



From Sorrow to Happiness

Gammage Auditorium
April 26, 2007
7:30 p.m.

MUSIC

 Herberger College
of Fine Arts

ARIZONA STATE UNIVERSITY

“Ways of Happiness, Paths of Peace:
Bernstein, Bloch, and Music of the Jewish Tradition”

Final Concert

“From Sorrow to Happiness”

Arizona State University Chamber Singers
Arizona State University Choral Union
Arizona State University Symphonic Chorale
Arizona State University Symphony Orchestra

Carole FitzPatrick, *soprano*

Jamilyn White, *soprano*

Danielle Krison, *alto*

Robert Barefield, *baritone*

David Schildkret, *conductor*

“While it is named the Sacred Service or Sabbath morning service, it embraces the whole of humanity, rather than a creed or sect. . . . For fifty minutes I hope it will bring to the souls, minds, and hearts of the people a little more confidence, make them a little more kind and indulgent than they were, and bring them peace. I have not written to astonish the world with a spectacular achievement. I have a message to deliver—that is all.”

—Ernest Bloch

Program

Jeremiah (Symphony No. 1)

Leonard Bernstein
(1918 – 1990)

Prophecy
Profanation
Lamentation

Carole FitzPatrick, *soprano*

Avodath Hakodesh (Sacred Service)

Ernest Bloch
(1880 – 1959)

Part I

Meditation

Mah Tovv

Borechu

Shema Yisroel

Mi Chomocho

Adonoy Yimloch

Tzur Yisroel

Part II: *Kedushah* (Sanctification)

Part III

Silent Devotion

Yihyu Lerozon

Seu Sheorim

Taking the Scroll from the Ark

Part IV: Returning the Scroll to the Ark

Part V: Epilogue

Vaanachnu

Prelude to the *Kaddish*: May the time not be distant, O God

Tzur Yisroel

Adon Olam

Benediction

Jamilyn White, *soprano*
Danielle Krison, *alto*
Robert Barefield, *baritone*

Translations

Jeremiah (Symphony No. 1)

How doth the city sit solitary,
That was full of people!
How is she become as a widow!
She that was great among the nations,
And princess among the provinces,
How is she become tributary!

She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt treacherously with her,
They are become her enemies.

Judah is gone into exile because of affliction,
And because of great servitude;
She dwelleth among the nations,
She findeth no rest.
All her pursuers overtook her
Within the narrow passes. (*Lamentations*, 1:1-3)

Jerusalem hath grievously sinned...
How doth the city sit solitary... a widow (*Lamentations*, 1:8)

They wander as blind men in the streets,
They are polluted with blood,
So that men cannot
Touch their garments.

Depart, ye unclean! they cry unto them,
Depart, depart! touch us not... (*Lamentations*, 4:14-15)

Wherefore dost Thou forget us forever,
And forget us so long time?...

Turn thou us unto Thee, O Lord... (*Lamentations*, 5:20-21)

Avodath Hakodesh (Sacred Service)

Part One

Meditation

Mah Tovu

How lovely are your tents, O Jacob, your dwelling-places, O Israel! In Your abundant lovingkindness, O God, let me enter Your house, reverently to worship in Your holy temple. Lord, I love Your house, the place where Your glory dwells. And so I bow down and adore You, O God, my Maker. May my prayer be offered in an acceptable time; God, may You, in Your great mercy, answer me with the truth of Your salvation.

Borechu

Praise the Lord, to whom all praise is due! Praise the Lord, to whom all praise is due, for ever and ever!

Shema Yisroel

Hear, O Israel: the Lord our God, the Lord is One! Praised be His name whose glorious kingdom is for ever and ever.

Veohavto

You shall love the Lord your God with all your heart, and with all your soul, and with all your might. And these words, which I command you this day, shall be upon your heart. You shall teach them diligently to your children; and shall speak of them when you sit in your house, and when you walk on your way, when you lie down, and when you rise up. And you shall bind them for a sign upon your hand; and they shall be for frontlets between your eyes. And you shall write them upon the doorposts of your house, and upon your gates.

Mi Chomocho

Who is like You, O Lord, among the mighty? Who is like You, glorious in holiness, extolled in praises, working wonders? When Your children beheld Your sovereign power, they exclaimed: "This is my God! The Lord shall reign for ever and ever!"

