



Herberger College
of Fine Arts

University Symphony Orchestra
Choral Union

“Music of Life and Death”

Timothy Russell, conductor
Lucy Shelton, soprano
Robert Barefield, baritone

School of Music
Herberger College of Fine Arts
Arizona State University

Friday, October 22, 2004
7:30 p.m.
Gammage Auditorium

Program

Symphony No. 2 in B major, Op. 14 (October Revolution).....Dmitri Shostakovich
(1906 - 1975)

Timothy Russell, conductor

Les Préludes (Symphonic Poem No. 4).....Franz Liszt
(1811 - 1886)

Intermission

Requiem, Op. 48.....Gabriel Fauré
(1845 - 1924)

Introit and Kyrie
Offertory
Sanctus
Pie Jesu
Angus Dei
Lux Aeterna
Libera Me
In Paradisum

Lucy Shelton, soprano
Robert Barefield, baritone

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.

A MATTER OF LIFE AND DEATH

Notes by David Schildkret

Tonight's program, "Music of Life and Death," presents three works each representing a different stage in the human journey. Shostakovich's Second Symphony commemorates the real-world events of October 24-25, 1917, that created the Soviet Union. Liszt's *Les Préludes* views life as a prelude to death, and the Fauré Requiem is a setting of the Roman Catholic Mass for the Dead. At first glance, then, it might appear that the program proceeds from life to death. Those of a more theological turn of mind, however, might view it in the opposite way: the grim reality of this existence as portrayed by Shostakovich gives way to Liszt's ethereal vision, which in turn is transcended by Fauré's gentle portrayal of death as an entryway to eternal life. The concert as a whole is an ascension, an apotheosis.

Shostakovich wrote his Symphony No. 2 to mark the tenth anniversary of the October Revolution. The first performance was on November 6, 1927. The original version of the Shostakovich symphony includes a setting of a poem by Aleksander Bezimensky (for "optional chorus" and omitted in this performance), which summarizes the attitude of the work as a whole:

We marched, we asked for work and for bread,
our hearts were gripped by sadness,
the tall factory chimneys stretched towards the sky
like feeble arms, unable to clench their fists.
The only fearful words
for our fate:
silence,
suffering,
oppression.

But guns sounded above the silence
of our misery and of our torments.
Oh Lenin! You wrought willpower from our suffering,
You forged strength into these calloused hands.
We understood that our fate has only one name:
struggle!

Struggle! You have led us to the final battle.
Struggle! You gave labor its final victory.
And this victory over oppression and darkness
will never be taken from us.
Let every fighter be youthful and brave.
And this victory will be named
October!

October! is the dawn of a new era.
October! is the freedom of future years.
October! is work, and happiness, and song.
October! is gladness in the workshops and in the fields.
Our banner, the name of our cause:
October,
Communism,
and Lenin!

Franz Liszt, known for creating the genre of the symphonic poem, completed *Les Préludes* in 1855 and published it the next year. He began work on it in 1849, with the title "Overture of the Four Elements." Later, he conceived the idea of calling it a symphonic poem and connecting it with a poem by Lamartine called "*Les Préludes*" and published in Lamartine's 1820 collection *Méditations Poétiques*. In a preface to the score, Liszt summarizes the poem this way:

What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?—Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions; the fatal lightning of which consumes its altar; and where in the cruelly wounded soul which, on issuing from one of these tempests, does not endeavor to rest his recollection in the calm serenity of life in the fields? Nevertheless man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when "the trumpet shall sound the alarm," he hastens to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy.

Gabriel Fauré worked on his Requiem for many years, beginning in 1877 and only putting it in its final form in 1900. Originally scored for small orchestra and chorus, it is much better known in the version for full orchestra that we perform tonight. Fauré did not intend it as a memorial to a specific individual; he said that he had written it "for the pleasure of it." Most remarkable is Fauré's decision to omit the terrifying *Dies irae*. He certainly knew the dramatic and bombastic setting of this text in the Berlioz Requiem (the Verdi Requiem, which also has a fearful setting of the *Dies irae*, came later than the original version of the Fauré), but Fauré chooses a different tone. The emphasis in Fauré's Requiem is on comfort, and the final movement, "*In paradisum*," conveys the soul of the departed into Paradise.

