

**University Symphony Orchestra**  
**Choral Union**  
**University Choir**  
**Concert Choir**

Timothy Russell, conductor  
Patrick Schulz, composer  
Jennifer Crane-Walczyk, piano  
Alexis Davis, mezzo-soprano

**School of Music**  
**Herberger College of Fine Arts**  
**Arizona State University**

**Sunday, May 1, 2005**  
**2:30 p.m.**  
**Gammage Auditorium**

## Program

Roman Carnival Overture..... Hector Berlioz

GO! ..... Patrick Schulz

World Premiere – Winner of 2004-2005 ASU Composition Contest

Concerto in D-flat Major..... Aram Khachaturian

Allegro ma non troppo e maestoso

Andante con anima

Allegro brillante

Jennifer Crane-Waleczek, piano

2004-2005 Concert of Soloists Winner

### INTERMISSION

Alexander Nevsky (Cantata), opus 78..... Serge Prokofiev

Russia Under the Mongolian Yoke

Song About Alexander Nevsky

The Crusaders in Pskov

Arise, Ye Russian People

The Battle on the Ice

Field of the Dead

Alexander's Entry into Pskov

Alexis Davis, mezzo-soprano

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 – GO! (2004)

*GO!* is an energetic showpiece for the entire orchestra. Written with a contemporary language featuring much chromaticism, biting punctuations and extended techniques, the fleeting work gives each member of the orchestra a brief, yet thorough, workout. Sections including massive hits, winding chromatic lines, trills, tremolo, and glissandi are contrasted with softer passages that use a thinner and more transparent texture. A short-lived percussion feature near the end launches the work into its final section – an intense sprint to the finish line. Like an Olympic champion running the 50-yard dash, the race is over before you even know what hit you!

–Notes by the composer

## Program Notes – Alexander Nevsky

The cantata “Alexander Nevsky” is based on the music to the film of the same title (film director S. Eisenstein, scenario by P. Pavlenko). It was first performed in Moscow on May 17, 1939, under the baton of the composer. The cantata tells of the period in Russia’s ancient history when the Russian troops, led by the Novgorod Grand Prince Alexander Yaroslavovich, great statesman and military commander, won several brilliant victories over foreign invaders and thwarted their plans to seize Russian lands. For his victory over the Swedish troops on the banks of the Neva (June 15, 1240) Prince Alexander won his honorific epithet of Nevsky. He also emerged victorious from the famous Battle on the Ice on Lake Chudskoye (Peipus) (April 5, 1242), when he defeated the Teutonic knights.

The cantata has seven movements, unfolding the theme in a concise but sufficiently developed narrative. The main dramaturgical device is a sharp contrasting of musical imagery. The music depicting the Russian troops is very Russian. It is warm, heartfelt and humane. On the contrary, the passages characterizing the German knights are devoid of any definite national traits and are distinguished by dull mechanical rhythms, lifeless melodies, a harsh orchestral timbre and crude harmonic colors.

The first movement of the cantata, “Russia Under the Mongolian Yoke,” is a landscape in music: the Russian land overrun by foreign invaders, a boundless battle-scarred field, a deep silence broken only by the ominous cries of birds of prey.

In the second movement, “Song About Alexander Nevsky,” Alexander’s warriors recall the battle on the banks of the Neva; the music conveys the epic narrative. You seem to hear the stern warning: “He who raises the sword on Russia shall die by the sword.”

In the third movement, “The Crusaders in Pskov,” the composer portrays the Teutonic knights, resorting for the first time to direct opposition of musical portraits: the central episode conveys the feelings of the Pskov people enslaved by the Crusaders. The fourth movement, “Arise, Ye Russian People,” is a call to rise up in struggle against the enemy. This rousing, heroic choral song, full of stern militant spirit and inner force, is one of Prokofiev’s best creations. The fifth movement, “The Battle on the Ice,” is a grandiose battle-piece and the highest point of the composition. One of the concluding episodes of this movement vividly conveys the picture of the Crusaders drowning under the ice of Lake Chudskoye. The sixth movement, “Field of the Dead,” is a deeply sorrowful and moving song of a Pskov girl roaming the battlefield at night. And, finally, the seventh movement of the cantata, “Alexander’s Entry Into Pskov,” gives us a picture of popular festivities on the occasion of the triumphant return to Pskov of Alexander Nevsky and his warriors.