Tzur Yisroel

O Rock of Israel, arise to the help of Israel. Our Redeemer is the Lord of Hosts, the Holy One of Israel. Blessed are You, Lord (blessed is He, and blessed is His name), the Redeemer of Israel. Amen.

Part Two: Kedusha (Sanctification)

We sanctify Your name on earth, even as it is sanctified in the heavens above, and in the words of your prophet we say: Holy, Holy, Holy is the Lord of Hosts; the fullness of the whole earth is His glory! God our strength, God our Lord, how excellent is Your name in all the earth! His glory is blessed in all places of His dominion.

Our God is one; He is our Father; He is our King; He is our Helper; and in His mercy He will answer our prayers in the sight of all the living.

The Lord will reign for ever, your God, O Zion, from generation to generation. Hallelujah!

Part Three

Silent Devotion

Let the words of my mouth and the meditations of my heart be acceptable to You, O Lord, my Rock and my Redeemer. Amen.

Seu Sheorim

Lift up your heads, O gates! And be lifted up, you everlasting doors! That the King of Glory may come in. Who is this King of Glory? The Lord of Hosts—He is the King of Glory! Selah!

Taking the Scroll from the Ark

Torah Tzivoh

The Torah, which God gave through Moses, is the heritage of the congregation of Jacob. O house of Jacob, come and let us walk in the light of the Lord.

Shema Yisroel

Hear, O Israel: the Lord our God, the Lord is One!

Lecho Adonoy

Yours, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty. For all that is in the heaven and the earth is Yours. Yours is the kingdom, O Lord; and You are exalted as head above all.

Part Four: Returning the Scroll to the Ark

O magnify the Lord with me, and let us exalt His name together.

Hodo al Eretz

His glory is in the earth and in the heavens; He is the strength of all His servants, the praise of them that truly love Him, the children of Israel, the people He brought near to Himself. Hallelujah!

Toras Adonoy

The law of the Lord is perfect, restoring the soul; the testimony of the Lord is sure, making wise the simple. The precepts of the Lord are right, rejoicing the heart! The fear of the Lord is pure, enduring for ever. Behold, a good doctrine has been given unto you: My Torah—forsake it not.

Etz Chayim (a peace song)

It is a tree of life to those who hold fast to it, and those who uphold it are happy. Its ways are ways of pleasantness, and all its paths are peace.

Part Five: Epilogue

Vaanachnu (Adoration)

We bow the head and bend the knee and magnify the King of the king of kings, the Holy One, blessed be He.

(sung in English): May the time not be distant, O God, when Thy Name shall be worshipped in all the Earth, when unbelief shall disappear and error be no more. May the day come when all men shall invoke Thy Name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, nor fetishism blind the eye! O may all men recognize that they are brethren, so that one in spirit and one in fellowship, they may be forever united before Thee. Then shall Thine kingdom be established on earth and the word of Thine ancient seer be fulfilled!

On that day, the Lord shall be One, and His name shall be One.

(sung in English) And now ere we part, let us call to mind those who have finished their earthly course and have been gathered to the eternal home. Though vanished from bodily sight, they have not ceased to be, and it is well with them; they abide in the shadow of the Most High. Let those who mourn for them be comforted, let them submit their aching hearts to God, for He is just and wise and merciful in all His doings, though no man can comprehend His ways. In the divine order of nature both life and death, joy and sorrow, serve beneficent ends, and in the fullness of time we shall know why we are tried and why our love brings us sorrow as well as happiness. Wait patiently all ye that mourn, and be ye of good courage, for surely your longing souls shall be satisfied.

Tzur Yisrael

O Rock of Israel, arise to the help of Israel. Our Redeemer is the Lord of Hosts, the Holy One of Israel. Come to the help of Israel!

Adon Olom

He is the eternal Lord, who reigned before any being had yet been created; when all was done according to His will, already then His name was called "King."

And after everything has returned to chaos, He will reign alone in awesome majesty. He was, He is, and He shall be in glory.

And He is One; none other can compare to Him, or be joined with Him; He is without beginning, without end, to Him belong power and dominion.

