elany Mejia  
Nina Moran

## PICCOLO

Nina Moran

## OBOE

Annie Henneke\*  
Rebecca Jolly

## ENGLISH HORN

Ashley Reid

## CLARINET

Mindy Pyle\*

## E♭ CLARINET

Lesley Hughes

## BASS CLARINET

Erin Finkelstein

## BASSOON

Ingrid Hagan\*  
Benjamin Yingst  
David Wells

## CONTRABASSOON

David Wells

## HORN

Genevieve Klassen\*  
Shona Brownlee  
Gustavo Camacho  
Rose French  
Rick Strong

## TRUMPET

Brian Shook  
Jennifer Stirling  
Alynn Swanson  
Ivan Pour

## TROMBONE

Nikki DoBell\*  
Charles Hopkins

## BASS TROMBONE

Mario Villalobos

## TUBA

William Russell

## HARP

Rebecca Foreman

## PIANO/CELESTE

Robert Springer

## TIMPANI

Ellen Simon\*\*

## PERCUSSION

Ellen Simon\*  
Ben Dumbauld<sup>10, 11</sup>  
Pat Fanning  
Joseph Goglia<sup>2</sup>  
Michael Richau  
Bradley Stell

\*\* Concertmaster

\* Principal

## ORCHESTRA

### ASSISTANTS

Kayoko Dan  
Daniel O'Bryant

## ORCHESTRA

### LIBRARIAN

Kayoko Dan

## ORCHESTRA

### MANAGER

Chris Nülleksela

<sup>1</sup> Arizona Community  
Foundation/Max A.  
Springer & Clara E.  
Springer Fine Arts  
Scholarship

<sup>2</sup> Mervin Britton  
Memorial Scholarship

<sup>3</sup> Friends of Music  
Scholarship

<sup>4</sup> Katherine K. Herberger  
Scholarship

<sup>5</sup> Louise Lincoln Kerr  
Music Scholarship

<sup>6</sup> Gladys O'Donnell String  
Fellowship

<sup>7</sup> Phoenix Symphony  
Guild Scholarship

<sup>8</sup> Richard & Marilyn  
Wurzbürger Sgring  
Award

<sup>9</sup> Anna Rosenzweig  
Memorial String/Cello  
Scholarship

<sup>10</sup> Don Lampe Music  
Scholarship

<sup>11</sup> Etta & Norman  
Mendelson Memorial  
Scholarship