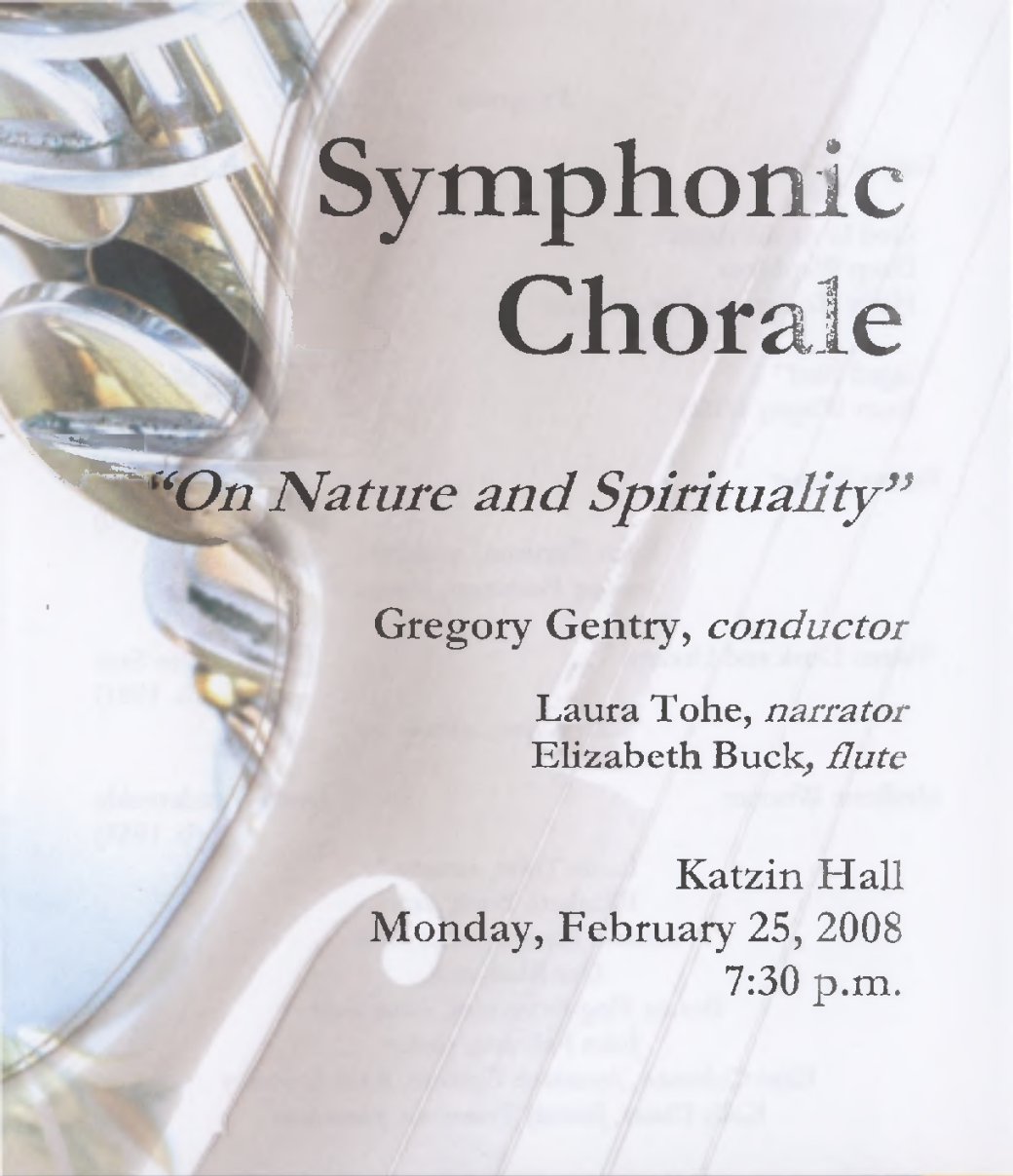




Symphonic Chorale

“On Nature and Spirituality”

Gregory Gentry, *conductor*

Laura Tohe, *narrator*

Elizabeth Buck, *flute*

Katzin Hall

Monday, February 25, 2008

7:30 p.m.