And He is my God, my living Redeemer, my Rock in time of trouble and distress; He is my banner and my refuge, my benefactor when I call on Him.

Into His hands I entrust my spirit, when I sleep and when I awaken; as with my spirit, my body also: the Lord is with me, I will not fear.

Benediction

May the Lord bless you and keep you. May the Lord let His countenance shine upon you and be gracious to you. May the Lord lift up His countenance upon you and give you peace. Amen.

Program Notes
by David Schildkret

TONIGHT'S CONCERT concludes our month-long series on Jewish music. At the first concert in the series, I pointed out that the phrase "Jewish music" could have a variety of meanings. Even though tonight's program includes only two works, each presents a somewhat different view of Jewish music. Leonard Bernstein's *Jeremiah* clearly has Jewish roots—it includes traditional Jewish melodies, and the text for the final movement comes from the *Lamentations of Jeremiah* in Hebrew—yet its desperate anguish is universal. Ernest Bloch's *Sacred Service*, on the other hand, seems more explicitly Jewish: it is, after all, a musical setting of a Jewish worship service. Here too, the Hebrew text is a point of departure for universal ideas. *Jeremiah* and the *Sacred Service* are in a sense two sides of the same coin: Bernstein explores universal ideas using Jewish material; Bloch takes Jewish material and underscores its universality.

The title of the program, "From Sorrow to Happiness," comes from the preamble to the *Kaddish* in the Reform service for the Sabbath Morning: "In the divine order of nature both life and death, joy and sorrow, serve beneficent ends, and in the fullness of time we shall know why we are tried and why our love brings us sorrow as well as happiness." It also describes the passions in the concert itself—to say nothing of the ways we may experience them in worship, in our personal journey towards faith and understanding, and in daily living.

When I first began to study Bernstein's *Jeremiah* (a symphony for large orchestra and soprano written in 1942, when the composer was 24 years of age), I was impressed by its intensity of feeling and by what struck me as adolescent angst. There was plenty of cause for anxiety in Bernstein's life: he was on his own in New York City with no steady employment. He had serious unresolved issues with his father, an immigrant and successful businessman who had ambitions for his son other than a life in music (the work is dedicated to Bernstein's father). Bernstein was probably struggling to deny his homosexual tendencies. The world was at war for the second time in a generation, and the United States had just entered that war, concentrating its whole energy on winning it. Yet while all of this may have contributed to the mood of *Jeremiah*, it quickly becomes apparent that the sorrow and agony are more fundamental and based on a fairly common experience: someone (in this case, the prophet Jeremiah) foresees terrible doom and tragedy, but the warnings go mocked and ignored. The prophet is left to lament the inevitable destruction that results from the unheeded warnings.

Bernstein suggests this plot line with the three words that entitle the movements: "Prophecy," "Profanation," and "Lamentation." In the first movement, the prophet speaks through the orchestra in a voice that is by turns disconsolate, angry, pleading, and profound. At the climaxes, marked by hymnlike phrases in the brass, the voice of God speaks with overpowering majesty. The movement dies away from exhaustion: after one last attempt at a warning (the music of the opening returns) the prophet, spent, no longer has the energy to sound the alarm. The people respond in the second movement. The opening melody is based on a traditional Hebrew chant, distorted into a hedonistic dance. Later in the movement, melodies from the first movement return, horribly corrupted by the jeering of the unbelieving people. In the face of the warnings, the people mock and go on with their profane lives. This is all couched in irregular dance rhythms that Bernstein would use again later in works like *Candide* and *West Side Story*.

