

VISIONS OF PEACE AND HEAVEN

**UNIVERSITY SYMPHONY
ORCHESTRA**

CHORAL UNION

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

School of Music
Herberger College of Fine Arts
Arizona State University

**Wednesday, October 22, 2003
7:30 p.m.
Gammage Auditorium**

PROGRAM

Symphony No. 4 Gustav Mahler

- I. Bedächtig, nicht eilen
- II. In gemächlicher Bewegung, ohne Hast
- III. Ruhevoll
- IV. Sehr behaglich ("Wir geniessen die himmlischen Freuden")

Lucy Shelton, soprano
Timothy Russell, conductor

INTERMISSION

Dona Nobis Pacem Ralph Vaughan Williams
Cantata for Soprano and Baritone Soloists, Chorus, and Orchestra

- I. Agnus Dei
- II. "Beat! beat! drums!"
- III. Reconciliation
- IV. Dirge for Two Veterans
- V. "The Angel of Death has been abroad"
- VI. "O man greatly beloved"

Lucy Shelton, soprano
Robert Barefield, baritone
Robert Porco, conductor

** 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.*

TEXTS

GUSTAV MAHLER
SYMPHONY NO. 4

We enjoy heavenly pleasures
and therefore avoid earthly ones.

No worldly tumult
is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
and Herod the Butcher lies in wait for it.
We lead a patient,
innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars.
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.

Whole dishfuls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!

If you want roebuck or hare,
on the public streets
they come running right up.
Should a fast-day come along,
all the fishes at once come swimming
with joy.

There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Do you want carp, do you want pike, or
trout?
Good dried cod or fresh anchovies?
Saint Lawrence had to
forfeit his life.
Saint Martha shall be the cook.
There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

RALPH VAUGHAN WILLIAMS
DONA NOBIS PACEM

I.

*Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God
who takes away the sins of the world,
Grant us peace.

II.

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through the doors – burst like a ruthless force,
Into the solemn church and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargain by day – would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expositulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

— Walt Whitman

III. Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly,
wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near.
Bend down and touch lightly with my lips the white face in the coffin.

— Walt Whitman

Dona nobis pacem.

IV. Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there
beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east a silvery round moon,
Beautiful over the house-tops, ghastly,
phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming
full-keyed bugles;
All the channels of the city streets
they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great
convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce
assault they fell,

V.

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old . . . to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horse was heard on Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land . . . and those that dwell therein . . .

The harvest is past, the summer is ended, and we are not saved . . .

Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

— Jeremiah 8:15-22

Two veterans, son and father,
dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement
quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom
moves illuminated,
'Tis some mother's large transparent face,
In heaven brighter growing.

O strong dead-march you please me!
O moon immense with your silvery
face you soothe me!
O my soldiers twain! O my veterans
passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

— John Bright

DONA NOBIS PACEM (CONTINUED)

VI.

“O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.”

— Daniel 10:19

“The glory of this latter house shall be greater than of the former . . . and in this place will I give peace.”

— Haggai 2:9

“Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid, neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.”

Glory to God in the highest, and on earth peace, good-will toward men.

— Adapted from Micah 4:3, Leviticus 26:6,

Psalms 85:10 and 118:19, Isaiah 43:9 and 66:18-22, and Luke 2:14.

Dona nobis pacem.

NOTES ON THE PROGRAM

BY DAVID SCHILDKRET

Confronted with a finished work of art in a concert hall, theatre, or museum, we are really observing the end of a process — even a struggle — whose details are concealed from us. The connoisseur might detect the brushstrokes, the historian may know the tale of second thoughts and rejected versions, but the audience experiences only the work in its final form. And when that final form has the flowing inevitability of a Mahler symphony or a lush choral-orchestral piece by Vaughan Williams, it may be surprising to learn that these are not the products of a few months' labor, but the result of years of thought, of discarded ideas, and of careful reworking. These pieces, so apparently effortless, so obviously correct that there seems to be no other way to assemble them, did not spring full-grown from the minds of their creators. They germinated over a period of years — nearly a decade in Mahler's case, and almost a quarter-century in Vaughan Williams's — their rightness arrived at deliberately, not through sudden inspiration, but through slow, even painstaking, discovery.