MUSIC

 Herberger College
of the Arts

ARIZONA STATE UNIVERSITY

Program

Songs of Nature

Robert H. Young
(b. 1923)

God Is At the Anvil
Deep Wet Moss
Hang Me Among Your Winds

"Caged Bird" from *Winging Wildly*

Kirke Mechem
(b. 1925)

Prairie Sunset

Cecil Effinger
(1914 – 1990)

Ryan Garrison, *conductor*
Jeremy Peterman, *piano*

'Tween Dusk and Dreams

Kentaro Sato
(b. 1981)

Katy Olsen, *soprano*

Medicine Woman

Janika Vandervelde
(b. 1955)

Laura Tohe, *narrator*

Elizabeth Buck, *flute*

Andres Amado, *native rattle*

Lisa Blasi, *rock*

Bonny Plog-Bevavides, *native drum*

John Felicetta, *shaker*

Elise Coleman, Anastasia Cutrufo, Ryan Downey

Kelly Duerr, Jeremy Peterman, *piano bows*

Papageno and the Prince (Fairy Tale) No. 4 from Opus 69, *Suite for Chorus*

Kirke Mechem

As a courtesy to the performers and those seated near you, please set cell phones and other electronic devices to silent mode.

The use of unauthorized recording devices is strictly prohibited.

Texts

Songs of Nature

God Is At the Anvil

God is at the anvil, beating out the sun;
Where the molten metal spills, at His forge among the hills
He has hammered out the glory of a day that's done.
God is at the anvil, welding golden bars;
In the scarlet streaming flame He is fashioning a frame
for the shim'ring silver beauty of the evening stars.

Deep Wet Moss

Deep wet moss and cool blue shadows beneath a bending fir,
And the purple solitude of mountains, when only the dark owls stir—
Oh there will come a day, a twilight, when I shall sink to rest
in deep wet moss and cool blue shadows upon a mountain's breast,
And yield a body torn with passions, and bruised with earthly scars,
To the cool oblivion of evening, solitude and stars.

Hang Me Among Your Winds

Hang me among your winds, O God, above the tremulous stars,
like a harp of quivering silver strings, show'ring as it swings,
its tuneful bars of eerie music on the earth.
Play over me, God, your cosmic melodies:
The gusty overture for Spring's caprice,
and wayward, wayward April's mirth;
The sensuous serenade of Summer, languid in the alder glade;
The wistful symphonies of Autumn;
And Winter's rhapsodies among the drifted dunes—
Her lullabies and her torrential tunes moody with wild cadenzas,
With fitful stress and poignant soundlessness.
Touch me, O God, with but a gesture
and let each finger sweep over my strings until they leap with life,
And rain their silver chimes upon the plain,
In harmonies of far celestial spaces, of high and holy places.

—Low Sarett (1888 – 1954)

I Know Why the Caged Bird Sings

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals—
I know what the caged bird feels.

I know why the caged bird beats his wing
'Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on a bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven, he flings—
I know why the caged bird sings!

—Paul Laurence Dunbar (1872 – 1906)

Prairie Sunset

Shot gold, maroon and violet, dazzling silver, emerald, fawn,
The earth's whole amplitude and Nature's multiform power
 consign'd for once to colors;
The light, the general air possess'd by them—colors till now unknown,
No limit, confine—not the Western sky alone—the high meridian—
North, South, all,
Pure luminous color fighting the silent shadows to the last.

—Walt Whitmann (1819 – 1892)

'Tween Dusk and Dreams

Where rainbows bow and willows weep,
Where sunlight glows and moonbeams creep,
Where shooting stars embrace the sea,
'Tween dusk and dreams you wait for me.