## Translations of Vocal Texts

### No. 2: Song About Alexander Nevsky

The event was on the Neva River. On the Neva River, on the great water. There we slaughtered the evil army. The evil army, the Swedish forces. Oh, how we fought, how we slashed our way! Oh, we chopped their boats into kindling. We did not spare our golden blood in defense of the great Russian land. Hey! Where the axe passed, there was a street. Where the spear flew, an alley. We mowed down the Swedish enemies like feather grass on dry ground. We shall not yield up the Russian land. Whoever invades Russia will be killed. Russia has arisen against the foe, arise for battle, glorious Novgorod!

### No. 3: The Crusaders in Pskov

A foreigner, I expected my feet to be shod in cymbals.

### No. 4: "Arise, People of Russia"

Arise, people of Russia, for the glorious battle, for the deadly battle; arise, free people, to defend our honest land. To the living warriors respect and honor, and to the dead eternal glory. To defend the home of our fathers, to defend Russian territory, arise, people of Russia. Arise, people of Russia, for the glorious battle, for the deadly battle; arise, free people, to defend our honest land. In our native Russia, in great Russia, let no foe exist. Raise yourself up, stand up, our own mother Russia! In our native Russia, in great Russia, let no foe exist. Raise yourself up, stand up, our own mother Russia! Arise, people of Russia, for the glorious battle, for the deadly battle. Arise, free people, to defend our honest land. Let no foe march back and forth through Russia, let no regiments rove across Russia, let them not see the paths to Russia, let them not tread upon the fields of Russia. Arise, people of Russia, for the glorious battle, for the deadly battle; arise, free people, to defend our honest land!

### No. 5: The Battle on the Ice

A foreigner, I expected my feet to be shod in cymbals. May the weapons marked with the Cross be victorious! May the enemy perish! A foreigner, I expected my feet to be shod in cymbals.

### No. 6: The Field of the Dead

I shall go over the white field, I shall fly over the deadly field. I shall seek the glorious falcons, my bridegrooms, the sturdy young men. One lies hacked by swords, one lies wounded by the arrow. With their crimson blood they have watered the honest soil, the Russian land. Whoever died a good death for Russia, I shall kiss upon his dead eyes, and to the young man who remained alive I shall be a faithful wife, a loving spouse. I shall not marry a handsome man: earthly beauty comes to an end. But I shall wed a brave man. Cry out in answer, bright falcons!

### No. 7: Alexander's Entry into Pskov

Russia marched out to the mighty battle. Russia overcame the enemy. On our native soil, let no foe exist. Whoever invades will be killed. Be merry, sing, mother Russia! In our native Russia, let no foe exist. Let no foe see our Russian villages. Whoever invades Russia will be killed. Let no foe see our Russian villages. Whoever invades Russia will be killed. In our native Russia, in great Russia, let no foe exist. In our native Russia, in great Russia, let no foe exist. Be merry, sing, mother of ours! In our native Russia, in great Russia, let no foe exist. Be merry, sing, mother Russia! At the mighty festival all Russia has gathered together. Be merry, Russia, mother of ours!

## Biographies



**Timothy Russell** is in his 12<sup>th</sup> 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 more than four centuries, powerfully presented for listeners of all ages. In addition to his conducting at ASU, 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. 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, Lehigh 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 CDs, 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 25th 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 more than 90 new compositions.

Russell spent 20 summers conducting and teaching at the Interlochen Arts Camp. In 2004, he led the World Youth Symphony for the 18th 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 directed the Missouri All-State Orchestra.

Prior to coming to the Valley of the Sun, 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, Fla., in addition to serving as director of music education for the city's spectacular new Philharmonic Center for the Arts.

A Danforth Foundation Fellow, 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. 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 vice chair of the national Youth Competition and Training Committee.

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



**Patrick Schulz** is an adjunct faculty member at Arizona State University West and Paradise Valley Community College teaching courses in rock music and culture, music theory, and music appreciation. He is also pursuing a D.M.A. in composition at Arizona State University where he has been a graduate teaching assistant in the theory area and president of the Contemporary Music Society. Schulz earned his M.M. in composition from the University of Nebraska – Lincoln and his bachelor degree in composition and euphonium performance from the University of Wisconsin – Madison. His compositions are published by

*Tuba-Euphonium Press, Encore Music Publishers, and TubaQuartet.com*. Schulz is also a founding member of the *Sotto Voce Quartet* ([www.tubaquartet.com](http://www.tubaquartet.com)), which has two recordings on Summit Records (*Consequences* and *Viva Voce! The Quartets of John Stevens*). The quartet members are Besson Performing Artists, sponsored by The Music Group Inc.