More than one writer has spoken of Mahler's nine symphonies (plus a tenth, unfinished one) as a grand cycle; there are so many connections among them. None of those connections is more potent, though, than the ones between his third and fourth symphonies. And this is not by coincidence, but the result of Mahler changing his mind. Originally, he had planned to end the Third Symphony (1896) with a song that he had written in 1892, “*Das himmlische Leben*” (The heavenly life). Some of the music in the Third Symphony comes from the song, but Mahler eventually decided not to use it in the symphony.

It was not the first time the song was laid aside. It was originally to be the fourth in the cycle of songs that we know as *Des Knaben Wunderhorn* (The Magic Horn of Youth). The title comes from a collection of folk poetry (and some skillful imitations) that was the source of many Mahler song texts. Mahler at first called his set *Humoresken*—Humoresques—an important clue to the affect he intended. Even the title of our song, “*Das himmlische Leben*,” went through several incarnations: the poem itself was originally called “*Der Himmel hängt voller Geigen*” (Heaven is full of fiddles). At one point, Mahler wrote to a friend that he had “definitely given [it] the title, ‘What the child tells me.’”

So this childlike picture of heaven had to wait until 1901 before Mahler found just the right context for it. He decided that it did not belong in a cycle among similar songs, or even as the conclusion to a long and weighty symphony, but as the capstone of his Fourth Symphony, a sunny work that on the surface is simple and naïve.

By Mahler's standards, the Fourth Symphony is modest: it lasts less than an hour, and it calls for the smallest orchestra of any of his symphonies. Though there is a large, colorful woodwind section, the brass section includes only four horns (compared to seven in the First Symphony, ten in the Second Symphony, and eight in the Third Symphony) and two trumpets—no trombones, no tubas. Following in the tradition of Haydn and Schubert, the work has four movements of relatively conventional design: the first movement is a sonata form, the second a scherzo (Haydn put the dance movement second in many of his earlier symphonies) and the third movement is a slow set of variations. Only the last movement, a strophic song, has no parallel in the classical symphony.

But the Fourth Symphony is anything but a romantic imitation of a classical model. Suffused with the essence of folksong, it lures us with popular-sounding melodies and folk dance effects. From the jingling bells at the very outset, we are in a pastoral world of Mahler's imagining. These will return in the fourth movement—the song that provided the genesis of the whole work. They are, therefore, not a foreshadowing, as we, listening to the work in its final form, might believe. Rather, they quote something we have not yet heard. Then comes a rollicking tune in the violins, coarse and lower class—it offended concertgoers in the early twentieth century. But nothing in this symphony is quite what it appears to be: the interruptions by the lower strings, the halting melody itself, give us not pure folk-like innocence, but a memory, an incomplete picture, perhaps of something lost, or of something that never existed.

The second movement is based on the Medieval idea of the Dance of Death, in which the demon (called in German *Freund Hein*, Friend Hal) plays the fiddle to lure away his victims. For the solo passages, Mahler specifies that the violin must be tuned a step higher than usual, which lends an abrasive, even strident tone to the line. These

NOTES ON THE PROGRAM (CONTINUED)

passages alternate with ones in conventional tuning, so the concertmaster must use two instruments. Here again, the melody is reminiscent of country fiddling, though heard with sophisticated, even jaded, urban ears.

Of all his slow movements, Mahler thought the third movement of the Fourth Symphony was his best. While the melody begins with the simple character of a lullaby, the piece gradually reveals itself to be a profoundly moving series of variations, first simple, then mournful (as the music moves to a minor key), and then increasingly intense, even frenzied. There is in Mahler an inescapable undercurrent of sorrow.

