

A Human Requiem

Sunday, May 4, 2003 – 2:30 p.m.

Gammage Auditorium

University Symphony Orchestra

Choral Union, Concert Choir, University Choir and Women's Chorus

Timothy Russell, conductor

and guest artists

Jayne West, soprano

Stephen Bryant, bass-baritone

Johannes Brahms
(1833 – 1897)

Ein deutsches Requiem
(A German Requiem), Opus 45

Chorus: "Selig sind, die da Leid tragen"

Chorus: "Denn alles Fleisch es ist wie Gras"

Baritone Solo and Chorus:

"Herr, lehre doch mich"

Chorus: "Wie lieblich sind deine Wohnungen"

Soprano Solo and Chorus:

"Ihr habt nun Traurigkeit"

Baritone Solo and Chorus:

"Denn wir haben hier"

Chorus: "Selig sind die Toten"

There will be no intermission.

EIN DEUTSCHES REQUIEM (A GERMAN REQUIEM),

Opus 45

Johannes Brahms

I.
Selig sind, die da Leid tragen, denn sie sollen
getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen
Samen, und kommen mit Freuden und bringen
ihre Garben.

II.
Denn alles Fleisch es ist wie Gras und alle
Herrlichkeit des Menschen wie des Grases Blumen.
Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die
Zukunft des Herrn. Siehe, ein Ackermann wartet
auf die köstliche Frucht der Erde und ist geduldig
darüber, bis er empfahe den Morgenregen und
Abendregen. Aber des Herrn Wort bleibet in
Ewigkeit.

Die Erlöseten des Herrn werden wieder kommen
und gen Zion kommen mit Jauchzen; ewige
Freude wird über ihrem Haupte sein; Freude und
Wonne Haupte werden sie ergreifen, und Schmerz
und Seufzen wird weg müssen.

III.
Herr, lehre doch mich, dass es ein Ende mit mir
haben muss, und mein Leben ein Ziel hat, und ich
davon muss. Siehe, meine Tage sind einer
Handbreit vor dir, und mein Leben ist wie nichts
vor dir.

Ach, wie gar nichts sind alle Menschen, die doch
so sicher leben. Sie gehen daher wie ein Schemen
und machen ihnen viel vergebliche Unruhe, sie
sammeln und wissen nicht, wer es kriegen wird.
Nun, Herr, was soll ich mich trösten? Ich hoffe auf
dich.

Der Gerechten Seelen sind in Gottes Hand, und
keine Qual rühret sie an.

I.
Blessed are they that mourn, for they shall be
comforted. (Matthew 5:4)

They that sow in tears shall reap in joy. He that
goeth forth and weepeth, bearing precious seed,
shall doubtless come again with rejoicing, bringing
his sheaves with him. (Psalms 126:5-6)

II.
For all flesh is as the grass, and all the glory of man
is as the flower of grass. The grass withereth, and
the flower thereof falleth away. (I Peter 1:24)

Be patient, therefore, brethren, unto the coming of
the Lord. Behold the husbandman waiteth for the
precious fruit of the earth, and hath long patience
for it, until he receive the early and the latter rain.
(James 5:7-8) But the word of the Lord endureth
forever. (I Peter 1:25)

And the ransomed of the Lord shall return, and
come to Zion with songs and everlasting joy upon
their heads: they shall obtain joy and gladness, and
sorrow and sighing shall flee away. (Isaiah 35:10)

III.
Lord, make me to know mine end, the measure of
my days on earth, what it is; that I may know how
frail I am. Surely, all my days here are as an
handbreadth to Thee, and my lifetime is as naught
to Thee. Verily, mankind walketh in a vain show,
and their best state is vanity.

Man passeth away like a shadow, he is disquieted
in vain, he heapeth up riches, and cannot tell who
shall gather them.

Now, Lord, O, what do I wait for? My hope is in
Thee. (Psalms 39:4-7)

But the righteous souls are in the hand of God,
nor pain, nor grief shall nigh them come.
(Wisdom of Solomon, Apocrypha)

IV.

Wie lieblich sind deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich nach den
Vorhöfen des Herrn; mein Leib und Seele freuen
sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen, die
loben dich immerdar.

V.

Ihr habt nun Traurigkeit, aber ich will euch wieder
sehen und euer Herz soll sich freuen, und euer
Freude soll niemand von euch
nehmen.

Sehet mich an:

Ich habe eine kleine Zeit
Mühe und Arbeit gehabt
und habe grossen Trost funden.
Ich will euch trösten,
Wie einen seine Mutter trösten.

VI.

Denn wir haben hie keine bleibende Statt, sondern
die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:

Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden; und dasselbige plötzlich, in einem
Augenblick, zu der Zeit der letzten Posaune.

