



University Symphony Orchestra  
ASU Chamber Singers  
ASU Choral Union  
ASU Symphonic Chorale

## Mendelssohn's Elijah

Carole FitzPatrick, soprano  
Judy May, mezzo-soprano  
Randall Black, tenor  
Robert Barefield, baritone  
David Schildkret, conductor

School of Music  
Herberger College of The Arts  
Arizona State University

Thursday, April 30, 2009  
7:30 p.m.  
ASU Gammage

# MUSIC

 Herberger College  
of the Arts

ARIZONA STATE UNIVERSITY

## Program

Elijah, opus 70.....Felix Mendelssohn Bartholdy  
(1809 -1847)

Robert Barefield (Elijah)  
Randall Black (Obadiah, Ahab)  
Judy May (An Angel, The Queen)  
Carole FitzPatrick (The Widow, The Youth, An Angel)

Allison Stanford, *soprano*  
Anna Nadasky, *mezzo-soprano*  
Joel Wolcott, *tenor*  
Ryan Downey, Dong Kyu Oh, *bass*

### Part I

Introduction: As God the Lord of Israel liveth (Elijah)  
Overture  
Help, Lord! (Chorus)  
Lord! bow thine ear to our prayer! (Soprano, Alto, Chorus)  
Ye people, rend your hearts (Obadiah)  
If with all your hearts (Obadiah)  
Yet doth the Lord see it not (Chorus)  
Elijah! get thee hence (Angel)  
For He shall give His angels charge over thee (Double Quartet)  
What have I to do with thee (Widow, Elijah)  
Blessed are the men who fear Him (Chorus)  
As God the Lord of Sabaoth liveth (Elijah, Ahab, Chorus)  
Baal, we cry to thee (Chorus)  
Call him louder, for he is a god! (Elijah, Chorus)  
Call him louder! He heareth not! (Elijah, Chorus)  
Lord God of Abraham, Isaac, and Israel (Elijah)  
Cast thy burden upon the Lord (Quartet)  
O Thou, who maketh Thine angels spirits (Elijah, Chorus)  
Is not his word like a fire (Elijah)  
Woe unto them who forsake Him! (Alto)  
O man of God, help thy people! (Obadiah, Elijah, Chorus, Youth)  
Thanks be to God (Chorus)

### Intermission

### Part II

Hear ye, Israel (Soprano)  
Be not afraid, saith God the Lord (Chorus)  
The Lord hath exalted thee (Elijah, Queen, Chorus)  
Woe to him! He shall perish (Chorus)  
Man of God, now let my words (Obadiah, Elijah)  
It is enough (Elijah)  
See, now he sleepeth (Tenor)  
Lift thine eyes (Trio)  
He, watching over Israel (Chorus)  
Arise, Elijah, for thou hast a long journey (Angel, Elijah)  
O rest in the Lord (Angel)  
He that shall endure to the end (Chorus)  
Night falleth round me, O Lord! (Elijah, Angel)  
Behold, God the Lord passed by (Chorus)  
Above him stood the Seraphim (alto)  
Holy, holy, holy (Treble Quartet, Chorus)  
Go, return upon thy way! (Chorus, Elijah)  
For the mountains shall depart (Elijah)  
Then did Elijah the prophet break forth (Chorus)  
Then shall the righteous shine forth (Tenor)  
Behold, God hath sent Elijah (Soprano)  
But the Lord, from the north hath raised one (Chorus)  
O come every one that thirsteth (Quartet)  
And then shall your light break forth (Chorus)

**Tonight's program culminates ASU's celebration of the 200th anniversary of the birth of Felix Mendelssohn Bartholdy.**

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

## Program Note

Mendelssohn's *Elijah* was long in the making. After the success of *Saint Paul* in 1836, Mendelssohn began to contemplate the subject for another oratorio and thought that one on the life of the biblical prophet Elijah might be suitable. After many difficulties in securing a workable libretto, however, he let the project rest.