Text and Translation

INTROIT and KYRIE

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.*

Grant them eternal rest, O Lord,
and let perpetual light shine on them.
You shall have praise, O God, in Zion;
to you let the vow be paid in Jerusalem.
Heed my prayer;
all flesh must come before you.

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

OFFERTORY

*Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
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 semini eius.*

Lord Jesus Christ, King of glory,
deliver the souls of the dead
from the pains of hell
and from the bottomless pit.
Save them from the lion's jaws;
let them not be engulfed in hell
nor swallowed up in darkness.
Sacrifices and prayers to you,
Lord, we offer with praise.
Accept them for the good of those souls
whom we call to mind this day.
Make them, O Lord,
to pass from death to life,
as you long ago promised to Abraham
and his descendants.

SANCTUS

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

Holy, holy, holy,
Lord God of hosts.
The heavens and earth are filled
with your glory.
Hosanna in the highest.

PIE JESU

*Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.*

Merciful Lord Jesus,
grant them rest,
rest everlasting.

ANGUS DEI

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

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

LUX AETERNA

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.*

Eternal light shine upon them, Lord,
with your saints forever,
for you are merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine on them.

LIBERA ME

*Libera me, Domine,
de morte aeterna,
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem
Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.*

IN PARADISUM

*In paradisum deducant te angeli,
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

Deliver me, Lord,
from everlasting death
in that dread day
when heaven and earth will be moved,
and you shall come to judge
the world by fire.
I tremble and am full of fear,
as I await the day of reckoning
and the wrath to come.
That day, the day of wrath,
calamity, and sorrow,
that great day of exceeding bitterness.
Grant them eternal rest, O Lord,
and let perpetual light shine on them.

May the angels lead you into paradise;
at your coming,
may the martyrs receive you,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you
and with Lazarus, who was once a pauper,
may you have eternal rest.

Timothy Russell is in his 12th year as a Professor of Music and Director of Orchestras at Arizona State University. He is one of America's most versatile and dynamic conductors and foremost music educators. He is equally at home conducting the great symphonic literature, music for chamber orchestra, ballet, large choral works, pops concerts, and children's programs. An articulate spokesperson for the arts, his obvious joy in discussing music and building new audiences is only surpassed by the insight and energy which his concerts possess



... entertaining and enlightening programs of music spanning over four centuries, powerfully presented for listeners of all ages. In addition to his conducting at ASU, Dr. Russell directs the School's graduate orchestral conducting program. He is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio.

Russell has been a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions of Tchaikovsky's Swan Lake and Nutcracker ballets. He will return to the podium in December to lead this season's Nutcracker collaboration with the PSO and Ballet Arizona. Other guest conducting appearances have included the Charlotte Symphony, Baton Rouge Symphony, American Classical Orchestra, Hawaii Symphony Orchestra, South Dakota Symphony, Spokane Symphony, Baltimore Chamber Orchestra, Pittsburgh New Music Ensemble, Lchigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas. The conductor/producer of 25 CD's, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Maestro Russell just celebrated his twenty-fifth season as music director of ProMusica. His achievements with that ensemble have been remarkable and diverse. A recipient of the Greater Columbus Arts Council's "Artistic Excellence Award," the orchestra continues to maintain its outstanding reputation for artistic performance and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors, and Publishers (ASCAP) has honored Russell and ProMusica for their service to contemporary music. Together, they have been active in the commissioning of new works. Russell has conducted the world premiere performances of over eighty new compositions.

Dr. Russell spends part of each summer conducting and teaching at the Interlochen Arts Camp. 2004 was his 20th summer there, leading the World Youth Symphony for the eighteenth consecutive year. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio, Oklahoma and Texas. In January of 2005, he will lead the Missouri All-State Orchestra.

Prior to coming to the Valley of the Sun, Maestro Russell served for nine seasons as the Music Director and Conductor of The Naples Philharmonic. For the last four years of his tenure he was the resident conductor in Naples, Florida, in addition to serving as Director of Music Education for the city's spectacular new Philharmonic Center for the Arts.

A Danforth Foundation Fellow, Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles. Dr. Russell regularly leads pre-concert talks and symposia, and continues to be a featured speaker at music conferences and workshops. He is actively involved in research and publication, currently writing two books with renowned Harvard psychologist Ellen Langer, *Mindful Music* and *Mindful Tennis*. Russell is a USPTR Certified Tennis Instructor and was a featured speaker at the 1998 and 2000 USTA's National Teachers Conference. He is currently the President of the United States Tennis Association's Southwest Section, and a member of the national Youth Competition and Training Committee.