Denn es wird die Posaune schallen, und die Toten
werden auferstehen unverweslich, und wir werden
verwandelt werden.

Dann wird erfüllet werden
das Wort, das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft, denn du hast alle Dinge
geschaffen, und durch deinen Willen haben sie das
Wesen und sind geschaffen.

VII.

Selig sind die Toten, die in dem Herrn sterben,
von nun an. Ja, der Geist spricht, dass sie ruhen
von ihrer Arbeit; denn ihre Werke folgen ihnen
nach.

IV.

How lovely is Thy dwelling place,
O Lord of Hosts!
For my soul, it longeth, yea fainteth for the courts
of the Lord; my soul and body crieth out, yea, for
the living God. O blest are they that dwell within
Thy house; they praise Thy name evermore!
(Psalm 84: 1, 2, 4)

V.

Ye now are sorrowful, howbeit ye shall again
behold me, and your heart shall be joyful, and
your joy no man taketh from you.
(John 16:22)

Look upon me; ye know that for a little time labor
and sorrow were mine, but at the last I have
comfort. (Ecclesiasticus 51:35, Apocrypha)
Yea, I will comfort you, as one whom his own
mother comforteth. (Isaiah 66:13)

VI.

Here on earth have we no continuing place,
howbeit, we seek one to come. (Hebrews 13:14)

Lo, I unfold unto you a mystery. We shall not all
sleep, but we shall all be changed in a moment, in
a twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be
raised incorruptible, and all we shall be changed.

Then, what of old was written, the same shall be
brought to pass. For death shall be swallowed in
victory! Death, O where is thy sting? Grave, where
is thy victory? (I Corinthians 15: 51-55)

Worthy art Thou to be praised, Lord of honor and
might, for thou hast earth and heaven created, and
for Thy good pleasure all things have their being,
and were created. (Revelation 4:11)

VII.

Blessed are the dead which die in the Lord from
henceforth. Sayeth the spirit, that they rest from
their labors, and that their works follow after
them.
(Revelation 14:13)

NOTES ON THE PROGRAM

The key to Brahms's *Ein deutsches Requiem* (*A German Requiem*) may well lie in a statement the composer made to Karl Reinthaler, who conducted the premiere of the complete work at Bremen on April 10, 1868:

“...I will confess that I should gladly have left out the ‘German’ [in the title] and substituted ‘human.’”

Brahms's composition, a memorial not of any one death but of all deaths, is indeed a work of consolation and promise that transcends dogma to address all humanity.

Brahms worked on the *Requiem* intermittently over a period of some fourteen years. The earliest material – the opening of the second movement – dates from 1854, when it was sketched as part of an aborted symphony in D minor. The last music was the fifth movement, composed in June of 1868, after the first performance. Several pivotal events in the composer's life seem to have provided the impetus for the work: in 1854, Robert Schumann, Brahms's close friend, mentor, and enthusiastic supporter, attempted suicide; Schumann died in an asylum in 1856; Brahms's beloved stepmother died in 1865. At each of these times, Brahms did some significant work on the *Requiem*. The title itself may have been inspired by Schumann, who contemplated writing a work by the same name. Despite its superficial connection to these events, however, the *German Requiem* remains a meditation on death and redemption, rather than a memorial either to Schumann or to Brahms's stepmother.

Musically, the work reflects its composer's eclectic nature. There are influences of Beethoven (including quotations from the *Missa Solemnis* and the Ninth Symphony), Cherubini (whose *Requiem* in C minor omits violins in the first movement), J.S. Bach, and even the motets of such Renaissance composers as Palestrina. Listening to the work, we are apt to be caught up in its emotional character, its vibrant Romantic sonorities, and its overall drama, and to overlook therefore the subtleties of its formal design. Like some of the larger cantatas of Bach, the work is a symmetrical arch: the first and seventh movements have similar texts and use some of the same musical material; movements two and six are similar in structure, with march-like openings and concluding fugues; movements three and five prominently feature the soloists; and the fourth movement, the keystone of the arch, the musical and emotional turning point, stands at the center.

But the vessel into which Brahms poured his musical creativity is the text. As a large sacred work, the *Requiem* is unique; for its text is neither liturgical (as in a Mass) nor a poetic meditation on a Biblical narrative (as in an oratorio), but the composer's own compilation of texts from the German Bible and the Apocrypha. Its closest models might therefore be such works as Bach's Cantata 106, *Gottes Zeit ist die allerbeste Zeit*, a funeral piece based on the Bible and chorale texts which Bach may have chosen himself, and Handel's *Messiah*, whose text Charles Jennens compiled from the Old and New Testaments (and which contains the same passages from I Corinthians which Brahms set in the sixth movement of the *Requiem*). The text gives the work a personal aspect unmatched in the realm of sacred music. To find a conception equally unified and self-expressive in the nineteenth century, one must turn away from the church toward the opera house and Wagner, who wrote his own librettos. As with Wagner, *what* Brahms set is as important as *how* he set it.