We sat within a field of green,
Staring at the peaceful scene.
Stretching far as we could see
Were flowers blooming bright and free.

On glowing sand kissed by the sea,
Your warmth was there for everyone.
As sunlight cast its parting glow,
Sinking 'neath waves we watched it go.

We sat beneath wise autumn's oak,
Caressed the bark with tender stroke.
As colors changed and leaves they fell,
We said a silent last farewell.

Where rainbows bow and willows weep,
Where sunlight glows and moonbeams creep,
Where shooting stars embrace the sea,
'Tween flower's bloom and darkest gloom,
'Tween ocean's flow and sunlight glow,
'Tween colors change and oak leaves' fall
You wait for me, you wait for me!

We sat amidst the snow's descent,
Like white rain from the heavens sent.
Breath condensed before your face,
I held you in our last embrace.

We gazed up at the somber sky,
With quiet calm you then reply,
"Though in Spring you'll begin anew,
In the next world I wait for you.

Where rainbows bow and willows weep,
Where sunlight glows and moonbeams creep,
Where shooting stars embrace the sea,
'Tween dusk and dreams you wait for me.

Medicine Woman

Your voice is flute music

Wild Born Keeper of words

You count each feather

Know every stone leaf web

When you close your eyes

Bones tremble the skull's

Socket names your shadow

Healer who drums thunder

From the sky you know

What the old people know

Animals listen Raven

Calls you from the moist

Dark belly of the night.

And you come smelling

Of sweet grass burn sage

Root Woman Maker

Of seasons Sunlight

Sings from your throat

Flowers open their medicine

Bags offer heart blood

Of purple-red veins

Shake their rattle of seeds

—Ellen Kort
from *Sing Back My Bones*

Papageno and the Prince

(Papageno is a humorous character in Mozart's opera The Magic Flute.)

Papageno catches birds of all colors and sizes. Once upon a time he started off to catch a fat parrot, when he saw a dragon, a dreadful and terrifying beast. Papageno ran away and hid behind a tree.

But a handsome stranger saw him there and asked in a friendly voice, "Did you kill this dragon? If you killed this beast, I thank you, good Sir."

Papageno said, "Why certainly I killed him!" Then Papageno asked the stranger, "Who are you, then?"

"I'm a prince of a noble family, but who are you, with feathers here and feathers there? Are you a man? Are you a bird? You look so odd and peculiar, you look like a parakeet!"

"I'm Papageno, and I live by catching birds of all colors. And tell me, what is your name?"

The stranger answered, "Tamino. I am prince of a kingdom that's far away from here."

"What brings you here, O Prince Tamino?"

"I came to find a lovely maiden: Pamina. I'm a prince and she's a princess; we were made for each other: Tamino and Pamina. But what about Papageno? What do you want?"

"What do I want? I want the same as any man. I want a lovely wife, a Papagena. There is nothing better than man and wife, so let us find our sweethearts: Papagena and Pamina.

Man and wife, Papageno and Papagena, O joy!"

--Emanuel Schikaneder (1751 – 1812)

Biographies

Gregory Gentry (D.M.A., M.M. University of Missouri—Kansas City Conservatory of Music) conducts the ASU Symphonic Chorale and the Phoenix Symphony Chorus

(<http://phoenixsymphony.org/artists/chorus.html>).

At the School of Music, he teaches courses in graduate and undergraduate choral conducting, graduate choral literature, and graduate score study. Upcoming conducting engagements include the University of Nebraska-Omaha Honor Choir, festival choirs with MidAmerica Productions and Distinguished Concerts International at Carnegie Hall, Arizona Regional Honor Choirs, and the Colorado All-State Choir. Gentry is the former Director of Choral Activities at the University of Alabama where he administered the graduate and undergraduate choral conducting programs.