It all vanishes in the end, in the clarity of the final song. The almost cynical tone of the first two movements and the sublime sadness of the third give way to the simplicity of a child's view of heaven, where there are plenty of goodies to eat. American children, raised on McDonald's hamburgers and Coca-Cola, would probably not put asparagus in their heavenly larders; these are delights to a Bavarian child of the eighteenth century, who knew the glory of tender asparagus picked in the early spring and who (without the benefit of frozen or canned vegetables) had to treasure them for only the few short weeks when they could be harvested. The saints are all true to form: even Herod, who slaughtered the innocents, now butchers lamb chops; Luke, whose attribute is an ox, kills him for the feast. Saint Peter is a fisherman; Saint Martha, who kept house while Jesus preached—and grumbled because her sister shirked on her share of the chores—is the cook; Saint Ursula, who was martyred with an army of virgins, now dances with them; and Saint Cecilia, the patron saint of music, leads the singing.

This song, "The Heavenly Life," belongs here. Mahler knew that it needed another kind of setting than either a song cycle or the vastness of the Third Symphony. He did not reject it from those earlier efforts; he simply understood that, fine as it was, it did not belong with them. There are many ways to be a great artist: one of them is knowing when to save a really good idea for exactly the right moment.

For the celebration of its centennial in 1936, the 400-member Huddersfield Choral Society of Yorkshire, England, invited Britain's most prominent composer, Ralph Vaughan Williams, to write a work for chorus and orchestra. It was a fearful time in Europe: horrible memories lingered of the World War that had ended less than 20 years before; Mussolini had invaded Ethiopia; Hitler occupied the Rhineland in March; and the Spanish Civil War began in July.

In 1911, on the brink of World War I, Vaughan Williams had set to music a powerful text by the American poet Walt Whitman, "Dirge for Two Veterans." Earlier, a Whitman poem had formed the core of Vaughan Williams's "A Sea Symphony" (1905-1910), the first musical expression of the composer's lifelong fascination with Whitman's poetry. It was to his 25-year-old setting of the "Dirge" that Vaughan Williams turned as the centerpiece of his new composition for Huddersfield.

He preceded the older composition with settings of two other Whitman poems, "Beat! beat! drums!" and "Reconciliation." He added an excerpt from a speech by the Quaker politician John Bright given during the Crimean War (1853-56), and verses

from the books of Jeremiah, Daniel, Haggai, Micah, Leviticus, Psalms, Isaiah, and Luke. He opened the work with the *Agnus Dei* from the Roman Catholic Mass, whose concluding words give the work its title and recur as a refrain to articulate its theme: *dona nobis pacem* (grant us peace). The texts thus bring together Whitman's grim portrayals of the Civil War and Bright's inveighing against the Crimean War, framed by biblical and liturgical words, thus lending to the anti-war poetry and speech a timeless, eternal quality. The music is by turns ethereal and earthy, as is appropriate at each moment in the text.

The work opens with the setting of the *Agnus Dei* from the Mass. In haunting solitude, the soprano sings the ancient words, and yet there is something familiar about the character of this lone voice. As a young man, Vaughan Williams had heard Verdi's *Requiem*. Here is his account of his reaction:

At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified at the drop of a semitone on the word "Dona". Was not this the purest "village organist"? But in a very few moments the music possessed me.

Now Vaughan Williams, at age 64 (Verdi had been 61 when he composed his *Requiem*) pays homage to the composer he once derided as a "village organist": the solo soprano of *Dona nobis pacem* recalls the soprano in the *Requiem*, and there, on the word "*dona*" is the maligned "drop of a semitone." The choir enters, building to a climax, but the soprano has the final word, only to be interrupted in her prayer for peace by the sound of martial drums.

These lead directly into the setting of "Beat! beat! drums!" with its unsettling dissonances and its jagged rhythms. Whitman's poem portrays the drums and bugles of war disrupting every aspect of daily life; nothing can restrain the "ruthless force" of war. This flows without pause into the hymnlike "Reconciliation," where we hear the baritone soloist for the first time. The center of this movement is the wrenching pair of lines, "For my enemy is dead, / A man divine as myself is dead." The words are sung with utmost simplicity by the baritone, surrounded by a halo of strings. Music cannot add much to words such as these other than an attitude of reverence.