When he was invited to conduct a new work in Birmingham, England, for the 1846 season, Mendelssohn returned to the idea of *Elijah*. As he completed the score, he worked closely with William Bartholomew, who translated Mendelssohn's German libretto (prepared with some help from Julius Schubring—the librettist for *Saint Paul*—and others) into English. Mendelssohn conducted the premiere of the work in Birmingham in August of 1846. It was immediately hailed as a masterpiece and has been a staple of the repertory ever since. For a second set of performances about a year later, Mendelssohn made some major revisions to the work, and this is the version we perform tonight.

With any piece as much beloved and performed as *Elijah*, traditions accumulate over time. For example, several movements originally intended by Mendelssohn to be sung by groups of soloists are now typically performed by the choir. These include the double quartet ("For He shall give His angels charge over thee") and the chorale ("Cast thy burden upon the Lord") in Part I and the treble trio in Part II ("Lift thine eyes"). We are following Mendelssohn's practice and assigning these to soloists. In addition, the distribution of the solo roles follows closely what Mendelssohn did in the two productions he directed. We have assigned the role of the Youth to the principal soprano, just as Mendelssohn did.

The addition of projected text and images uses current technology to accomplish long-standing goals. Nineteenth-century audiences would have had "word books" giving the entire text, complete with biblical citations and labels identifying the characters speaking. This would help to distinguish Obadiah from Ahab, for example, even though they were performed by the same singer. The images, too, have a Mendelssohnian precedent. When he conducted Handel's *Israel in Egypt* for Crown Prince Friedrich Wilhelm of Prussia on October 22, 1833, the presentation included *tableaux vivants* organized by some of the leading artists of the day. These "living scenes" would have featured actors dressed in costumes posing to resemble famous paintings. In this case, they probably created new poses that illustrated the events of the story. In our presentation, we hope that the images so expertly collected by the Phoenix Art Museum Education Department enhance and emphasize Mendelssohn's already vivid musical story-telling.

—David Schildkret

## Synopsis

Elijah, a 9<sup>th</sup>-century BCE prophet, foretells a great drought to punish the people of Israel for turning away from Jehovah to worship Baal (the pagan god whose chief follower is Queen Jezebel). As the drought deepens, the people mourn their misery. Obadiah, Elijah's faithful friend, introduces the central theme of the work: he reminds them to return to God and emphasizes that trust in God is essential in times of distress, but the people angrily reject his entreaties. Elijah must leave Israel, so he first goes to Cherith, a brook where he is fed by ravens. When this stream dries up because of the drought, he moves on to the pagan city of Zarephath. There he raises a widow's child from the dead, thus converting her to the worship of Jehovah. As the scene ends, the central theme is again reiterated: blessed are those who fear God.

After three years have passed, Elijah returns to King Ahab's court, where he challenges the Baal priests to a duel of sorts: two altars will be set up, each with a bull on it. Whichever god—Baal or Jehovah—ignites the sacrifice with divine fire will be the true God. The Baal priests pray three times with increasing fervor as Elijah taunts them. Finally, he steps forward, sings a gentle prayer, and his sacrifice ignites. The Israelites fall on their faces before the Lord. Elijah first calls for revenge on the Baal priests, then prays for the drought to break. Part I ends as the rains rush down and the people sing a song of thanksgiving.

Part II begins with a prelude—a soprano solo and chorus that again underscore the work's main theme. Elijah returns to the court to condemn Ahab once more, then sweeps out. Jezebel, the Queen, is angered by this and incites the people to murder Elijah. Obadiah urges Elijah to flee, but Elijah despairs. Angels comfort him, but he is still in anguish. Finally, he goes to Mount Horeb (another name for Mount Sinai, where Moses received the Ten Commandments) and there has a vision of God as a still, small voice and then sees the heavenly throne. Rejuvenated, Elijah departs in ecstasy. The choir then tells of his assumption into heaven in a fiery chariot. The concluding section of the work celebrates Elijah's role as herald of the Messiah and promises redemption for the righteous.