Gentry's technique has been primarily guided by his studies with Eph Ehly, George Lynn, and Robert D. Penn. Both a singer and percussionist, he has performed under the baton of Dave Brubeck, Aaron Copland, Karel Husa, and Robert Shaw. He has prepared choirs for Shinik Hahn, John Rutter, Gunther Schuller, Richard Westerfield, and Michael Christie. While Russian choral music is numbered among his sub-specialties, Gentry's choral research presentations include "Expressive Conducting: Laban and Context Specific Somatic Vocabulary Techniques applied to Conducting" with Dr. Matthew Harden (March 2008, North Central Division Conference of the American Choral Directors Association), "Conducting with Increased Metaphoric Communication Through Context Specific Somatic Vocabulary" (Jan. 2007, Hawaii International Conference on Arts & Humanities), "Cori Spezzati: Performance Demonstration of the Venetian Polychoral (double choir) style of the 16th Century—"Singet dem Herrn" from Psalmen David by Heinrich Schütz" (March 2007, Pacific Southern Division Conference of The College Music Society), and "Baroque Performance Practice Exposé: An Overview of Salient Performance Concepts of Baroque Choral Music" (March 2006, Western Division Conference of the American Choral Directors Association). In addition to Gentry's 2004 choral recording contract with Concordia Publishing House, his choral editions have been published by National Music Publishers and Musica Russica, as well as featured by

the National High School Honor Choir at the 2005 ACDA Convention in Los Angeles.

Gentry is an active member of the American Choral Directors Association, Chorus America, National Association for Music Education, National Collegiate Choral Organization, Vice President of Pacific Southern Division of the College Music Society, Choral Repertory and Standards Committee Chair for the Arizona American Choral Directors Association, and a founding member of Southwest Liederkrantz.

Laura Tohe is Diné (Navajo). She is Tsénahabilnii (Sleepy Rock People Clan) and born for the Tódich'inii (Bitter Water Clan). Her chapbook of poetry, *Making Friends with Water*, has been translated into modern dance and music by *The Moving Company* in Omaha, Nebraska. Her book of poetry, *No Parole Today*, was awarded "Poetry of the Year" by the Wordcraft Circle of Native American Writers and Storytellers. She co-edited *Sister Nations: Native American Women Writers on Community*. Her newest book, *Tséyi'-Deep in the Rock*, is a collaboration of her poetry and photography by Stephen Strom; it was awarded the 2007 Glyph Award for Best Poetry and Best Book by the Arizona Book Association. She is currently an associate professor of English at Arizona State University, and was the 2006 Dan Schilling Public School for the Arizona Humanities Council. She was also the librettist for *Enemy Slayer: A Navajo Oratorio* which made its world premiere with the Phoenix Symphony Orchestra.

Elizabeth Buck is Associate Professor of Flute at Arizona State University. She holds a Doctor of Musical Arts degree from Rice University as well as Bachelor and Master of Music degrees from The Juilliard School. Prior to joining the faculty at ASU, Dr. Buck performed with the Phoenix Symphony Orchestra as Principal Flute (1994-2003). Previous orchestral positions include Principal Flute with the Houston Grand Opera and the Nova Philharmonia Portuguesa in Lisbon, Portugal. An active chamber musician in addition to orchestral performer, Dr. Buck is a member of the Manhattan Wind Quintet and performs regularly with the Arizona State University Faculty Woodwind Quintet.

Derrick Garrison earned his undergraduate degree in Music Education at University of Wyoming. While there he was selected as a finalist winner in the UW Symphony Orchestra's Concerto competition and also played the role John Styx in *Orpheus in the Underworld*. Ryan completed a master's degree in Music Education at Arizona State University in 2004, and is currently pursuing a Doctorate of Musical Arts in Choral Conducting. He presently serves as conductor of the ASU Women's Chorus, and is also concluding his third year as a member of the Phoenix Bach Choir. Most recently, Ryan appeared as a guest soloist with the Phoenix Symphony in "Bernstein on Broadway." At ASU, Ryan has studied voice with Dr. Robert Barefield, choral conducting with Dr. David Schildkret and Dr. Gregory Gentry, and Opera/Musical Theatre conducting with Dr. William Reber.