At the end of the "Reconciliation," the soprano soloist enters briefly with the words "*dona nobis pacem*" and again military drums silence her. This time, they are the drums of a funeral cortege introducing Vaughan Williams's 1911 setting of the "Dirge for Two Veterans." Here again, Vaughan Williams enhances the mood of the text with the solemn march; yet he allows the words to stand in relief.

As the fifth movement begins, the baritone chants the haunting words of John Bright's speech with their biblical echoes, to the accompaniment of the cello, bass, bass drum, and timpani. The orchestra interrupts, and the choir and soprano soloist shout, almost desperately, for peace. But the prayer is denied, in words from the Old Testament: "We looked for peace, but no good came...Is there no balm in Gilead?"

Finally the baritone enters on a note of consolation in the sixth movement: "O man, greatly beloved, fear not." The choir enters with an upward-yearning melody at "Nation

NOTES ON THE PROGRAM (CONTINUED)

shall not lift sword against nation." This lyrical, rhapsodic music gradually unfolds, leading us to a triumphant and consoling C major at "good will toward men." Slowly, the energy of this apotheosis dissipates, and the soprano enters once again; the orchestra is silent, and she is accompanied only by the hushed voices of the choir; soon, they too disappear and the soprano is left alone on the final word, "*pacem*"—peace.

TIMOTHY RUSSELL

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 and foremost music educators. 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, Russell has conducted the world premiere recordings of Peter Schickele's *Thurber's Dogs*, written in honor of the 100th anniversary of the birth of humorist James Thurber, Stephen Paulus' riveting inter-related arts masterpiece, *Voices from the Gallery*, and *Circle of Faith*. Russell's other recordings include the newly released *American Jazz Concertos*, *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, 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.

The 2003-2004 season will be most exciting, as Dr. Russell will guest conduct the Baton Rouge Symphony Orchestra, the Texas All-State Philharmonic Orchestra, five Tchaikovsky *Swan Lake* performances and 16 *Nutcracker* performances with The Phoenix Symphony and Ballet Arizona, as well as celebrate his twenty-fifth year as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra has



Michael Emery/Art Photography Assoc.

earned an enviable reputation for artistic performances and highly adventuresome programming. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music.

For nine seasons, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra experienced dramatic growth in the size of their audience and 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. In November of 1990, Russell conducted the premiere performances of a new production of *The Nutcracker*, as choreographed by George Balanchine.

Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the worldpremiere performances of over eighty new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

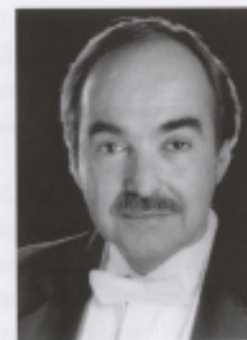
A Danforth Foundation Fellow, Dr. Russell regularly leads pre-concert talks and symposia and is involved in research and publication. He is presently writing a book, *Mindful Music*, with renowned Harvard psychologist Ellen Langer. Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

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

ROBERT PORCO

Robert Porco became director of choruses for The Cleveland Orchestra in 1998, following in a line of distinguished Cleveland choral leaders that has included Boris Goldovsky, Robert Shaw, Margaret Hillis, Robert Page and Gareth Morrell. In addition to preparing the Cleveland Orchestra Chorus and the Blossom Festival Chorus for performances, Mr. Porco conducts the Orchestra, Chorus and Children's Chorus for annual Christmas concerts each December.

In December 2000, Mr. Porco conducted The Cleveland Orchestra's first complete performances of Handel's *Messiah* since Robert Shaw conducted the work in subscription concerts in 1965. Mr. Porco will lead the Orchestra and Chorus in two performances of *Messiah* in December 2003. He also will conduct Cleveland Orchestra subscription concert performances of Handel's *Israel in Egypt* in November 2003, as well as portions of a program of English music for chorus and organ with organist Todd Wilson in March 2004.



ROBERT PORCO (CONTINUED)

Mr. Porco prepared the Cleveland Orchestra Chorus for the Edinburgh Festival performance of Berlioz's *The Damnation of Faust* with The Cleveland Orchestra and the Edinburgh Festival Chorus, given in Usher Hall in August 2000, under the direction of Christoph von Dohnányi. During the August tour to Scotland by The Cleveland Orchestra and Chorus, he conducted the Chorus in its own *a cappella* program in St. Giles Cathedral that was also part of the Edinburgh Festival. Most recently, he prepared the Cleveland Orchestra Chorus for concert performances of Verdi's *Don Carlo*, presented at Severance Hall in June 2003 under the direction of Franz Welser-Möst.