Brahms's text for the *Requiem* is intricately constructed from quite disparate sources: the words of the Psalmist are thus juxtaposed with the Sermon on the Mount in the first movement; the second movement brings together the epistles of Peter and James with words from the prophet Isaiah; Psalms dominate movements three and four, but at the end of movement three are words from the Apocrypha; the brief fifth movement links St. John with the Apocrypha and Isaiah; the sixth movement begins with St. Paul's letter to the Hebrews, followed by the passage from his first letter to the Corinthians which figures in the Anglican Office for the Dead, and the sixth movement concludes with the Book of Revelation; only the last movement deals with a single Bible verse: the blessing of the dead comes from Revelation 14:13.

Yet despite the far-ranging choices, the texts are often bound by harmonious images. “They that mourn” in St. Matthew find their counterpart in “They that sow tears” in Psalm 126, and this provides the basis for the first movement with its message of the joy that shall emerge from sorrow. Nevertheless, it is too early in the work for unalloyed happiness; the dark orchestration, with its absence of violins, reminds us that the joy is only promised, it is not yet achieved. Further, the opening text places the work on quite a different plane from the Latin Mass for the Dead (the kind of work which usually bears the title “Requiem”). The Latin Mass begins with a prayer for the eternal rest of the departed; Brahms begins not with a prayer for the dead, but with a promise of consolation for

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Herr Zebaoth!
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Wohl denen, die in deinem Hause wohnen, die
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Tod, wo ist dein Stachel?
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Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft, denn du hast alle Dinge
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of the Lord; my soul and body crieth out, yea, for
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the living. It is only at the end of the work, once the message of redemption has been played out, that Brahms turns his thoughts explicitly to the dead, and here the words of St. Matthew ("Blessed are they that mourn") find their reverberation in the Revelation of St. John ("Blessed are the dead").

Similarly, in the second movement, the withering grass of St. Peter calls to Brahms's mind the husbandman awaiting the precious fruit of the earth in St. James. The words of St. Peter are the gloominess in the work, and Brahms provides them with some of the darkest music. They are counterbalanced by the nearly untarnished joy of the concluding fugue with its words from Isaiah. But we are still in the early stages of a journey toward true comfort, as Brahms reminds us by his setting of the words "Schmerz" (sorrow) and "Seufzen" (sighing). For even though in context the text says "sorrow and sighing shall flee away," the music comes to a halt on those two words, placing the "sorrow and sighing" very much in the present and underscoring the future tense of the word "shall."

The third movement is mainly a setting of Psalm 39, verses four through seven. As the text takes a personal turn ("teach me to know that I must have an end") Brahms introduces a solo singer for the first time, the baritone. For a long while, the chorus can only echo his words, as though trying to understand their import. The doubt comes to a head with the question, "Now, Lord, in whom shall I find comfort?" which the chorus answers for itself: "My hope is in Thee." At the end, a mighty fugue on the words "The souls of the righteous are in God's hand" (Wisdom of Solomon 3:1) reaffirms the hope in God with which the Psalm text concludes. Brahms portrays the hand of God by sustaining a D pedal throughout the fugue, which depicts perfectly a kind of eternal stability.

With the fourth movement, we are at the very gates of Heaven, "the forecourts of the Lord," in the company of the joyous souls. Even the harmony takes an upward turn at this point: the fourth movement begins in a stunning E-flat major, after the unstinting D major of the third-movement fugue. The disjunction becomes all the more startling as the flute and clarinet sound their opening A-flat, a tritone away from the previous D.

For the soprano solo in the fifth movement, Brahms produced his most subtle compilation of texts and provided them with a setting that is a supreme expression of serenity, warmth, and consolation. The opening text, from St. John, assures us that though we now have sorrow, we shall find joy (a parallel to sowing in tears and reaping in joy in the first movement). The anonymous "I" of the text then offers her own experience as a reassuring precedent, using words from Ecclesiasticus: "Behold me: For a little while I had trouble and labor, and [now I] have found great comfort." Comfort, the central message of the *Requiem*, provides the link to the next lines, from Isaiah: "I will comfort you as one whose mother comforts him." Each of the three texts is in the first person ("I will see you," "I had trouble," "I will comfort you"), and even though three different speakers offer these words in the scriptures, the soprano sings them as though they have come from one source and we feel as though she speaks, for Brahms, to each of us directly. It is the most intimate and personal moment in the work.