Timothy Russell and his wife, Jill, and their children Kathryn and Geoffrey reside in Phoenix, Arizona.



The "mellifluous, creamy phrasing and breathtaking virtuosity" (London Sunday Times) of American soprano **Lucy Shelton** has captivated audiences worldwide. Her illustrious career was propelled to prominence in 1980 when she received rave reviews for her International Walter W. Naumburg Award Solo Recital at Alice Tully Hall. (She is the only artist to have received two Naumburg awards, the first as a chamber musician with The Jubal Trio.) She

continues to garner praise for the scope and diversity of her artistry with her innovative programming, vivid and dramatic stage presence, and the eloquence and beauty of her vocalism. Her extensive repertoire ranges from the Baroque to the Contemporary.

Ms. Shelton's affinity for the music of our time has kept her a first choice of composers, ensembles and conductors to perform the most complex compositions of the 20th and 21st centuries. Notable among her more than 100 world premieres are: *Elliott Carter's Of Challenge and Of Love* (1995 - Aldeburgh Festival) and *Tempo e Tempi* (2000 - Tanglewood Music Festival), Charles Wuorinen's *Fenton Songs II* (2003 - Santa Fe Festival), Oliver Knussen's *Whitman Settings* (1992 - Aldeburgh Festival) and orchestral *Whitman Settings* (1993 - London BBC Symphony Orchestra, O. Knussen), David Del Tredici's *Quaint Events* (1981 - Buffalo Philharmonic, J. Rudel), Joseph Schwantner's *Sparrows* (1980 - 20th Century Consort), and *Magabunda* (1983 - Saint Louis Symphony, L. Slatkin), Mario Davidovsky's *Romanceros* (1983 - Speculum Musicae), Gerard Grisey's *L'Icone Paradoxiiale* (1991 - Los Angeles Philharmonic, E-P. Salonen), Stephen Albert's *Flower of the Mountain* (1986 - Y Chamber Orchestra, G. Schwarz) and *Treestone* (1985 - Merkin Hall, NYC), Alexander Goehr's *Sing, Ariel* (1990 - Aldeburgh Festival), Poul Ruder's *The Bells* (1994 - Nash Ensemble, London), Jon Deak's *The Ugly Duckling* (1980 - Merkin Concert Hall, NYC), Anne Le Baron's *Transfiguration* (2003 - Saarbruecken Festival), Ezra Laderman's *Isaiah Symphony* (1983 - National Symphony Orchestra, M. Rostropovich), Ned Rorem's *Schuyler Songs* (1988 - American Symphony Orchestra, C. Comet), Lewis Spratlan's *Of Time and the Seasons* (2002 - Sequitur), Robert Zuidam's *McGonagall-Lieder* (2000 - ASKO Ensemble, Amsterdam) and opera *Rages d'Amours* (2003 - Tanglewood Music Festival, S. Asbury). Significant USA premieres include Gyorgy Kurtag's *The Sayings of Peter Bornemisza* (2002 - Ensemble Sospeso, S. Gosling) and Kaija Saariaho's *Chateau de l'Ame* (1998 - Boston Modern Orcherstra Project, G. Rose).