He has been active throughout his career as a conductor of opera, and of choral and orchestral works. He has guest conducted the Cincinnati Symphony Orchestra, the Indianapolis Chamber Orchestra and other orchestras in the United States and Europe. Since 1989, Mr. Porco has served as director of choruses for the Cincinnati May Festival. From 1989 to 1998, he served as artistic director and conductor of the Indianapolis Symphonic Choir, which performs regularly with the Indianapolis Symphony Orchestra.

Mr. Porco has prepared choruses for such prominent conductors as Pierre Boulez, James Conlon, Christoph von Dohnányi, Raymond Leppard, James Levine, Jahja Ling, Jesús López-Cobos, Zubin Mehta, John Nelson, André Previn, Kurt Sanderling, Leonard Slatkin, Robert Shaw and Franz Welser-Möst. He served as chairman of the choral department at the Indiana University School of Music from 1980 to 1998.

LUCY SHELTON

Steeped in the music of our time, two-time Walter W. Naumburg Award winner Lucy Shelton has premiered more than 100 solo, ensemble and orchestral works. These include: Elliott Carter's *Of Challenge and Of Love* and *Tempo e Tempi*; Oliver Knussen's *Whitman Settings*; Stephen Albert's *Flower of the Mountain*; Joseph Schwantner's *Sparrows* and *Magabunda*; Alexander Goehr's *Sing, Ariel*; David Del Tredici's *Quaint Events*; Poul Ruder's *The Bells*; Gerard Grisey's *L'Icône Paradoxiiale*; Ned Rorem's *Schuyler Songs*; Robert Zuidam's *Johanna's Lament*; and Charles Wuorinen's *Fenton Songs II*.



The current 2003-2004 season features ten works written for Miss Shelton, four of which will be world premieres. In celebration of Elliott Carter's 95th birthday she will give several performances of *Tempo e Tempi* (2000) and *Of Challenge and Of Love* (1994) and premiere Augusta Reed Thomas' *Bubble: Rainbow (Spirit Level)* (2003) a work dedicated to Carter. Knussen's *Whitman Settings* (1991) will be presented on the "Making Music" series at Carnegie Hall, Lewis Spratlan's *Of Time and the Seasons* (2001) will be performed on the "Composer Portrait" series at Miller Theater, and Bruce Adolph's *Ladino Songs* (1984) are featured in Milken Archive's festival "Only In America". The premiere of Cody's *The Kiss* (2003) as well as works by young competition winners will be offered with the Ensemble Sospeso. Other repertoire of the season includes chamber works and songs of Berio, Beglarian, Birtwistle, Brahms, Foster,

Ives, Lourie, Mahler, Moslavetz, Oboukhov, Ravel, Rorem, Roslavetz, Schoenberg, Schubert, Schumann, Stravinsky, Wuorinen, Yannatos and Zuideam. She will be appearing in concert with Orchestra 2001, the Chamber Music Society of Lincoln Center, Sequitur, Washington Square Contemporary Music, Ensemble Sospeso, the 20th Century Consort, Cooper Arts and Da Camera of Houston. Shelton's summer 2004 Festival appearances will include returns to the Fredericksburg Arts Festival, Chamber Music Northwest and the Tanglewood Music Festival.

It is a banner year for Shelton in the CD department! Six new releases and two re-releases will be issued on Deutsche Gramophon, Mode, BIS, Grenadilla, Albany, Innova and NMC with repertoire of Goehr (*Sing, Ariel*); Alan Hovhaness (*Saturn*); Adolphe (*Ladino Songs*); Del Tredici (*Szyzygy*; *Vintage Alice*; and *Joyce Songs*) with the ASKO Ensemble; Bernard Rands (*Canti Lunatici*) with BMOP; Earl Kim (*Three French Songs*) with the Mendelssohn String Quartet; Schwantner, Albert, Doppmann, Wernick, and Chenoweth with the 20th Century Consort; and Carter (*Syringa* and *Tempo e Tempi*) with Ensemble Sospeso.