Contained in the sixth movement is a crucial drama: first the chorus despairs, listlessly bewailing its own mortality, its own impermanence. But the baritone, who was the voice of doom in the third movement, now interrupts with a hopeful message, "we shall not all sleep." As in movement three, the chorus repeats his words, now with a wondrous aura of promise and awe. By the middle of the piece, their excitement can no longer be contained. In a taunting, jeering frenzy they demand, "Death, where is thy sting? Hell, where is thy victory?" The movement ends with a joyous hymn of praise to the power of God.

The work comes full circle in the seventh movement. Not only do its opening words echo those of the first movement, but the continuation of the seventh movement text illuminates the first movement as well. At the beginning, the Psalm spoke of sowing, of reaping, of bearing precious seeds, and of carrying sheaves. But now, at last, we rest from our labors, and we no longer bear the burden either of sheaves or even of our good deeds, these simply follow us into Elysium. Brahms concludes this seventh movement with the same music that ended the first, now rapturously played by the entire orchestra (only the trumpets and timpani are silent), thus fulfilling the promise of joy foreshadowed at the beginning.

Brahms might well have called his composition "A Human Requiem," for it deals with human concerns and emotions: sorrow, trouble, anxiety, the meaning of life and death, and the hope and promise of a better life to come. Yet, in spite of its transcendent universality, it remains the personal expression of a complex and powerfully creative spirit. The mighty forces of the *Requiem* speak to all humanity with a single voice – that of Brahms himself – and therein lies its power to touch us so deeply.



In the Fall of 1993, **Timothy Russell** became Professor of Music and the Director of Orchestras at Arizona State University. He has established himself as one of America's most versatile conductors, foremost music educators, and outstanding record producers. His recording, *The Manhattan Transfer Meets Tubby the Tuba*, received a Grammy nomination as the "Best Musical Album for Children." In January of 2000, *Inner Voices*, with Native American cedar flutist R. Carlos Nakai, received a Grammy nomination as "Best New Age Album." Other popular recordings by Russell include his own children's story, *The Gift of the Eagle*, Poulenc's *The Story of Babar* and *The Nutcracker* by Tchaikovsky. In addition to these favorites, some of Russell's other recordings

include *Remembering Marian Anderson*, *Hope's Journey*, *A Brassy Night at the Opera* with the ASU Chamber Orchestra, *Perception* and *Lilacs: The Music of George Walker* with the ASU Symphony Orchestra. These recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Equally at home conducting the great symphonic literature, music for chamber orchestra, large choral works, pops concerts and children's programs, Russell has been a frequent guest conductor with The Phoenix Symphony. Other recent guest conducting appearances have included the American Classical Orchestra, Charlotte Symphony, Hawaii Symphony, Spokane Symphony, Baltimore Chamber Orchestra, South Dakota Symphony, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra and World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas. He has conducted All-State orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio and Oklahoma.

For nine seasons, prior to coming to ASU, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra became recognized as one of the finest performing ensembles in the southeastern United States, with a full-time resident core ensemble of forty musicians. In addition to the numerous symphonic, pops, and educational performances, Russell conducted a collaborative ballet series with the Miami City Ballet and its Artistic Director, Edward Villella.

The 2002-2003 season is his twenty-fourth as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music. Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the world premiere performances of over eighty new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

A Danforth Foundation Fellow, Dr. Russell is an active music educator. He regularly leads pre-concert talks and symposia and is involved in research and publication. He continues to be a featured speaker at music conferences and workshops. Dr. Russell has held academic appointments at The Ohio State University and at the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

Timothy and his wife, Jill, reside in Phoenix, Arizona with their children, Kathryn and Geoffrey. They enjoy sports, tennis in particular, travel and cooking.



Jayne West has performed with many of the country's leading orchestras and chamber groups, including the Philadelphia Orchestra, National Symphony, Detroit Symphony, Orchestra of St. Luke and St. Paul Chamber Orchestra. In addition she has had a long-standing association with the Boston Symphony Orchestra, including appearances with the orchestra both at Symphony Hall and at Tanglewood. She has also performed in recital at Tanglewood's Seiji Ozawa Hall. Ms. West performed Bach's *B Minor Mass* at the Saito Kinen Festival in Japan with Maestro Ozawa. She also sang with the Boston Symphony Orchestra in Kaija Saariaho's *Chateau de l'Ame* and with the Boston Symphony Orchestra Chamber Players in Copland's *As It Fell Upon A Day*. Ms.