## Biographies

Baritone **Robert Barefield** has performed as soloist with organizations throughout the United States and abroad, including the New Orleans Opera, the Arizona Opera, the Mississippi Symphony, the Evansville Philharmonic, the South Texas Symphony, the Ohio Light Opera and the Dorian Opera Theatre. A faculty member with *Operafestival di Roma* in Italy, Barefield has performed the role of Danilo in *Die Lustige Witwe* with the company as well as the title role in Mozart's *Don Giovanni*. Additional 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*. In 2008, he portrayed Bishop Zumarraga in the world premiere of James DeMars' opera *Guadalupe – Our Lady of the Roses*. These performances were released as a CD by Canyon Records.

As an oratorio soloist, Barefield performances have included *Carmina Burana*, the Fauré *Requiem*, *The Sea Symphony* and *Dona Nobis Pacem* of Vaughan Williams and Handel's *Messiah*. An accomplished recitalist, Robert Barefield's wide-ranging repertoire has encompassed Schubert's *Die Schöne Müllerin*, Vaughan Williams' *Songs of Travel* and Poulenc's *Métamorphoses*. His European recital performances have included venues in Austria and Spain. He has given premiere performances of works by Simon Sargon, Lowell Liebermann, Robert Maggio and David Conte. For many years, he was on the opera faculty at the Fairbanks Summer Arts Festival in Alaska. He has presented masterclasses throughout the United States and with students at the Vienna Conservatory in Austria and has served as adjudicator and panelist for regional and national conferences and vocal competitions. Barefield's articles on voice-related topics have appeared in *The Journal of Singing*, *The American Music Teacher* and *The Music Educators Journal*.

He joined the voice faculty at Arizona State University in the fall of 2003, having previously served on voice faculties at West Chester University, Southern Methodist University and the University of Mississippi. He received the Doctor of Musical Arts degree from the Cincinnati College-Conservatory of Music, where he was a Corbett Opera Scholar. His voice students are active as performers and educators throughout the country.

Tenor **Randall Black** has won critical acclaim with orchestras and opera companies throughout the United States for his portrayals of roles and repertoire ranging from Monteverdi and Bach to Henze and Eaton. Highly respected for his mastery in all musical styles, Mr. Black specializes in Baroque and twentieth-century repertoire.

Mr. Black made his professional opera debut with Opera Memphis as Ralph Rakestraw in *H. M. S. Pinafore* and later that season created the role of the First Soldier in the American Premiere of Henze's *We Come to the River* with the Santa Fe Opera. Other world premieres include "Orestes" in John Eaton's *The Cry of Clytemnestra*, "Dan" in David Ott's *Lucinda Hero* and "Choragos" in Dinos Constantinides' *Antigone*.

Mr. Black is in great demand as an oratorio singer, having performed with the Evansville (IN) and Lexington (KY) Philharmonies and the Richmond (VA), North Carolina, Indianapolis (IN), and Atlanta Symphonies. A frequent soloist in the works of Bach, he has been featured with the Bach societies of Dayton (OH), Louisville (KY), St. Louis (MO), Rochester (NY), and Miami (FL), Christ Church Cathedral of Indianapolis and as a fellow with the Bach Aria Festival in Stony Brook, NY.

Recent accomplishments include a solo concert at St. Martin-in-the-Fields Church in London, England; a concert appearance in St. Nicholas Church in Prague, Czech Republic; the release of his first compact disc, *An American Son: The Vocal Works of Joseph Baber, Vol. I*; the role of the Evangelist in the American premiere of the 1769 version of CPE Bach's *St. Matthew Passion*; the role of the Evangelist in the world premiere of William Averitt's *St.* In fall of 2006, Dr. Black released a CD of traditional sacred works, *Then Sings My Soul*, with pianist Marie Taylor.

Dr. Black earned the Bachelor of Music degree from Southern Illinois University and Master's and Doctoral Degrees from Indiana University. He teaches at Murray State University in Murray, Kentucky.

## Biographies

**Carole FitzPatrick**, soprano and Assistant Professor of Voice at Arizona State University, sang opera full-time in Germany for 17 years, before accepting her position at ASU in 2005. Her wide range of repertoire encompasses everything from Bach to Stravinsky, Verdi and Wagner, in both the opera and oratorio/concert arenas. She can be heard on two commercially released recordings: the opera "Guadalupe, Our Lady of the Roses," by James DeMars, and on her upcoming duct CD with colleagues Robert Barefield and Eckart Sellheim, "Two Plus One."