The final movement introduces the soprano soloist singing words from the biblical *Lamentations of Jeremiah*. It begins with melodies for the Ninth of Av, a holyday marking the destruction of the Temple in Jerusalem (it was destroyed twice: first by the Babylonians in 586 BCE—the loss that Jeremiah laments—and again by the Romans in 70 CE, both times in the Hebrew month of Av, late July or early August in the Gregorian calendar). The soprano, a lone voice, mourns the destruction. Using a woman's voice to represent the prophet Jeremiah may be a bit unexpected. Bernstein may have wished to underscore the comparison of desolate Jerusalem to a widow in the text, but the choice of the soprano also serves to generalize the emotions. After scenes of loss and destruction, it is often the sisters, widows, and mothers who are left behind to mourn. This reminds us that *Jeremiah* is not a work about the destruction of the Temple, but a broader contemplation of the consequences of scorning the truth. Melodies from the first movement return in this final movement, echoed in poignant tones. Bernstein himself acknowledged that the end of the work—again, broken and tragic—"is really more a kind of comfort, not a solution." The sorrow here is too profound for a solution, for how do you solve humanity's persistent blundering toward destruction in spite of passionate—even shrill—admonitions to change course? How many contemporary situations might be examples of this very pattern of a warning given repeatedly only to be ignored or mocked and ultimately followed by a calamity?

* * *

Bloch might have said that the solution to Bernstein's dilemma in *Jeremiah* lies in recognizing our common humanity and our place within the grand design of nature. This was the central aim of his *Sacred Service*, which he viewed as much as an oratorio (a grand concert work) as a liturgy.

A composer, conductor, and music educator of Swiss origins who made most of his career in the United States, Bloch received the commission for the *Sacred Service* in 1930. Temple Emanuel in San Francisco, a leading Reform Jewish congregation, wanted a setting of the Sabbath Morning service for soloist, choir, and orchestra. It took Bloch until 1933 to complete the work. He was 53 years of age—the same age, coincidentally, as Bernstein was in 1971 when he wrote *Mass*, another liturgy *cum drama*, and a far more optimistic work than *Jeremiah*. Bloch began by immersing himself in the text of the service as found in the Union Prayer Book of 1922. In a letter to friends in San Francisco, he enthused: "I have now absorbed [the text] to the point where it has become mine and as it were the very expression of my soul...It has become a cosmic poem, a glorification of the Laws of the Universe...It has become the very text I was after since the age of ten...a dream of stars, of forces...the Primordial element...before the worlds existed—I declaim out loud, amidst the rocks and forests in the great silence, and the music slowly elaborates itself...."

The music, episodic and mercurial, captures perfectly Bloch's rhapsodic ardor. Each word and phrase is given careful attention and put to music as though it were a rare gem deserving a unique and dramatic setting. (It is worth noting here that Bloch used the traditional Ashkenazic pronunciation of Hebrew for his composition, as would have been typical in the 1930s. Since this is a concert and not a worship service, I have chosen to remain faithful to his original vision and not modernize the Hebrew.) The words are sung to fluctuating, naturalistic rhythms and meters—flowing, but rarely regular—and the orchestra surrounds the singing with a wash of color and melody.

The service is divided into five parts. Part One begins with an instrumental "Meditation" that introduces a crucial six-note melody in the basses. This melody forms the essential fabric for much of the music, recurring both in whole and in part throughout the score. This is followed by *Mah tov*, a vision of the "tents of Jacob"—for Bloch, "Jacob" and "Israel" are synonyms for "humanity." The call to public prayer, *Borechu*, leads to the main section of the movement, the *Shema*. Bloch describes this as "the great Jewish 'Profession of Faith'—the essential affirmation of Unity"* and

* The descriptive quotations here and following come from Bloch's notes on the *Sacred Service*, prepared in 1933 for the benefit of the critic Olin Downes. The document is now in the University of Georgia Library.

compares it to the *Credo* and the Islamic *Shahadah*. After stating the essential oneness of God in what Bloch calls "cosmic" tones, the music becomes tender and reverential, portraying God's bestowing of the Law as an act of affection. This is followed by some celebratory music (*Mi chomocho* and *Adonoy yimloch*), which is interrupted by *Tzur Yisroel*, a "rather tragic" plea for God's help that represents "all the misery, the sufferings of Humanity." This is a traditional melody, the only such tune in the work.

While Part One includes several prayers (and omits some material that would ordinarily occur between them), Part Two, the *Kedushah* (Sanctification), is a continuous excerpt from the *Amida*, a series of seven blessings offered while standing (*amida* means "standing"). Bloch says, "The music here comes from another world—seraphic—mysterious." This leads to Isaiah's vision of the heavenly throne surrounded by angels chanting, "Holy, Holy, Holy." The movement ends with an ecstatic chorus proclaiming that God will endure "from generation to generation," which Bloch calls a "gigantic idea, 'beyond man'—the Cosmos—outside of Space and Time."