Her guest appearances with major orchestras have included the Los Angeles Philharmonic under the direction of Pierre Boulez, the Chicago Symphony with Daniel Barenboim, the National Symphony in Washington D. C. with Msirslav Rostropovich, the Saint Louis Symphony and Boston Symphony Orchestra with Leonard Slatkin, the St. Paul Chamber Orchestra with Pinchas Zuckerman, the New World Symphony with Peter Oetvos, the Brooklyn Philharmonic with Robert Spano, the New York Philharmonic, London Philharmonic and the London Sinfonietta with Oliver Knussen, the BBC symphonies of Wales, Scotland and London, the Birmingham Symphony with Sir Simon Rattle, the Royal Concertgebouw Orchestra with Reinbert de Leeuw, the Orchestre Philharmonique de Radio France with Charles Dutoit, the Sydney and Melbourne Symphony Orchestras with George Benjamin, the Scottish Chamber Orchestra with Joseph Swensen, the Cologne Symphony Orchestra with Ingo Metzmacher, and the Stockholm Philharmonic with Alan Gilbert. With her vast repertoire of vocal chamber music, Ms. Shelton has collaborated with the Emerson, Mendelssohn, and Guarneri String Quartets, Chamber Music Society of Lincoln Center, Da Capo Chamber Players, Orchestra 2001, Ensemble InterContemporain, Schoenberg Ensemble, Nash Ensemble, Klangform Wien, Ensemble Moderne, Speculum Musicae, the 20th Century Consort, London Sinfonietta, Musica Viva, Ensemble Sospeso, San Francisco Contemporary Players, *eighth blackbird* and Da Camera of Houston, the latter two with which she has performed innovative stagings of Schoenberg's *Pierrot Lunaire*. She has appeared as a guest at numerous music festivals including Aspen, Santa Fe, Caramoor, Chamber Music Northwest, Marlboro, Tanglewood, Ravinia,, Pensacola, Salt Bay, Grant Park, Aldeburgh, BBC Proms, Lockenhaus, Warsaw Autumn and Kuhmo, as well as the Bach Festivals of Oregon, Bethlehem, Winter Park and Madeira.

Ms. Shelton's 2004-2005 season includes a broad spectrum of repertoire with music of Handel, Schubert, Mendelssohn, Mahler, Faure, Mozart, Strauss and Shostakovich, as well as eight world premiere performances in orchestral, chamber and recital appearances. It is a recital season for settings of Emily Dickinson: a premiere of Virko Baley's *Emily Dickinson Songbook*, (with the composer at the piano), Aaron Copland's Twelve Poems of Emily Dickinson, (with Alan Feinberg) and a 90th-birthday celebration for George Perle with his *Thirteen Dickinson Songs* (with Molly Morkoski). Other birthdays being observed are those of Bernard Rands at 70 with performances of *Canti Lunatici*, (and the release of the CD recorded with BMOP, Gil Rose conducting); George Crumb at 75 with performances of his song cycle *Apparition* in recitals with Karl Paulnack, and *Ancient Voices of Children* at the National Cathedral; and Sir Peter Maxwell Davies at 70 with the London Sinfonietta (Oliver Knussen, conducting) in performances of his *Revelation and Fall* and *Blind Man's Buff* in London. Ms. Shelton will travel to France for an Elliott Carter festival in Caen, "Aspects de Musique Aujourd'hui", where she will present a solo recital of Faure, Ives and Carter (*Of Challenge and Of Love*) with pianist Florence Millet. Her third trip to Europe will be to Germany to join members of the NDR Sinfonieorchester in Hamburg for *Pierrot Lunaire* with Alan Gilbert during his inaugural concerts as their conductor. This Schoenberg work will also be performed in New York with Da Capo Chamber Players and in a new staged version (with a life-sized *Pierrot* puppet) in collaboration with the ensemble, *eighth blackbird*, and puppeteer Blair Thomas on tour to Illinois, Virginia and Maryland. A *Pierrot* companion piece for voice and marimba, *Lunar Visitations* by Renee Favand, will be premiered with *eighth blackbird*.

Additional premiere performances will be songs of Louis Karchin (*Matrix* and *Dream and Roethko Settings*) with pianist Stephen Gosling at the Guggenheim Museum's *Works and Process*, and at Merkin Hall, and a program of works by competition winners with Ensemble Sospeso. Ms. Shelton will have a residency at Pomona College during which she will work with a student ensemble for the premiere work by Thomas Flaherty, and also participate in the Annual Ussachevsky Festival with performances of two of Milton Babbitt's classic electronic works: *Phonemena* and *Philomel*. In concerts with Network for New Music, the 20th Century Consort, Washington Square New Music, Ms. Shelton will be performing her "standard" repertoire of Berio, Knussen, Dallapiccola, Benson, Foss, Primosch and Schwantner.