West is a long-standing member of Emmanuel Music, which performs Bach *Cantatas* with full orchestra and chorus each week as part of the Sunday Service. In addition to having sung most of the Bach *Cantatas*, Ms. West has sung several times on Emmanuel's seven-year Schubert Series and in its performances of Schubert's *Mass in E-Flat*, Bach's *B Minor Mass*, and Handel's *Hercules, Saul*, and *Brookes Passion*. Recently, Ms. West sang at the U.S. Embassy in Moscow and St. Petersburg, Russia, at NATO in Brussels and at the American Embassy in Paris in Boston Musical Theatre's *Red, White and Blues*, a cabaret concert. She has frequently sung with the Mark Morris Dance Group, having premiered *L'Allegro* at the Théâtre de la Monnaie in Brussels, and *Four Saints in Three Acts* at Berkeley, *Dido and Aeneas* in Brussels, and *Stephen Foster Songs* in Boston. She appeared most recently with the Mark Morris Dance Group at BAM in Handel's *L'Allegro* and Virgil Thomson's *Four Saints in Three Acts*. This spring's performances include a recital of women's music with pianist Virginia Eskin in Boston, Mahler's *Fourth Symphony* with the Albany Symphony (New York), Handel's *L'Allegro* with Mark Morris Dance Group in Norfolk, Virginia, and Mozart's *Litaniae de venerabili altaris Sacramento* with the Concord Chorus (Concord, New Hampshire).

Ms. West recorded Ruth Loman's *Songs of Remembrance*, released on CRI label. She has also recorded *Cantatas for the First and Second Sundays after Trinity* and *St. John Passion* (Koch), both with Emmanuel Music, *As It Fell Upon A Day* (Koch) with Fenwick Smith and Gluck's *Iphigenie en Tauride* (Telarc) with Boston Baroque. Ms. West has also recorded for Hyperion, Decca/Argo, London Records, MusicMasters and Newport Classics.

Ms. West is currently on the faculty of Longy School of Music and Boston Arts Academy.



Bass-baritone **Stephen Bryant's** distinguished career in concert and opera has taken him around the world, with performances in the United States, Europe, the Middle East and Asia. Known especially for his artistry as soloist in orchestral works, Mr. Bryant began the 2000-2001 season with his return to the Barbican Center in London to perform Oscar-winning composer Tan Dun's *Water Music after St. Matthew*, which he also sang at the Stuttgart Bach Festival and in Tokyo. In June 2001, Mr. Bryant made his debut in Russia, singing this work at the White Nights Festival in St. Petersburg. The 2000-2001 season also marked his debut with Washington Concert Opera in Janacek's *Jenufa*, and he was the bass soloist in Mozart's *Requiem* and Handel's *Messiah* with the Trinity Consort in Portland.

He also performed Britten's *War Requiem* with the Mendelssohn Choir of Pittsburgh and Pittsburgh Symphony under Robert Page, Vaughan Williams' *Dona Nobis Pacem* with the Pioneer Valley Symphony in Massachusetts, and *Messiah* in his debut with the ProMusica Chamber Orchestra of Columbus, Ohio.

Mr. Bryant's engagements in the 2001-2002 season included repeat performances of *Messiah* with ProMusica, Tan Dun's *Orchestra Theater II* in Lisbon under the auspices of the Gulbenkian Foundation, Tan Dun's *Water Passion* and *Orchestra Theater II* at the Oregon Bach Festival, the Brahms *Requiem* for the University Musical Society in Ann Arbor, Michigan, and the Verdi *Requiem* with the Pacific Chorale.

In the 1999-2000 season, Mr. Bryant made his debut with the Israeli Philharmonic Orchestra as bass soloist in Mendelssohn's *Die Erste Walpurgisnacht*, with Kurt Masur conducting. He also returned that season to the Portland Baroque Orchestra for performances of *Messiah* and sang the title role in Handel's *Saul* with the Canterbury Chorale in New York and Connecticut, and made his debut with Arizona Opera as George in Carlisle Floyd's *Of Mice and Men*.

In the 1998-1999 season, Mr. Bryant made his Utah Opera debut as George in *Of Mice and Men* and his Philadelphia Orchestra debut in *Elijah*, Wolfgang Sawallisch conducting. He returned to the Berkshire Opera for performances of *Carmen*, and to the Portland Baroque Orchestra for Bach's *Cantata No. 80*, and he sang *Messiah* with Music Sacra at Carnegie Hall and also with the Greater Lansing Symphony Orchestra (Michigan). He was heard in Beethoven's *Ninth Symphony* with the Princeton Chamber Symphony, Haydn's *Creation* with the Grand Rapids Symphony (Michigan) and in the world premiere of Donald Bryant's *Requiem* in Ann Arbor.