A native of Chicago, **Jennifer Crane-Waleczek** began piano lessons at the age of 9. She earned her Bachelor of Music degree in piano performance from Northwestern University, where she studied with David Kaiserman. Upon graduation, she attended the International Bösendorfer Piano Festival in Vienna where she studied with Krassimira Jordan. She then studied in Prague and holds a Performance Certificate from the Prague Conservatoire, Czech Republic. While in Prague, Crane-Waleczek studied piano with Milan Langer and composition with Milan Jíra.

She has performed in Vienna, Prague and the Phoenix and Chicago areas, winning top prizes in the NSMTA (Chicago) and Judson competitions and being awarded the Laura M. Winkleman Fund Award and the Corinne Frada Pick Piano Award. Her string trio "Two Reflections" and a set of songs have been performed in Prague and Chicago as well.

During her undergraduate years, Crane-Waleczek developed a keen interest in new music and composition and joined Northwestern's Contemporary Music Ensemble. Her performance of Henry Cowell's works was featured in the critic's choice of the *Chicago Reader*. She was also the music director for NU's "Experimental Week" – a diverse showcase of works crossing many genres.

Crane-Waleczek, a student of Robert Hamilton, is an ASU scholarship recipient pursuing a degree in piano performance and pedagogy. She is a member of the Arizona Contemporary Music Ensemble and a class piano teaching assistant.



**Alexis Davis**, mezzo-soprano, earned a bachelor's degree from the Esther Boyer College of Music at Temple University in Philadelphia, and a master's degree from the Katherine K. Herberger College of Fine Arts at Arizona State University. At ASU, she has taken advantage of opportunities to study and gain experience in the areas of early music performance, vocal pedagogy, and costuming for the Lyric Opera Theatre. She is continuing her studies in pursuit of a Doctor of Musical Arts

degree in vocal performance, and is a voice student of Judy May. Davis is performing for a second season with both the Phoenix Bach Choir and the Chorus of Arizona Opera. She has appeared in a number of operas and as a featured soloist with Baroque ensembles at ASU, in addition to being a frequent recitalist. Davis also currently serves as an adjunct faculty member at Chandler-Gilbert Community College, teaching voice and music history. She maintains a private music studio in the East Valley, teaching voice and elementary strings.

## University Symphony Orchestra

Timothy Russell, conductor

### Violin I

Eva Liebhaber\*\*  
Liana Austin  
Shumin Lin  
Xian Meng  
Robert Dunger  
Shanna Swaringen  
Lydia Mittelman  
Jenwei Yu  
Megan Kemp  
Chun-Chih Chen  
Xi Wang  
Aeryn Burley  
Ellen Tollefson  
Heide Hille  
Amy Cote  
Britanie Hall  
Jamie Forseth  
Sarah Bowlin

### Violin II

Matthew Fritz\*  
Melissa Nino  
Steven Crichtlow  
Crystal Blakley  
Lauren Rausch  
Bonnie Teplik  
Patricia Cole  
Chrystal Smothers  
K. Brandon Ironside  
Taylor Morris  
Amy Anderson  
Lindsay Parker  
Danica Terzie  
Melyssa Ostler  
Crystal Gheen  
Gina Dyches  
Heather Gill  
Kaelie Retts

### Viola

Matthew Gordon\*  
Willinda M. Watkins  
Steven Heitlinger  
Michi Aceret  
Ryan Berkseth  
J.J. Johnson  
Louis Privitera, Jr.  
Alexander Vittal  
Jackie Son

### Cello

Nick Alvarez\*  
Matt Ryan-Kelzenberg  
Erin Richardson  
Brian Ashton  
Michelle Morales  
Annemarie Smith  
Jennifer Hartman  
Ajay Patel  
Derek Stein  
Hope Shepherd  
Jenna Dalbey  
Stefanie Schatz