In 2004, six new releases and two re-releases were issued on Deutsche Gramophon, Mode, BIS, Grenadilla, Albany, Innova and NMC with repertoire of Goehr (*Sing, Ariel*); Hovhaness (*Saturn*); Adolphe (*Ladino Songs*); Del Tredici (*Syzygy*, *Vintage Alice*; and *Joyce Songs*) with the ASKO Ensemble; Rands (*Canti Lunatici*) with BMOP; Kim (*Three French Songs*) with the Mendelssohn String Quartet; Schwantner (*Sparrows*), Doppmann (*Spring Songs*), Wernick (*A Poison Tree*), and Chenoweth (*Candles*) with the 20th Century Consort; and Carter (*Syringa* and *Tempo e Tempi*) with Ensemble Sospeso. Her extensive discography also includes works by Albert, Benson, Knussen, Carter, Messiaen, Schoenberg, Stravinsky and Yannatos represented on multiple labels and the complete songs of Carter and Stravinsky for Koch International.

A native Californian, Ms. Shelton is a 2003 recipient of an Honorary Doctorate Degree from Pomona College and has previously received Distinguished Alumni Awards from both Pomona and The New England Conservatory of Music. Her primary mentor was Jan de Gaetani, with whom she studied at the Aspen School of Music. Ms. Shelton has held faculty positions at the Third Street Community Music School in New York City, Eastman School of Music, Cleveland Institute and New England Conservatory. Since 1996, she has been a resident artist faculty member at the Tanglewood Music Center.

"In the forefront was Lucy Shelton, a new-music diva if there ever was one, performing with fire, sensitivity, astounding surety of pitch, and what seemed like love abounding."

(*The Boston Globe*)



Baritone **Robert Barefield** is a frequent performer in opera, oratorio and recital. He has performed with organizations throughout the country, including the New Orleans Opera, the Central City Opera, the Ohio Light Opera, the Abilene Philharmonic, The Evansville Philharmonic, Houston's Opera in the Heights, The Mississippi Symphony and The Dorian Opera Theatre. Operatic roles have included Figaro in *Il Barbiere di Siviglia*, Sid in *Albert Herring*, Eisenstein in *Die Fledermaus*, the title role in *Gianni Schicchi* and

John Proctor in Robert Ward's *The Crucible*. As an oratorio soloist, Barefield has performed *Carmina Burana*, Fauré's *Requiem*, *The Sea Symphony* and *Dona Nobis Pacem* of Vaughan Williams and Handel's *Messiah*.

An accomplished recitalist, Barefield has recently presented Schubert's *Die Schöne Müllerin* at venues in Arizona, Pennsylvania, Ohio, Wisconsin and Mississippi. He has also given premiere performances of works by Simon Sargon, Lowell Liebermann, Robert Maggio and David Conte. Each summer, he teaches and sings in Alaska at the Fairbanks Summer Arts Festival. In the fall of 2003, Barefield joined the voice faculty at Arizona State University, having previously served on voice faculties at West Chester University, Southern Methodist University and the University of Mississippi. He has been an adjudicator and panelist for regional and national conferences and vocal competitions and written articles for several national music journals. Barefield received the Doctor of Musical Arts degree from the Cincinnati College-Conservatory of Music, where he was a Corbett Opera Scholar. His current and former voice students are active as performers and educators throughout the country.

David Schildkret is Professor of Music and Director of Choral Activities at Arizona State University. He conducts the Concert Choir and the Choral Union, and he supervises the doctoral choral conducting program. He has taught at the University of Rochester (NY), Centre College in Danville, KY, and at Salem College in Winston-Salem, NC, where he served as dean of the School of Music from 1995-2002. Dr. Schildkret holds degrees from Rutgers University and Indiana University. He is the Collegiate Repertory and Standards Chair for the Arizona chapter of the American Choral Directors Association and is the Director of Music at Scottsdale United Methodist Church.



University Symphony Orchestra

Timothy Russell, conductor

Violin I

Liana Austin** 2,3,7
Xian Meng 2,6,7
Eva Liebhaber 4,7
Matthew Fritz 7
Shanna Swaringen
Steven Crichlow 7
Lydia Mittelman 7
Melissa Nino 6,7
Jamic Forseth
Megan Kemp 7
Chun-Chih Chen 7
Aeryn Burley 7
Sarah Bowlin 7
Heide Hille 7
Ellen Tollefson 6
Patricia Cole 7
Jenwei Yu
Britanie Hall 1,2,6

Violin II

Robert Dunger* 2,4,7
Amy Cote 7
Lauren Rausch 7
K. Brandon Ironside 6
Kimberly Watson 7
Danica Terzic 7
Amy Anderson 7
Gina Dyches
Bonnie Teplik
Heather Gill
Cayce Miners
Crystal Gheen 7
Taylor Morris
Crystal Blakley
Lindsay Parker
Chrystal Smothers 7
Kaelie Retts