Mr. Bryant created the role of Dante for the world premiere of Tan Dun's *Marco Polo*, which he performed at the Munich Biennale, the Holland Festival in Amsterdam, the Hong Kong Arts Festival, New York City Opera, with the Japan Philharmonic in Tokyo, and on the Sony Classics recording of the work. In Fall 1998, he repeated the role at Settembre Musica in Torino, Italy, at the Huddersfield Contemporary Musis Festival in Scotland, which was broadcast on the BBC-Radio 3, and at the Barbican Center in London.

He made his New York Philharmonic debut during the summer of 1997 in Mendelssohn's *Die Erste Walpurgisnacht* at the Lincoln Center Festival, under Kurt Masur. Mr. Bryant made his San Francisco Opera debut in the 1996-1997 season in *Harvey Milk* and returned there for the Bonze in *Madama Butterfly*.

In the 1997-1998 season, Mr. Bryant returned to the New York Philharmonic for *Elijah*, Kurt Masur conducting, and made his Tonhalle Orchestra of Zurich debut in *Elijah*, his Kansas City Symphony Orchestra debut in Mahler's *Eighth Symphony*, and his Kalamazoo Bach Festival debut as *Elijah*. He returned to the Saginaw Choral Society (Michigan) for *Elijah* and to the Greater Lansing Symphony Orchestra for Beethoven's *Ninth Symphony*. Mr. Bryant made his Little Orchestra Society debut at Lincoln Center in Britten's *The Rescue of Penelope*, and returned for performances of Bach's *Mass in B minor* and the American premiere of Vivaldi's *Arsilda*.

In addition to his extensive concert engagements, Mr. Bryant also maintains an active opera career, and has sung with numerous companies including Santa Fe Opera, New York City Opera, San Francisco Opera, Berkshire Opera, Utah Opera, Arizona Opera and Madison Opera. Roles that he has performed include Leporello, Figaro (*Le Nozze di Figaro*), Colline, Don Alfonso (*Così fan Tutti*) Haly, Alidoro, Escamillo, Lord Sidney (*Il viaggio a Reims*) George in *Of Mice and Men* and the title role in *Julius Caesar*. Recording credits include the New World recording of *Harvey Milk*, with the San Francisco Opera.

Mr. Bryant's concert and oratorio credits also include performances of Mendelssohn's *Die Erste Walpurgisnacht* and Beethoven's *Choral Fantasy* with Kurt Masur and the Leipzig Gewandhaus Orchestra, *Messiah* with the Pittsburgh Symphony, *Creation* with the San Diego Symphony and the Charleston Symphony, *Elijah* with Robert Page and the Charlotte Symphony, the Verdi *Requiem* with Robert Page and the Mendelssohn Choir of Pittsburgh, Bach's *St. Matthew Passion* with the Pittsburgh Oratorio Society and Beethoven's *Ninth Symphony* at the Berkshire Choral Festival.

A native of Princeton, New Jersey, Mr. Bryant received his Bachelor's degree from Oberlin College and his Master's degree from the University of Michigan. He is a member of the voice faculty of William Paterson University, and lives in New Jersey with his wife and two sons.

UNIVERSITY SYMPHONY
ORCHESTRA PERSONNEL

Violin I

Eva Liebhaber**
Sarah Schreffler
Shumin Lin
Heide Hille
Tara Planeta
Megan Kemp
Michelle Ford
Amy Greer
Patricia Cole
Natasha Makhijani
Mary Moser
Ji-Hyun Lee
Rebecca Valentino
Aeryn Burley

Violin II

Matthew Fritz*
Larry Dunn
Jessica Belflower
Rebecca Williams
Linda Faulstick
D. Nathan Rice
Heather Davidson
Katrina Bertrand
Lia Miller
Reva Kuzmich
Cayce Miners
Bianca Olar
Maria Roggenhofer

Viola

Gor Hovhannisyan*
Steven Heitlinger
Glori Vela
Ryan Berkseth
J.J. Johnson
Suzanne Morello

Cello

Nathanael Jasinski*
Kerry Campbell
Derek Stein
Michelle Morales
Joel Morgan
Mavis Enders
Benjamin Vickers
Elizabeth Madsen
Erin Richardson
Marie Allen

Bass

Waldir Bertipaglia*
Lee Veazey
Akiko Kikuchi
Daniel Stotz
Blake Thomson
Krunoslav Kupresanin
Marisin Alzamora R.
Josh Weinstein
Michael Brown