**Judy May**, mezzo-soprano, is a winner of the Mu Phi Epsilon International Competition. She has performed recitals extensively both in the US and abroad. In addition to her appearance at Carnegie Hall with the Manhattan Philharmonic, she has been featured with the Phoenix Symphony, Sapporo Symphony (Japan), Central Wisconsin Symphony, the Aspen Chamber Symphony with Luciano Berio conducting and at the Grand Teton Music Festival. A versatile interpreter of modern music, she has several world premieres to her credit, including *Spiral II* by Chinery Ung in Japan and *Dream Sequence* by Arthur Weisberg. Professor May performed songs by John Duke with Mr. Duke at the piano. Her radio performances include "The Listening Room" on WQXR in New York and Wisconsin Public Radio's "Live from the Elvehem."

Before her appointment in 1986 to the voice faculty at Arizona State University, Professor May was on the faculties of Westminster Choir College, the University of Wisconsin/Stevens Point and the University of Southern Mississippi. She has served on the faculty of the American Institute of Musical Studies in Graz, Austria. Judy May holds degrees from the University of Illinois and The Juilliard School.

**David Schildkret** joined the faculty of the Herberger College School of Music at Arizona State University as Professor of Music in 2002. Schildkret holds the Doctor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music, where his primary teachers were Robert Porco and George Buelow. He earned the Bachelor of Arts in Music degree from Rutgers University, where he studied with David Drinkwater and F. Austin Walter.

In addition to teaching at ASU, he is the Music Director of the Mount Desert Summer Choral in Bar Harbor, Maine, and is Director of Music at Scottsdale United Methodist Church. He is the Founding Editor of *The Choral Scholar*, the online journal of the National Collegiate Choral Organization (NCCO) and is the NCCO board member for Arizona. He is active in the American Choral Directors Association (ACDA) and serves as the Repertory and Standards Chair for Four-Year Colleges and Universities in Arizona ACDA.

His conducting experience includes eight seasons as music director of the Finger Lakes Symphony Orchestra in Geneva, New York, numerous appearances as guest conductor with regional choirs at all levels, and appearances with various small orchestras and ensembles.

He has organized several festivals at Arizona State University, including "Bernstein, Bloch, and Music of the Jewish Tradition" in 2007, last year's Handel Festival, and this year's celebration of the 200<sup>th</sup> anniversary of the birth of Felix Mendelssohn.

**Allison Stanfurd**, soprano, is an ASU doctoral student in vocal performance studying with Robert Barefield.

**Anna Nadasky**, mezzo-soprano, is a master's student in vocal performance at ASU. She studies with Judy May.

**Joel Wolcott**, tenor, is an ASU master's student in vocal performance. He is a student of David Britton.

**Ryan Downey**, bass, is a senior vocal performance major at ASU. He studies with Robert Barefield.

**Dong Kyu Oh**, bass, is completing a master's degree in vocal performance at ASU. His teacher is Jerry Doan.

## Biographies

**Timothy Russell** is in his 16<sup>th</sup> year as a Professor of Music and Director of Orchestras at Arizona State University. In addition, he directs the School's graduate orchestral conducting program. Dr. Russell is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio. He was the recipient of the 2006 Ohioana Pegasus Award, which recognizes outstanding contributions in the arts and humanities.

Russell is a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions with Ballet Arizona each season. The conductor/producer of twenty-seven 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. Russell has conducted the world premiere performances of over one hundred new compositions.