Viola

Matthew Gordon* 7
Steven Heitlinger 7
Willinda M. Watkins 7,8
Louis Privitera, Jr. 7
Ryan Berkseth 6,7
Alexander Vittal
Jackie Son 7
Amelia Daniels

Cello

Nick Alvarez*
Ajay Patel
Michelle Morales 7
Jenna Dalbey 7
Joel Morgan 7
Erin Richardson 7
Hope Shepherd 7
Derek Stein 7
Jennifer Hartman
Annemarie Smith 6
Stefanie Schatz 7
Marie Allen 5

Bass

Waldir Bertipaglia* 7
Daniel Stotz 7
Krunoslav Kupresanin 7
David Kopper 7
Blake Thomson 7
Jerome Lopez
Marisin Alzamora 7
Allison Zenner

Flute

Elany Mejia Lynch*
Katie Lindeman
Nina Moran
Angela Rich 7

Piccolo

Nina Moran
Angela Rich 7

Oboe

Ashley Reid^ 7
Rebecca Jolly^ 7
Rachel Cullers
Holly Swartz

Clarinet

Natalie Pascale^ 7
Wesley Ferreira^ 7
Jeff Quamo 7
Sarah Brown

Bassoon

Benjamin Yingst ^ 7
Jim Onstott ^ 7
Becky Mestek 7
Ian Newton 7

Horn

Gustavo Camacho^ 7
Amanda Dix^ 7
Ryan Gastonguay
David Simon
Katie Paetz 7

Trumpet

Ryan Lehr
Eric Baker 7
Ryan Nielsen 7
Jennifer Stirling

Trombone

Paul Fahring * 7
Shiori Yoshida 7

Bass Trombone

Jason Malloy 7

Tuba

Kevin Bock 7

Harp

Kathryn Black* 7
Ingrid Lincoln 7

Organ

Homer Ferguson

Timpani

Ellen Simon^ 2
Matt Holm^ 1
Joe Goglia 7,9

Percussion

Ellen Simon ^ 2
Matt Holm ^ 1
Joe Goglia 7,9
Chris Cameron
Valeric Hagstrom

** Concertmaster

* Principal

^ Co-principals

For this concert,
this section will
be using a rotating
seating plan.

Orchestra Assistants

Kayoko Dan
Daniel O'Bryant

Orchestra Librarians

Kayoko Dan
Jacob Harrison

Orchestra Manager

Chris Niileksela

¹ Friends of Music Scholarship

² General Music Student
Scholarship

³ George Umberson Choral
Scholarship

⁴ Katherine K. Herberger
Scholarship

⁵ Louise Lincoln Kerr Music
Scholarship

⁶ Phoenix Symphony Guild
Scholarship

⁷ Regents Scholarship

⁸ Richard & Marilyn

Wurzburger String Award

⁹ Mervin Britton
Memorial Scholarship

Arizona State University Choral Union

David Schildkret, conductor

Soprano

Gloria Ahlberg
Jennifer Allen 7
Tammy Allgood
Ginny Andrews
Karen Renwick Annis
Paula Barr 7
Robbie Brada
Colleen Carey
Jeannie Chang
Donna Cornelius
Karen Hendricks
Crawford 7
Kayoko Dan 7
Lila Deidiker
Elena Eleftheriadou
Shelly Gorr 7
Barbara Gould
Alyssa Greenwald
Katherine Grina
Krista Hetsler
Heather Hinshaw
Jessica Hurst
Dellamae Jennison
Lise Jespersen
Leslie Jung
Crysta Johnson
Ella Johnson
Garinee Jording 7
Amanda Keim
Pat Kenady
Lynda Kidman
Lindsay Kiesow
Hyun Jung Kim 7
Colleen Krause
Melissa Kuproski
Jung Eun Lee
Allyson Lorens
Sr. Joan Marie
Madden
Lisa Marut
Alissa McCarthy
Linda McCormick
Amber Nordvik
Michaline Olijnyk
Naomi Peterson

Mary Price
Kelsie Salmon 7
Shari Samuelson-
Wesely
Kathryn Sawyer
Linda Shell
Jean J. Steele
Erika Taillole
Kristen Thomasson
Doris Tyldesley
Eleanore Wardlaw
Kris Weeks
Pat Whitehurst
Bonnie Wilson
Rebecca Woolf 7