Flute

Amy Tatum*
Monique Brouwer

Piccolo

Elany Mejia-Lynch

Oboe

Melanie Carter*
Laura Medisky

Clarinet

Eileen McGonigal*
Eric Hansen

Bassoon

Benjamin Yingst*
Steven M. Parker

Contrabassoon

David Wells

Horns

Genevieve Klassen
Shona Brownlee
Nathan Stark
Rick Strong

Trumpet

Erik Hasselquist
Andrew Kissling

Trombone

Brandt Payne*
Hillarrio Triana

Bass Trombone

Mario Villalobos

Tuba

Curtis Peacock

Harp

Kathryn Black
Rebecca Foreman

Organ

So-Yi Ahn

Timpani

Todd Spencer

Orchestra Assistants

Kayoko Dan
Nicholas Ross

Orchestra Librarians

Kayoko Dan
Nicholas Ross

Orchestra Managers

Erik Hasselquist
Andrew Kissling

** Concertmaster
* Principal

Special thanks to Sam Pilafian
and Martin Schuring.

COMBINED ASU CHOIRS

David Schildkret, Director of Choral Activities

CHORAL UNION

Mark Lawlor, *conductor*

Norman Jensen, *rehearsal accompanist*

Soprano

Gloria Ahlberg
Marie Allen
Karen Annis
Eugenia Anthony
Amy Arenz
Suzann Arnold
Paula Barr
Michele Beard
Cheryl Boeder
Robbie Brada
Angela Brower
Mary Brutsaert
Jeannie Chang
Kayoko Dan
Lila Deidiker
Christine Fruchey
Krieket Gillham
Jeannine Goebel
Anina Gullickson
Randi Halvorsen
Linda Hansen
Michal Ann Jaksich
Dellamae Jennison
Ella Johnson
Crysta Johnson
Patricia Kenady
Jane Kleindienst
Danielle Knox
Norma Kraushaar
Jean Laaninen
Sister Joan Madden
Emily Maples
Kristen Marr
Lisa Marut
Alissa McCarthy
Linda McCormick
Lori Mejdrich
Julie Murillo
Rebecca Murphy
Wendy Nicholl

Linda Overholt
Gaydon Pack
Melinda Pekrul
Dorothy Perkins
Mary Price
Holly Richardson
Lynne Ritz
Linda Rowader
Shari Samuelson-Wesely
Hazel Schiau
Marilyn Senn
Hannah Shares
Linda Shell
Riki Sloan
Meigan Stack
Jean Steele
Marla Stringham
Belma Talic-Kokic
Katherine Talley
Ann Taylor
Bonnie Terhorst
Doris Tyldesley
Eleanore Wardlaw
Patricia Whitehurst
Auvrie Wilkey
Elizabeth Williams
Bonnie Wilson

Alto

Patricia Ahler
Teresa Allen
Janessa Anderson
Lauralynn Baltis
Sabrina Beck
Mary Jo Becker
Lee Berry
Amy Bezon
Francine Bliss
Amanda Block
Marilyn Brafford
Tiffani Brown
Alice Buseck
Julie Canepa
Virginia Cowen
Barbara Daniel
Alanna Dawson
Diane DeLello
Giuli Doyle
Arlys Eaton
Lisa Ehlers
Susan Fuhrer
Teresa Fontana
Preethy George
Leeta Gilbert
Vanessa Goldberg
Gini Gregg
Samara Guzman
Marcia Hanson
Audrey Heald
Allison Holden
Carolyn Holden
Mary Hopeman
Leslie Jhung
Margo Johnson
Bonnie Kasten
Joan LaFalce
Gianna Lamanna
Elizabeth Lawlor
Margery Leach

continued from Alto

Jennifer Lee
Jung Lee
Rachel Lessald
Judy Lines
Jane Little
Janet Martin
Natasha Maynard-Reid
Kathleen McLean
Patricia Messomer
Susan Miles
Laura Noble
Rebecca O'Reilly
Susan Oliver
Susan Osborn
Muriel Osder
Irene Pappas
Allison Patera
Ellen Patera
Anne-Marie Pennies
Priscilla Poesé
Ann Radonich
Glenda Rauscher
Diane Renne
Nancy Rosenthal
Lu Sanford
Barbara Sanner
Marguerite Shoemaker
Leonora Stephanoff
Barbara Storch
Christin Storey
Rebecca Strand
Anne Stumpf
Chereen Tanner
Rachel Throop
Judy Waltz
Sue Widemark