### Bass

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

### Flute #

Elany Mejia Lynch  
Angela Rich  
Katie Lindeman

### Piccolo

Katie Lindeman^  
Angela Rich^

### Oboe

Rebecca Jolly^  
Ashley Reid^  
Rachel Cullers  
Holly Swartz

### English Horn

Ashley Reid^  
Holly Swartz^

### Clarinet #

Natalie Pascale  
Wesley Ferreira  
Sarah Brown  
Sean Lucius

### Eb Clarinet

Wesley Ferreira

### Bass Clarinet

Wesley Ferreira^  
Sarah Brown^

### Tenor Sax

Michelle Fisco

### Bassoon

Benjamin Yingst\*  
Ian Newton  
Ashley Haney

### Contra Bassoon

Ian Newton

### Horn

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

### Trumpet

Ryan Lehr^  
Eric Baker^  
Jennifer Stirling  
Fletcher

### Trombone

Jeff Hanel\*  
Hilario Triana

### Bass Trombone

Matt Lennex

### Tuba

William Russell

### Harp

Kathryn Black\*  
Ingrid Lincoln

### Timpani

Chris Cameron

### Percussion

Ellen Simon^  
Matthew Holm^  
Joe Goglia  
Chris Cameron  
Josh Carro  
Michael Crisafulli  
Pat Fanning

\*\* Concertmaster

\* Principal

^ Co-principals

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

### Orchestra Assistants

Kayoko Dan  
Daniel O'Bryant

### Orchestra Librarians

Kayoko Dan  
Jacob Harrison

### Orchestra Manager

Chris Niileksela

## Arizona State University Choral Union

David Schildkret, conductor

### Soprano

Gloria Ahlberg  
Ginny Andrews  
Karen Renwick Annis  
Paula Barr  
Lauren Bass  
Jeannie Chang  
Karen Hendricks Crawford  
Lila Deidiker  
Elena Eleftheriadou  
Shelly Gorr  
Barbara Gould  
Krista Hetsler  
Dellamae Jennison  
Leslie Jhung  
Crysta Johnson  
Ella Johnson  
Garinee Jording  
Amanda Keim  
Pat Kenady  
Hyun Jung Kim  
Colleen Krause  
Allyson Lorens  
Alissa McCarthy  
Linda McCormick  
Michaline Olijnyk  
Gaydon Peck  
Mary Price  
Shari Samuelson-Wesely  
Linda Shell  
Jean J. Steele  
Erika Taillole  
Kristen Thomasson  
Doris Tyldesley  
Eleanore Wardlaw  
Kasiah Weeks  
Kris Weeks  
Pat Whitehurst  
Rebecca Woolf

### Alto

Sara Binette  
Marilyn Brafford  
Angela Brower  
Alice Buseck  
Barbara Daniel  
Diane DeLello  
Arlys Eaton  
Lisa Ehlers  
Susan Fuhrer  
Gini Gregg  
Carolyn Holden  
Dorothy M. Johnsen  
Ellen Kaufmann  
Carol Lathom  
Jennifer Lee  
Jane Little  
Susan Miles  
Jennifer Mitchell  
Katie Mogerman  
Sherin Moustafa  
Muriel Osder  
Irene Pappas  
Holly Perry  
Glenda Rauscher  
Diane Renne  
Lu Sanford  
Pat Stamper  
Pat Vest  
Judy Waltz  
Diana Wenner

### Tenor

Mary Adams  
Brent Gardner  
Richard S. Haines  
Melanie Henrichs  
Mike Kaiser  
Jeong Kim  
Zane Knudtson  
Vincent Lane  
Larry Lathom  
Brandon McBain  
Edson Melendez  
Robert E. Moodie  
Bernard Van Emden  
Phil VanderMeer  
Dick Watt  
Donald E. Weaver

### Bass

Andy Bade  
Michael Chang  
Will Clark  
William A. Coghlan  
David F. Doeller  
Edward Flora  
David Hale  
Allen Holloway  
Norman Jensen  
Robert J. Johnsen  
Jeffrey Jones  
Thomas Koontz  
Richard Larsen  
Patrick McCormick  
Tim Moe  
Charles Newton  
Don Pender  
Warren Riggers  
Dan Ryan  
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Bernard Van Emden  
Phil VanderMeer  
Dick Watt  
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Edward Flora  
David Hale  
Allen Holloway  
Norman Jensen  
Robert J. Johnsen  
Jeffrey Jones  
Thomas Koontz  
Richard Larsen  
Patrick McCormick  
Tim Moe  
Charles Newton  
Don Pender  
Warren Riggers  
Dan Ryan  
Dan Sagramoso  
Mark Sims  
Roger Tipping