Lucy Shelton's 2002-2003 season included six world premieres: the role of Juana in *Rage d'amours* by Zuidam (a Tanglewood Music Festival opera commission); two orchestral premieres – a Dickinson song cycle by Baley with Cleveland Chamber Orchestra and a double concerto with oboe by Yannatos with Boston Modern Orchestra Project; and three ensemble works – *Fenton Songs II* by Wuorinen at the Santa Fe Chamber Music Festival, *Bidpai Songs* by Peter Child with Boston Musica Viva and *Transfiguration* by Anne LeBaron for "Musikim 21. Jahrhundert" in Germany. She also gave two United States premieres: Kurtág's *The Sayings of Peter Bornemisza* and Donatoni's *L'ultima sera* (both at Carnegie's Weill Hall). Ms. Shelton's European appearances included two fiftieth-birthday celebrations of composers Knussen (in London) and Kaija Saariaho (in Germany) with concerts of their orchestral and chamber works.

A native Californian, Shelton is a 2003 recipient of an Honorary Doctorate from Pomona College and has previously received Distinguished Alumni Awards from both Pomona College and The New England Conservatory of Music. She is currently on the faculty of the Tanglewood Music Center and coaches privately at her studio in New York City.

"In the forefront was Lucy Shelton, a new-music diva if there ever was one, performing with fire, sensitivity, astounding surety of pitch, and what seemed like love abounding" (The Boston Globe 2002).

ROBERT BAREFIELD

Baritone **Robert Barefield** has performed throughout the United States with organizations such as the New Orleans Opera, the Evansville Philharmonic, the Mississippi Symphony, the Abilene Philharmonic, the Dorian Opera Theatre, the Central City Opera, the South Texas Symphony, The Ohio Light Opera, and Houston's Opera in the Heights. Operatic roles have included Germont in *La Traviata*, Figaro in *The Barber of Seville*, the title role in *Gianni Schicchi*, John Proctor in Robert Ward's *The Crucible* and Sid in *Albert Herring*. He has performed as soloist in a wide range of concert works including, *Messiah*, *Carmina Burana*, *Elijah* and Vaughan Williams' *Sea Symphony*. A frequent recitalist, Mr. Barefield has given premiere performances of works by composers, such as Simon Sargon, Robert Maggio, David Conte and Lowell Liebermann. For a number of years, he has been a member of the opera faculty at the Fairbanks Summer Arts Festival in Alaska. Mr. Barefield has served as an adjudicator and panelist for regional and national conferences and vocal competitions and has written articles for *The Journal of Singing* and *The American Music Teacher*. He has presented lecture/recitals at national and international conventions of the College Music Society and at the national convention of the American Guild of Organists. He received the Doctor of Musical Arts degree from the University of Cincinnati College Conservatory of Music. Prior to joining the voice faculty at Arizona State University in 2003, Mr. Barefield served on music faculties at West Chester University, Southern Methodist University and The University of Mississippi.



UPCOMING EVENTS

UNIVERSITY SYMPHONY ORCHESTRA AND SINFONIETTA

Sabar

Tuesday, November 25, 2003, 7:30 p.m.

Gammage Auditorium – Free admission

James Demars, guest conductor

Kayoko Dan and Daniel O'Bryant, conductors

UNIVERSITY SYMPHONY ORCHESTRA AND ASU CHORAL UNION

Holiday Concert

Sunday, December 7, 2003, 2:30 p.m.

Gammage Auditorium

Admission: \$10 for adults, \$7 for students

Call ASU Public Events Box Office,
480-965-3434

Anna Christy, soprano

Timothy Russell, conductor

UNIVERSITY SYMPHONY ORCHESTRA

Concert of Soloists

Monday, February 9, 2004, 7:30 p.m.

Gammage Auditorium – Free admission

CHAMBER ORCHESTRA

Tuesday, February 17, 2004, 7:30 p.m.