Part Three opens with music that accompanies the Silent Devotion. The choir then sings the response, *Yiyu lerozon* (may the words of my mouth...). Then the cantor commands, "Lift up your heads, O gates," but the choir does not understand: they repeat his words as though trying to comprehend. Bloch's idea for the cantor's declaration harks back to the very issue in *Jeremiah*. He sees it as "darkness receding—out of man's heart." It is "man liberating himself from...all [that] lowers him and prevents him from seeing the Truth, from going forward, from making this little planet a possible place to live." When the cantor declares that the King of Glory will go in, the choir asks, in a "very naïve and primitive manner," "Who is this King of Glory?" and the cantor proclaims, "The Lord of Hosts!" Then the Torah scroll (the scripture) is taken from the ark. The instrumental music that accompanies this action recalls the opening of the work, repeating prominently the six-note theme. The cantor announces that the Law is the heritage of the congregation of Jacob, the *Shema* is briefly repeated, and a chorus celebrates God's glory.

In a service, the Torah would be read at this point. Part Four presents the prayers that would follow the scripture readings. Bloch sets the entire text for Returning the Scroll to the Ark, a thanksgiving for the Law, as a continuous unit. After a short exhortation to "exalt [God's] name together" ("together," i.e., "unity," is the operative idea), the choir sings the hymnlike *Hodo al Eretz*, which Bloch says expresses "the joy and peace of mankind." In somber tones, the cantor admonishes us not to forsake God's law, and this is followed by a quiet, rhapsodic thanksgiving for the Torah, *Etz Chaim*, labeled "a peace song" in the score.

Bloch treats the final part, "Epilogue," as a summary of the musical and philosophical ideas in the *Sacred Service*. The beginning of Part V recalls the opening of the work and the middle of Part III, now with a tone that is both reverent and joyous. The prayer of supplication (*Vaanachnu*) leads to the preamble to the *Kaddish*, the mourner's prayer, but the *Kaddish* itself is not sung. This is the only section of the work in English, and Bloch was adamant that it should always be sung in the language of the audience. "This whole text," Bloch wrote, "...is... a projection, more general, more universal, of the hidden philosophy of the Service proper." He changes one word, substituting "fetishism" (by which he means "attraction to *isms*") for "idolatry," and this occasions a lengthy comment in the notes to Olin Downes. One sentence is trenchant as we juxtapose the *Sacred Service* with *Jeremiah*: "Any kind of 'fetishism' blinds reason—prevents man from seeing the Truth, to be just and far-sighted." At the conclusion of this recitation, Bloch inserts *Tzur Yisroel* again in place of the *Kaddish*, using the same traditional melody that appeared in Part I.

Mankind's urgent prayer for help leads to the closing hymn. In the 1922 Union Prayer Book, *Eyn kelobeynu* appears here, but Bloch described *Adon Olam*, the closing of the Friday evening prayer, as "more beautiful, deep, philosophical—[it] seems to me the real answer and real conclusion." The music rises, as Bloch says, "from very far away—out of Time—out of Space" to offer "a philosophy, or metaphysics, which outgrows all creeds, all religions, all 'Science.'" The last strophe of this hymn was the culmination for Bloch: humanity must accept that it is "too small, too stupid, too limited... to understand" and therefore must submit to the "Huge Forces, the ultimate Laws, the last and superior Truth of the Universe." The gentle and majestic Benediction concludes the work in a spirit of triumph: the six-note melody suffuses the choral writing until it breaks out in one last enraptured statement. This finally dispels the sorrow of *Jeremiah* to conclude our performance—and our month-long look at Jewish music—in an exultant attitude of happiness.