Alto

Rebecca Barry
Mary Jo Becker
Sara Binette 7
Marilyn Brafford
Angela Brower 7
Alice Buseck
Barbara Daniel
Diane DeLello
Arlys Eaton
Lisa Ehlers
Susan Fuhrer
Gini Gregg
Joan Grey
Marcia Hanson 7
Carol Herrick
Allison Holden
Carolyn Holden
Dorothy M. Johnsen
Jennifer Kasl
Ellen Kaufmann
Jenni Lee
Jane Little
Susan Miles
Jennifer Mitchell
Katie Mogergerman 7
Muriel Osder
Irene Pappas
Priscilla Poese

Glenda Rauscher
Diane Renne
Cleta Sagramoso
Lu Sanford
Pat Stamper
Christine Storey
Anne Stumpf
Pat Vest
Judy Waltz
Diana Wenner

Tenor

Mary Adams
Brent C. Gardner
Ted Gibson 7
Richard S. Haines
Kevin Hanrahan
Melanie Henrichs
Mike Kaiser
Jeong Kim
Zane Knudtson
Vincent Lane
Brandon McBain
Robert E. Moodie
Taylor Morris
Kelly James Nam
Paul Pokatello
John Schiffer
Bernard Van Emden
Phil VanderMeer
Dick Watt
Donald E. Weaver

Bass

Andy Bade 7
William A. Coghlan
David F. Doeller
Gary Ehlers
Edward Flora
Ryan Gastonguay
David Hale
Allen Holloway
Norman Jensen
Robert J. Johnsen
Jon Kleen
Richard Larsen
David Lersch
Patrick McCormick
Tim Moe
Charles Newton
Warren Riggers
Dan Ryan
Dan Sagramoso
Ron Sautter
Mark Sims
Roger Tipping
Maurice Woods

⁷ Regents Scholarship

ASU ORCHESTRA PROGRAM

The Arizona State University Orchestra Program in the Herberger College of Fine Arts 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 William's *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 year the ASU Symphony Orchestra also presents the world premiere performance of the work that 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 concerts with visiting composers Michael Daugherty, Gunther Schuller, Joan Tower, and George Walker. 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 music by Pulitzer Prize-winner George Walker, entitled *Lilacs* and available on the Summit label.

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

ASU CHORAL UNION

Founded in the 1950s, the Arizona State University Choral Union has an outstanding reputation, both nationally and internationally. Members are auditioned volunteer singers from the ASU community, including students, faculty and staff, and residents of the Phoenix metropolitan area. Most of the members are professionally trained and have had extensive choral experience. Intensive weekly rehearsals are held from August through May. International tours take place every second or third summer, with approximately 80 to 100 singers from the ensemble joining with outstanding orchestras from the touring area. Recent tours include Australia in 2000 and Italy in 2002. Choral Union's repertoire includes works by Poulenc, Orff, Haydn, Brahms, Verdi, Beethoven, Mahler and Vaughan Williams. The 2004-05 season includes Fauré's *Requiem*, Bruckner's *Te Deum*, and Prokofiev's *Alexander Nevsky*. To join the Choral Union, contact the ASU Choral Office at 480-965-3879.

To learn more about the ASU choral program, please visit us on the web at <http://music.asu.edu/performance/choral.htm>

UPCOMING EVENTS

Chamber Orchestra

Stark Death...Alleluia

Tuesday, October 26, 2004

7:30 p.m., Katzin Concert Hall – Free Admission

Lucy Shelton, soprano

Herbert Perry, bass

Timothy Russell, conductor

University Symphony Orchestra and Sinfonietta

A Symphonic Collage

Monday, November 22, 2004

7:30 p.m., Gammage Auditorium – Free Admission

Jacob Harrison, Joel Neves, and Daniel O'Bryant, conductors

University Symphony Orchestra and ASU Choral Union

Holiday Concert

Timothy Russell and David Schildkret, conductors

Sunday, December 5, 2004

2:30 p.m., Gammage Auditorium

Admission: \$12.50 general, \$7.50 students

<http://www.asugammage.com> or 480-965-3434

<http://herbergercollege.asu.edu/tickets> or 480-965-6447