Gammage Auditorium – Free admission

Colin Carr, violoncello

*Shared program with Chamber Winds

SINFONIETTA

Shakespeare and Love

Monday, February 23, 2004, 7:30 p.m.

Gammage Auditorium – Free admission

Kayoko Dan and Daniel O'Bryant, conductors

Joel Neves, guest conductor

CHORAL UNION

CONDUCTOR

David Schildkret

ASSISTANT

CONDUCTOR

Kenneth Owen

REHEARSAL

ACCOMPANIST

Norman Jensen

SOPRANO

Gloria Ahlberg

Karen Renwick Annis

Paula Barr¹

Robbie Brada

Jennifer Chandler

Jeannie Chang

Donna Cornelius

Kayoko Dan

Francesca Dastrup⁴

Lila Deidiker

Barbara Gould

Linda Jaussi Hansen

Krista Hetsler

Cynthia Hoff

Sherri Hyer

Michal Jaksich

Dellamae Jennison

Ella Johnson

Garinee Jording

Pat Kenady

Elizabeth Knudtson

Colleen Krause

Shira Lavinsky

Allyson Lorens

Sr. Joan Marie

Madden

Lisa Marut

Alissa McCarthy

Linda McCormick

Wendy Nicholls

Michaline Olijnyk

Rence Pawelko

Linda Petersen

Naomi Peterson

Mary Price

Holly Richardson

Shari Samuelson-

Wesely

Kathryn Sawyer

Hazel Schiau

Linda Shell

Meigan Stack

Jean J. Steele

Kristen Thomasson

Doris Tyldesley

Eleanore Wardlaw

Bonnie Wilson

ALTO

Evonne Beattie

Mary Jo Becker

Amanda Joy Block

Esther Boivin

Marilyn Brafford

Alice Buseck

Maureen Chaisson-

Stewart

Moon Jong Chang

Barbara Daniel

Kimberly Davis

Diane DeLello

Arlys Eaton

Lisa Ehlers

Diana Ellsworth

Christina Forkner

Susan Fuhrer

Gini Gregg

Dorothy M. Johnsen

Jennifer Kasl

Jennifer Lee

Denise Link

Jane Little

Lisa McCartney

Susan Miles

Jennifer Mitchell

Lori Muckey³

Angela Olsen-Joyce

Muriel Osder

Angela Owen

Irene Pappas

Ellen Patera

Jess Powell

Glenda Rauscher

Diane Renne

Nancy M. Rosenthal

Lu Sanford

Ashley Schriefer

Marguerite Shoemaker

Barbara Storch

Christine Storey

Anne Stumpf

Judy Waltz

Sue Widemark

TENOR

Bill Beattie

Cameron Becker

Christopher Boggs⁵

James Diaz

Richard S. Haines

Melanie Henrichs

Jeong H. Kim

Kee Tae Kong

Vincent Lane

Robert E. Moodie

Paul Pokatello

Phil VanderMeer

Bernard Van Emden

Donald E. Weaver

BASS

William A. Coghlan

David F. Doeller

John Dunning

Gary W. Ehlers

Edward Flora

Nathan Forkner

James Gastonguay

Ryan Gastonguay

David Hale

Allen Holloway

JR Hooker

Robert J. Johnsen

Jon Kleen

Richard Larsen

Dennis Link

Charles Newton

Kenneth Owen

Richard Reiss

Warren Riggers

Robert Rosenthal

Dan Sagramoso

Ron Saurter

Mark Sims

Gerald Widemark

Jan Williams

¹ Bertha Autenrieth
Memorial Voice
Scholarship

² Friends of Music
Scholarship/Cyril A.
Nutley Award

³ Herberger College
of Fine Arts Alumni
Chapter Scholarship

⁴ Katherine K. Herberger
Scholarship/Fellowship

⁵ Louise Lincoln Kerr
Music Scholarship

UNIVERSITY SYMPHONY ORCHESTRA

VIOLIN I

Eva Liebhaber**⁴
 Liana Austin⁶
 Sarah Schreffler⁷
 Xian Meng⁷
 Robert Dunger
 Jenwei Yu
 Matthew Fritz¹
 Shanna Swaringen
 Jamie Forseth
 Megan Kemp
 Melissa Niño
 Brian Chun-Chih
 Chen
 Mary Moser
 Rebecca Valentino
 Jessica Bellflower
 Amy Greer