Jeremy Peterman is a native of Chapel Hill, North Carolina, and received his undergraduate degrees from UNC-Chapel Hill in both French and Piano. While there, he first gained operatic experience as the rehearsal pianist and harpsichordist for UNC's production of Mozart's *Le Nozze di Figaro*. Later, he worked as both rehearsal pianist and conductor of Carlisle Floyd's opera *The Sojourner and Mollie Sinclair*. He has continued exploring operatic literature during his studies at ASU, where he was rehearsal pianist for Richard Strauss's *Ariadne auf Naxos* while earning his Master's degree in collaborative piano. He is currently pursuing a Doctorate degree in the same program at ASU and is excited about his recent project of incorporating multimedia into the recitals of both students and professors. He serves as substitute pianist for the Phoenix Symphony Chorus.

Arizona State University Symphonic Chorale

Gregory Gentry, *conductor*

Ryan Garrison, *assistant conductor*

Paul Stever, *manager*

Jeremy Peterman, *rehearsal accompanist*

Soprano

Krystina Alabado

Amanda Arnett

Lauren Bass

Hannah Bentley

Lisa M. Blasi

Elizabeth Coleman

Melissa Cross

Anastasia Cutrufo

Maris Fernandes

Heather Fulton

Rachel Hastings

Kim Headlee

Tiffany Mortensen

Katy Olsen

Rachel Policar

Carter Tholl

Amanda Thorns

Cassie Wamboldt

Melissa Williams

Shuwen Zwang

Alto

Iris Blake

Lisa Bustos

Alyssa Chiarello

Rachel Cooper

Kelly Duerr

Alyssa Ethington

Lindsay Geroux

Nancy Heath

Penny Holeman

Meghan Lounsbury

Biruta Melessa

Nichol Meshew

Elizabeth Partel

Courtney Ray

Christie Shumway

Lindsay Simmons

Tenor

Justin Carpenter

Rodale Cooley

John Felicetta

Daniel Gerwig

Ben Holeman

Ryan Howell

Todd MacIntyre

Eddie Maldonado

Christopher Meade

Edson Melendez

Nick Pullin

Carlos Ross

Ben Soto

Paul Stever

Peter Walsworth

Jonathan Weyant

Bass

Matravius Avent

Albert Becerra

Michael Dezort

Elvin Dioquino

Ryan Downey

Ryan Garrison

Peter Geare

Tyler Heald

Josh Hillmann

Christopher Kelly

Yong Hoon Kim

Anthony Lacagnina

Vassilli Makavos

Thor Mikesell

Matthew Montana

Zach Moreno

Dong Kyu Oh

Craig Payne

Jose Sanchez

Jason Spencer

Coming Choral Events

Wednesday, March 5, 7:00 p.m.

Messiah (complete)

ASU Chamber Singers and Chamber Orchestra

Evelyn Smith Music Theater

ASU School of Music

Tickets: \$12 (\$7 students). Call 480-965-6447

Thursday, March 6, 7:00 p.m.

Messiah (complete)

ASU Chamber Singers and Chamber Orchestra

Trinity Episcopal Cathedral

100 W. Roosevelt Street, Phoenix

Tickets: \$12 (\$7 students). www.cathedralcenterforthearts.org

Read about other *Discovering Handel* series events at

<http://music.asu.edu/handel>

Sunday, March 30, 7:30 p.m.

Men's Chorus, Brook Larson, *conductor*

Women's Chorus, Ryan Garrison, *conductor*

Katzin Concert Hall. Free admission.

Friday, April 25, 7:30 p.m.

Verdi Requiem

ASU Combined Choirs and Symphony Orchestra

ASU Gammage Auditorium. Free admission.

ASU Choral Office 480-965-3879

<http://music.asu.edu/choirs>

EVENTS INFORMATION 480.965.TUNE (480.965.8863)
herbergercollege.asu.edu/calendar