Tenor

Patricia Anderson
Brian Anderson
Cameron Becker
Anthony Casey
Diana Dwyer
Brent Gardner
Timothy Glemser
Richard Haines
Melanie Henrichs
Lynn Jech
Fred Kaspar
Jonathan Kleen
Zane Knudtson
Kee-Tae Kong
Benjamin Medina
Robert Moodie
Thomas Pehrson

continued from Tenor

Robert Perkins
Darrell Rowader
Tim Sanner
Barbara Schummer
Perry Sells
Susan Shaw
Bernard VanEmden
Phillip VanderMeer
Donald Weaver

Bass

William Coghlan
Dexter Conner
David Doeller
Gary Ehlers
Fred Emerson
Richard Fawley
Jonathan Fuhrer
Susan Fuhrer
David Hale
Allen Halloway
Everett Harris
Edwin Hoag
J.R. Hooker
Frank Hopkins
Bradley Jardine
Robert Johnson
Christopher Johnstone
Richard Larsen
Bob Lessard
Robert Lightfoot
Ronald Maksym
Lawrence Matthew
Kim Mehalko
Richard Mejdrich
Paul Moerman
Charles Newton
Paul Pokatello
Gary Quamme
Richard Reiss
Warren Riggers
Robert Rosenthal
Ron Suatter
Emil Senn
Wayne Shelton
David Shepherd
Mark Simms
James Smart
William Stinnett
Jeff Strain
Nicholas Wenham
David White
Garald Widemark

CONCERT CHOIR

David Schildkret, *conductor*
Robert Mills, *rehearsal
accompanist*

Soprano

Joanna Banta
Kristin Jensen
Melissa Nelson
Priya Palekar
Bonnie Terhorst

Alto

Laura Coombs
Rebekah Jennings
Jennifer Kidman
Joanne Martens
Laura Noble
Anne-Marie Pennies
Yen-Yu Shih
Lara Snyder
Julianne Wright

Tenor

Chris Boggs
Elijah Frank
Theodore Gibson
Erik Gustafson
Kevin Hanrahan
Max Miller
Kenneth Miller

Bass

Robb Butler
Sean Campbell
Jacob Herbert
Robert Hutson
Jeffrey Jones
John Miller
Jan Williams

UNIVERSITY CHOIR

Mark Lawlor, *conductor*

Mandy McDevitt, *rehearsal
accompanist*

Soprano

Lauren Albachten
Jennifer Anaya
Laura Boone
Robbie Brada
Laura Coombs
Suzanne Emanuel
Amanda Estes
Tanya Graham
Heather Hull
Ashley Jurgemeyer
Lynda Kidman
Michelle King
Erin McCarthy
Lauren Nemecek
Holly Richardson
Erin Robertson
Victoria Sanchez
Kathryn Sawyer
Riki Sloan
Evelyn Smoot
Marla Stringham
Belma Talic-Kokic

Alto

Sabrina Beck
Angela Brower
Megan Clewell
Marcia Hanson
Audrey Heald
Nancy Heath
Heather Hinshaw
Kristin Hong
Sarah Hunt
Cora Kerwin
Brianna Kramer
Gianna Lamanna
Elizabeth Lawlor
Heather Layher
Katie Lykins
Mandy McDevitt
Katie Mogergerman
Katie Paetz
Angie Proctor
Lacy Sauter
Yen-Yu Shih
Leonora Stephanoff
Barbara Storch
Rebecca Strand
Emily Williams
Julianne Wright
Amy Wronkiewicz

Tenor

Cameron Becker
Anthony Casey
Elijah Frank
Ted Gibson
Timothy Glemser
Erik Gustafson
Zane Knudtson
Benjamin Medina
Max Miller
Kenny Miller

Bass

Jacob Adler
Adrian Bardan
Sylvain Blaise
Sean Campbell
Bobby Davis
Tim Gades
Jacob Herbert
Lee Howard
Christopher Johnstone
Jon Leung
Kyle Mullins
Adriel Reavis
Michael Sample
Jeffrey Thuerauf
Sean Weiland
David White
Jan Williams
Michael Zduniak

WOMEN'S CHORUS

Robb Butler, *conductor*
Mihyun Yum, *rehearsal
accompanist*

Soprano

Aliya Akhtar
Lauren Albachten
Stephanie Ciszek
Julia Hammond
Molly Jackson
Katherine Lang
Jennifer Mitchell
Melissa Nelson
Melinda Pekrul
Nicole Richer
Erin Ryan
Ashley Schrieffer
Heather Twaiten-Malone

Alto

Vanessa Aragon
Evacheska Browne-Miller
Lori Dennehy
Karlie Goyda
Trisha Hendricks
Monique Jones
Cora Kerwin
Momoko Miyamoto
Katie Mogergerman
Melinda Paule
Aubrey Peters
April Pomada
Carlie Rients
Lara Snyder
Julianne Wright