**Gregory Gentry** (D.M.A., M.M. University of Missouri-Kansas City Conservatory of Music) conducts ASU's Symphonic Chorale and is the newly appointed Director of Choral Performance at the School of Music. This season marked Gentry's Phoenix Symphony conducting debut with Stravinsky's *Symphony of Psalms*. About to begin his 4th season as Chorus Master for the Phoenix Symphony, Gentry has collaboratively arranged for the ASU Symphonic Chorale to perform with the Phoenix Symphony on John Adams's *On the Transmigration of the Souls* in September. Over the next year, Gentry will conduct Colorado All-State Choir, make his third appearance conducting at Carnegie Hall, and will have published his edition (from the 'Moscow' Baroque) of Vasilii Titov's "Dies Khristos" with *Musica Russica*. Gentry is President Elect Designate for the Arizona American Choral Directors Association, and founding director of Southwest *Liederkrantz*.

### About Phoenix Art Museum

Phoenix Art Museum is the Southwest's premier destination for world-class visual arts. Visitors are immersed in culture while viewing popular exhibitions featuring artists such as Rembrandt, Norman Rockwell, Annie Leibowitz and Claude Monet. Since 1959, the 203,000-square-foot Museum, designed by New York architects Tod Williams/Billie Tsien & Associates, has been the home of an outstanding collection of more than 18,000 works of American, Asian, European, Latin American, Western American, modern and contemporary art, and fashion design. As Arizona's cultural hub for nearly 50 years, the Museum presents festivals, live performances, independent art films and educational programs for people of all ages that both enlighten and entertain.

### About the Education Division

Education is the primary mission of Phoenix Art Museum. The Education Division supports lifelong learning through activities and mechanisms that cause and facilitate meaningful interaction between people and art.

Pre-arranged group tours for schools, colleges and civic groups are led by volunteer docents. Docents also provide daily tours for the general public of both the Museum's collection and special exhibitions, and take customized slide talks into the classroom or adult senior centers.

The Museum offers a four-week program, *Art Masterpiece*, for parents who are committed to bringing art into their child's school. *Art Masterpiece* supplements or may fully provide art education in many Valley school districts.

In addition, Phoenix Art Museum encourages informal learning through: gallery didactics, guides, reading areas and audioguide; an ongoing program of informal gallery talks, docent tours, lectures, films, concerts, demonstrations and workshops for adults; PhxArtKids Gallery. PhxArtKids.org, monthly PhxArtKids Days and KidPacks for families and children; and under 21, monthly programs for the "over 12, under 21" set

Finally, the Lemon Art Research Library is a non-circulating research library with collection strengths that reflect those of the Museum's art collection. With more than 40,000 books, periodicals, artist files and more, the Library serves as an important resource for the community and state as the largest specialized fine arts library in the region. The public is invited to use the resources of the Art Research Library, free of charge, during public hours.

## ASU Chamber Singers

David Schildkret, *conductor*  
Carric Smolnik, *assistant conductor*  
Dallas Heaton, *rehearsal accompanist*

### Soprano

Andrea Lopez  
Bora Na  
Martha O'Hara  
Anne-Kathryn Olsen  
Rachel Policar  
Sarah Smith  
Allison Stanford  
Cassie Wamboldt

### Alto

Jennifer Allen  
Kristen Briggs  
Celena Cox  
Lyn Curry  
Alyson Friesen  
Jennifer Garrett  
Anna Nadasky  
Zayra Velazquez  
Melissa Walker

### Tenor

Gregory Amerind  
Robert Kemp  
Christopher Meade  
Edson Melendez  
Paul Nicosia  
Ryan Olsen  
Ramzy Saba  
Jonathan Weyant  
Joel Wolcott

### Bass

Andrew Briggs  
In Hwan (Sam) Choi  
Michael Dezort  
Ryan Downey  
Joshua Hillmann  
Dong Kyu Oh  
Matthew Montana  
Carric Smolnik  
Matthew Strader

## ASU Symphonic Chorale

Gregory Gentry, *conductor*  
Jeremy Peterman, *rehearsal accompanist*

### Soprano

Melissa Williams  
Hannah Bentley  
Rachel Policar  
Shannon Barkeley  
Lisa Bustos  
Andrea Lopez  
Alexis Long  
Rachel Hastings  
Carter Tholl  
Kim Headlee