### Assistant Conductor

Andy Bade

### Rehearsal Accompanist

Norman Jensen

## Arizona State University Choir

Gregory Gentry, conductor

### Soprano I

Lauren Bass  
Amanda Estes  
Cariño Haro  
Katherine Kirby  
Lynda Nolan Kidman  
Melissa Kuproski  
Jung Eun Lee  
Sun Joo Lee  
Karina Scott  
Lauren Winston

### Soprano II

Jennifer Allen  
Rachel Avery  
Lisa Bulloch  
Shelly Gorr  
Nancy Heath  
Michelle Hoxie  
Beth Lokken  
Erin Robertson  
Amanda Thorns  
Rebecca Woolf  
Julianne Wright

### Alto I

Tara Anderson  
Angela Brower  
Megan Christensen  
Justine Farenga  
Adriane Gheen  
Nancy Heath  
Lauren Hengl  
Amber Nordvik  
Sara Selim

### Alto II

Laura Carlson  
Heidi Humpherys  
Jennifer Kidman  
Danielle Krison  
Katie Mogerma  
Sherin Moustafa  
Rebecca Roberts  
Lacy Sauter  
Barbara Storch

### Tenor I

Greg Amerind  
Tim Glemser  
Josh Kneisel  
Kenny Miller  
Max Miller

### Tenor II

Chris R. Chavez  
Michael Lottes  
Brandon McBain  
Kelly Nam  
Adam Pinkerton  
Jason Shoemaker

### Bass I

Elvin Dioquino  
Ryan Howell  
John Li  
Dan Ryan  
Roger Tipping II  
Jan Williams

### Bass II

Elliot Hills  
Jonathan Lueng  
Cody Matz  
Sean Pate  
Josh Richman  
Robert Wright

### Assistant Conductor

Laura Baldasano

### Rehearsal Accompanist

Chai-I Chen

## Arizona State University Concert Choir

David Schildkret, conductor

### Soprano

Dawn Graham  
Laura Inman  
Jee Hyun Kim  
San-ha Lee  
Courtney Sherman  
Andrea Squires  
Julianne Wright

### Alto

Tara Anderson  
Laura Baldasano  
Sara Binette  
Cora Blouch  
Jennifer Kidman  
Joanne Martens  
Yen-Yu Shih  
Chelsea Smith

### Tenor

Cameron Becker  
Erik Gustafson  
Kenny Miller  
Max Miller  
Stephen Schank

### Bass

Andy Bade  
Sean Campbell  
Ryan Derrick Garrison  
John Miller  
Kenneth Owen  
Jan Williams  
Robert Wright

### Assistant Conductor

Andy Bade

### Rehearsal Accompanist

Christi Leman

## 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 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 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 is committed 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, titled *Lilacs* and available on the Summit label.

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

## ASU Choral Program

The Arizona State University Choirs in the Herberger College of Fine Arts School of Music promote members' growth as creative, dynamic musicians through polished performances of outstanding repertory in a positive, professional atmosphere. The ensembles provide singers with outstanding opportunities to apply their knowledge of voice, music history, and music theory to create a compelling musical experience for the listener and performer.

The range of ensembles offers each member—from the aspiring music professional to the general student or community member who loves singing—a group working at a level appropriate to that singer's individual development. All groups strive for the highest level of achievement, both in rehearsals and in performance, combining a musically intelligent approach with an understanding of free, healthy singing.

Through the variety of its ensembles, the ASU Choral Program provides both the singers and the ASU community the opportunity to experience first-hand the great repertory for vocal ensemble, from intimate a cappella pieces for just a few voices, to the grand works for large chorus and orchestra.

For more information about the ASU choral program, please visit

<http://music.asu.edu/performance/ensembles.html>.

All ASU Choirs welcome new members in the fall. Community members are especially encouraged to join the ASU Choral Union. Call 480-965-3879 for information on auditions, or contact the director, David Schildkret, via email at [\*\*David.Schildkret@asu.edu\*\*](mailto:David.Schildkret@asu.edu).