Biographies

Carole FitzPatrick, soprano, received her Bachelor's degree from the University of Texas and two Master's degrees from Yale, then moved to Europe in 1988. After engagements in Dortmund and Osnabrück, Germany, she joined the ensemble of the State Theater in Nuremberg. Her extensive opera repertoire during her 17 years there includes works by Mozart, Verdi, Puccini, Strauss, and Wagner. She has sung over 50 major roles in German opera houses, including Hannover, Mannheim, Duesseldorf and Berlin. Her concert work has been extensive as well, including concert tours in France and Spain, and performances in Finland, Austria, the Czech Republic, Luxemburg, and Russia. Ms. FitzPatrick has been a vocal advisor for the Nuremberg State Theater's Opera Studio for Young Singers since its inception, giving both master classes and private voice lessons to the participants. She was selected by the City of Osnabrück as Citizen of the Year and was named by the professional magazine *OpernWelt* as one of its Singer of the Year candidates. She joined the faculty of the ASU School of Music in 2005.

Robert Barefield, baritone, is an ASU School of Music faculty member, and a frequent performer in opera, oratorio, and recital. He has performed throughout the country including the New Orleans Opera, the Central City Opera, the Ohio Light Opera, the Abilene Philharmonic, the Evansville Philharmonic, the Maryland Lyric Opera, the South Texas Symphony, Houston's Opera in the Heights, the Mississippi Symphony, and the Dorian Opera Theatre. Operatic roles have included Figaro in *The Barber of Seville*, Germont in *La Traviata*, Sid in *Albert Herring*, Eisenstein in *Die Fledermaus*, the title role in *Gianni Schicchi* and John Proctor in Robert Ward's *The Crucible*. As an oratorio soloist, Barefield's performances have included Orff's *Carmina Burana*, the *Sea Symphony* of Vaughan Williams, Mendelssohn's *Elijah* and Handel's *Messiah*.

An accomplished recitalist, Robert Barefield has performed programs throughout the United States and in Europe. His wide-ranging repertoire has encompassed major works such as Schubert's *Winterreise*, as well as premiere performances of songs by composers, including David Conte, Simon Sargon and Robert Maggio.

For many years, he served on the opera faculty at the Fairbanks Summer Arts Festival in Alaska. Articles on voice-related topics by Robert Barefield have appeared in *The Journal of Singing*, *The American Music Teacher* and *Music Educators Journal*. He has offered lecture/recitals on a variety of topics at national and international music conferences.

Barefield received the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music, where he was a Corbett Opera Scholar. Prior to his work at ASU, he served on voice faculties at Southern Methodist University, the University of Mississippi and West Chester University of Pennsylvania. His current and former voice students are active as performers and educators throughout the United States.

David Schildkret is Professor of Music and Director of Choral Activities at Arizona State University. He conducts Chamber Singers and the Choral Union, teaches classes in conducting and choral repertory, and oversees the doctoral program in choral conducting. Schildkret holds the Doctor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music and the Bachelor of Arts in Music from Rutgers University.

Prior to his appointment at ASU, he served for seven years as the Dean of the Salem College School of Music in Winston-Salem, North Carolina, where he conducted choirs and taught courses in music history and conducting. He has also taught at Centre College in Danville, Kentucky, and at the University of Rochester. Since 1999, he has been the Music Director of the Mount Desert Summer Chorale in Bar Harbor, Maine, and he has served as Director of Music at Scottsdale United Methodist Church since 2003.

His conducting experience includes nine 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, in addition to conducting his collegiate groups. A noted expert on the music of the eighteenth century, Schildkret has given numerous talks and published papers on the music of Bach, Mozart, and Handel. His articles have appeared in the newsletters of the Mozart Society of America and the Society for Seventeenth-Century Music, in the *Choral Journal*, *Bach, Eighteenth Century Life*, and the *NATS Bulletin*. He has published reviews in the *American Choral Review* and has written liner notes for numerous recordings.

Schildkret is active in a number of professional societies, including The American Bach Society, which he served for nine years as secretary-treasurer, the Arizona Music Educators Association, and the College Music Society. He is the Repertoire and Standards chair for Colleges and Universities in the Arizona Chapter of the American Choral Directors Association and is the board member for the state of Arizona in the newly-founded National Collegiate Choral Organization.

Gregory Gentry (D.M.A., M.M. University of Missouri—Kansas City Conservatory of Music) conducts the ASU Symphonic Chorale and the Phoenix Symphony Chorus. At the School of Music, he teaches courses in graduate and undergraduate choral conducting, graduate choral literature, and graduate score study. Upcoming conducting engagements include the University of Nebraska-Omaha Honor Choir, festival choirs with MidAmerica Productions and Distinguished Concerts International at Carnegie Hall, Arizona Regional Honor Choirs, and the Colorado All-State Choir. Gentry is the former Director of Choral Activities at the University of Alabama where he administered the graduate and undergraduate choral conducting programs.