### Alto

Christie Shumway  
Anna Nadasky  
Liz Allana Partel  
Kelly Duerr  
Kristin Briggs  
Melissa Cross  
Kathleen Ruhleder  
Alyson Friesen  
Lyn M. Curry  
Jennifer Burdick  
Celena Cox  
Alyssa Ethington  
Danica Harvey

### Tenor

Taylor Anderson  
D. Justin Carpenter  
Robert Kemp  
Jonathan Weyant  
Paul Nicosia  
Rodale Cooley  
Ryan Glover  
Ben Heifetz  
Ramzy Saba  
Travis Clement  
Royal Baysinger  
Nick Pullin  
Christopher Meade  
Benjamin Soto  
Gregory Amerind  
Eddie Maldonado

### Bass

Peter Walsworth  
Anthony Lacagnina  
Christopher Kelley  
Craig Payne  
Roberto Marin-Berdueger  
Matravia Avent  
Vassili Makavox

### Matthew Montana

Chad Clark  
Jose Sanchez  
Jakob Hansen  
Thor Mikesell  
Ryan Downey  
Ammon Opie  
Keith Voytek  
Dong Kyu Oh  
Andrew Briggs

## ASU Choral Union

David Schildkret, *conductor*

Carric Smolnik, *assistant conductor*

Norman Jenson, *rehearsal accompanist*

### Soprano

Jacklyn Adams  
Ginny Andrews  
Amanda Arnett  
Phyllis Banucci  
Angela Bevilacqua  
Elizabeth Burch  
Deborah Carpenter  
Jeannie Chang  
Diane Cole  
April Cound  
Lila Deidiker  
Marie Engle  
Kristic Eling  
Amanda Fox  
Marie Giambone  
Barbara Gould  
Rachel Hastings  
Mary-Rose Hayes  
Kim Headlee  
Elizabeth Heinrichs  
Emily Hope  
Lisa Howe  
Marissa Jacobs  
Dellamae Jennison  
Ella Johnson  
Patricia Kenady  
Jennifer Knatz  
Carolyn Larson  
Soo-Lin Lee  
Yurim Lee  
Erin Lewis  
Alissa McCarthy  
Linda McCormick  
Chelsey Miller  
Michaline Olijnyk  
Gaydon Peck  
Joanna Resh  
Haylee Reynolds  
Dorie Roepke

Amanda Rogers  
Kyeong Roh  
Julie Roman  
Janis Ryan  
Shari Samuelson-  
Wesely  
Linda Shell  
Jennifer Smolnik  
Jean Steele  
Amanda Thorns  
Eleanore Wardlaw  
Carol Webb  
Jamilyn White

### Alto

Audrey Adkisson  
Mary Jo Beeker  
Brittany Beeler  
Kathy Bernhardt  
Jennifer Burdick  
Alice Buseck  
Emmalyn Corman  
Judith Crever  
Barbara Daniel  
Arlys Eaton  
Christine Flood  
Susan Fuhrer  
Gini Gregg  
Lois Halle  
Sarah Hayford  
Brenda Hutchinson  
Sarah Larimer  
Kristin Lee  
Jane Little  
Aileen Louik  
Jackie McGarry  
Susan Miles  
Katherine Motil  
Marianne Murzyn  
Amanda Nguyen  
Muriel Osder  
Irene Pappas

Glenda Rauscher  
Nedda Reghabi  
Daine Renne  
Emily Reynolds  
Rachel Rolond  
Lu Sanford  
Christie Shumway  
Shalyn Smith  
Courtney Snyder  
Patricia Stamper  
Ashlee Stanfill  
Diana Stocker  
Clara Szymanski  
Lee Van Camp  
Judy Waltz  
Carol Webber  
Doreen Zhao  
Stefanie Duch

### Tenor

John Adams  
Taylor Anderson  
Zachary Bramble  
Richard Fawley  
Devren Freestone  
Brent Gardner  
Michael Gifford  
Richard Haines  
Melanie Heinrichs  
Mike Kaiser  
Ronald Koplitz  
Vincenc Lane  
Vassili Makavos  
Kevin McMillin  
Robert Moodie  
Roy Riequel  
Bernaro Van Emden  
Phil VanderMeer  
Dick Watt  
Carmen Peters  
Robert Johnsen  
Christopher Kelly