VIOLIN II

Larry Dunn*
 Lauren Rausch
 Heide Hille
 Britanie Hall³
 Lia Miller
 Kimberly Watson
 Aeryn Burley
 Patricia Cole
 Ellen Tollefson⁷
 Ji-Hyun Lee
 Katrina Bertrand
 Heather Davidson⁵
 Rebecca Williams
 Cayce W. Miners
 Crystal Blakley
 K. Brandon Ironside⁷
 Reva Kuzmich
 Jill Schultz

VIOLA

Joanna Sirlin*
 Glori Vela
 Willinda M. Watkins⁸
 Steven Heitlinger
 J. J. Johnson
 Ryan Berkseth
 Louis Privitera, Jr.
 Alexander Vittal⁷
 Suzanne Morello
 Amelia Daniels

CELLO

Min-Li Hwang*⁹
 Michelle Morales
 Joel Morgan
 Erin Richardson
 Derek Stein
 Jenna Dalbey
 Annemarie Smith⁷
 Marie Allen⁵
 Hope Shepherd
 Elizabeth Madsen
 Mavis Enders
 Stefanie Schatz

BASS

Waldir Bertipaglia*
 Akiko Kikuchi
 Blake Thomson
 Krunoslav Kupresanin
 Daniel Stotz
 Marisin Alzamora
 Allison Zenner
 David Kopper

FLUTE

Monique Brouwer⁴
 Christina Klapper
 Elany Mejia
 Nina Moran³

PICCOLO

Elany Mejia
 Nina Moran

OBOE

Annie Henneke*
 Rebecca Jolly
 Ashley Reid
 Stephanie Simper

CLARINET

Mindy Pyle*
 Steven Agasa
 Lesley Hughes
 Erin Finkelstein

E♭ CLARINET

Lesley Hughes

BASS CLARINET

Steven Agasa

BASSOON

Benjamin Yingst*
 Ingrid Hagan
 Jim Onstott
 David Wells

CONTRABASSOON

David Wells

HORN

Genevieve Klassen*
 Shona Brownlee
 Gustavo Camacho
 Rick Strong
 Rose French

TRUMPET*

Brian Shook
 Allyn Swanson
 Jennifer Stirling
 Ivan Pour

TROMBONE

Nikki DoBell*
 Charles Hopkins

BASS TROMBONE

Mario Villalobos

TUBA

Rachel Hertzberg

HARP*

Kathryn Black*⁷
 Ingrid Lincoln

ORGAN

Katie Ann McCarty

TIMPANI

Ellen Simon⁴
 Joseph Goglia

PERCUSSION

Ellen Simon*
 Michael Richau
 Bradley Stell
 Joseph Goglia²
 Ben Dumbauld^{10,11}
 Pat Fanning

** Concertmaster

* Principal

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

ORCHESTRA

ASSISTANTS

Kayoko Dan
 Daniel O'Bryant

ORCHESTRA

LIBRARIAN

Kayoko Dan

ORCHESTRA MANAGER

Chris Niileksela

Special thanks to
 Sam Pilafian and
 Martin Schuring.

¹ Arizona Community
 Foundation/Max A.
 Springer & Clara E.
 Springer Fine Arts
 Scholarship

² Mervin Britton
 Memorial Scholarship

³ Friends of Music
 Scholarship

⁴ Katherine K. Herberger
 Scholarship

⁵ Louise Lincoln Kerr
 Music Scholarship

⁶ Gladys O'Donnell String
 Fellowship

⁷ Phoenix Symphony
 Guild Scholarship

⁸ Richard & Marilyn
 Wurzbarger String
 Award

⁹ Anna Rosenzweig
 Memorial String/Cello
 Scholarship

¹⁰ Don Lampe Music
 Scholarship

¹¹ Etta & Norman
 Mendelson Memorial
 Scholarship