### Bass

William Coghlan  
Adam Dengler  
David Doeller  
Christoph Gales  
Paul Galcs  
Paul Gales Jr.  
Ryan Hill  
Allen Holloway  
Norman Jenson  
Brian John  
Nicholas Koenig  
Herman Krehbiel  
Arnold Maltz  
Christian Martin  
Thor Miksell  
Mark Sims  
Charles Newton  
Craig Payne  
Warren Riggers  
David Roman  
Dan Ryan  
Dan Sagramoso  
Robert Simington

## University Symphony Orchestra

Timothy Russell, conductor

### Violin I

Victoria Gorbich\*\*  
Tessa Gotman  
Xi Wang  
Cristinel Băcanu  
Diane Zelicman  
Vanessa R. Castillo  
Alisha Bean  
Kate Bivona  
Gina Dyche  
Junko Hayashi  
Thalia Coombs  
Verena Ochanine  
Emily Knowles  
Zo Manfredi  
Terra Warger  
Shenhui Guan

### Violin II

Jie Gan\*  
Chris Davis  
Alyssa Saint  
Ria Hodgson  
Asia Doike  
Lauren Sanders  
Rachel Garcia  
Loren Stallcop  
Rebecca Benitez  
Ansel Eklund  
Christine Anderson  
Logan Bellew  
Daley Melton  
Jessica Brooksby  
Santino Ellis-Perez  
Emily Alexander

### Viola

Kim Teachout\*  
Allyson Wuenschel  
Padua Canty  
Ilyana Orozco  
Garrett McDaniel  
Annissa Olsen  
Hee Cheong Boo  
Alexis Pillow

### Cello

Nadia Klein\*  
Amy L. Huzjak  
Vanessa Belknap  
Ruth Wenger  
Susanna Giles  
Hyon Jac Song  
Adele E. Stein  
Andrew Bukowinski  
Sahina Ahmad-Post  
Molly Rife  
Alex Mariscal  
William Braun  
Zachary Clark  
Evan Henley  
Mitchelle Kesler

### Bass

Jacy Cobalis\*  
Rossine Parucci  
Nicholas Villalobos  
T. J. Maliszewski  
Ovidiu Lucian Manolache  
Phil Suzuki  
William Bricchetto  
Patrick Cooper  
Joseph Tyksinski  
Aaron Frisbie

### Flute

Jin Hee Oh\*  
Jenna Daum

### Oboe

Emily Kupitz\*  
Megan Burton

### Clarinet

Evan Lynch\*  
Caitlin Poupard

### Bassoon

Julie Ann Link\*  
Kaitlyn Cameron

### Horn

Derek Wright\*  
Michael Neal #  
Guan-Lin Yeh  
Jordan Robert  
Andrea Barbrie

### Trumpet

Luis Araya\*  
Brittany Hendricks

### Trombone

Matthew Petterson\*  
Samuel Winston Price

### Bass Trombone

Peter Freudenberger

### Tuba

Kevin Bock

### Organ

Devon Howard

### Timpani

Tyler Stell

\*\* Concertmaster

\* Principal

# Assistant

### Orchestra Assistants

Jacob Harrison  
Catherine O'Shaughnessy  
Brian St. John

### Orchestra Librarian

Jacob Harrison

### Orchestra Office

Specialist  
Linda Bennett

## Acknowledgements

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Kristi McMillan, assistant curator  
Celina Chiarello, intern

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"Viewing Mendelssohn, Viewing Elijah."

For more information about the Mendelssohn festival and the conference  
held concurrently with the concert, see [music.asu.edu/mendelssohn](http://music.asu.edu/mendelssohn)

The program for tonight's concert and a list of the artworks shown during  
the performance are available at: <http://music.asu.edu/calendar/programs/>

EVENTS INFORMATION 480.965.TUNE (480.965.8863)  
[herbergercollege.asu.edu/calendar](http://herbergercollege.asu.edu/calendar)