Gentry's technique has been primarily guided by his studies with Eph Ehly, George Lynn, and Robert D. Penn. Both a singer and percussionist, he has performed under the baton of Dave Brubeck, Aaron Copland, Karel Husa, and Robert Shaw. He has prepared choirs for Shinik Hahm, John Rutter, Gunther Schuller, Richard Westerfield, and Michael Christie. While Russian choral music is numbered among his sub-specialties, Gentry's choral research presentations have included "Conducting with Increased Metaphoric Communication Through Context Specific Somatic Vocabulary" at the 2007 Hawaii International Conference on Arts & Humanities, "Cori Spezzati: Performance Demonstration of the Venetian Polychoral (double choir) style of the 16th Century – 'Singet dem Herrn' from *Psalmen David* by Heinrich Schütz" at the 2007 Pacific Southern Division Conference of The College Music Society, and "Baroque Performance Practice Exposé: An Overview of Salient Performance Concepts of Baroque Choral Music" at the 2006 Western Division Conference of the American Choral Directors Association in Salt Lake City. In addition to Gentry's 2004 choral recording contract with Concordia Publishing House, his choral editions have been published by National Music Publishers and Musica Russica and performed by the National High School Honor Choir at the 2005 ACDA conference in Los Angeles.

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

Orchestra

The **Arizona State University Orchestra Program** (Timothy Russell, Chair) in the Herberger College of the Arts School of Music is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. As one of the country's foremost university orchestra programs, the faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators, music therapists, musicologists, theorists, composers, arts administrators, and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra, and the Sinfonietta. **The University Symphony Orchestra** presents approximately seven concerts on the ASU campus each year in the internationally acclaimed Gammage Auditorium for Performing Arts, designed by Frank Lloyd Wright, as well as at other venues around the Valley of the Sun and the state of Arizona.

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

Arizona State University Symphony Orchestra

Timothy Russell, Director of Orchestras

Violin I

Xian Meng**
Rachael Massengill
Agnieszka Laskus
Angela Cassette
Christian Simmelink
Steven Crichlow
Laura Speck
Tamara Freida
Xi Wang
Ricardo Elias-Rodriguez
Jenwei Yu
Patricia Cole
Taylor Morris
Alyssa Saint

Violin II

Chrystal Smothers*
Sarah Bowlin
Eliza Hesse
Gina Dyches
Holly Roberts
Vanessa Castillo
Bonnie Teplik
Crystal Gheen
Allison Kellis
Jessica Brooksby
Molly McCarthy
Chung Gum Kang
Kate Bivona

Viola

Matthew W. Gordon*
Louis Privitera Jr.
Megan Leigh Smith
Alexander Vittal
Courtney D. Chapman
April Losey
Cicely DeSalle
Padua Canty
Brandon S. Matthews

Cello

Nelly Rocha*
Hope Shepherd
Jenna Dalbey
Amy L. Huzjak
Vanessa Belknap
Willie Braun
Ruth Wenger
Jennifer McConaghie
Adele Stein

Bass

Lucian Manolache*
Christopher Rose
Daniel Stotz
T. J. Maliszewski
Rossine Parucci
Juan J. Garcia
Joe Tyksinski
William Brichetto
Ray Thiry
John Sims
Kale Gans

Flute

David Nischwitz^
Katie Valadez^
Kathryn Schaaap

Piccolo

Katie Valadez
Kathryn Schaaap

Oboe

Caryn Creamer*
Katie Mordarski

English Horn

Hung Quoc Nguyen

Clarinet

Mark Kleine*
Jennifer Kabbas

E♭ Clarinet

Andrew DeBoer

Bass Clarinet

Andrew DeBoer

Bassoon

Hugo Doege*
Ashley Haney

Contra Bassoon

Mikaela Miller

Horn

Adam A. Nelson*
Eric Damashek
Guan-Lin Yeh
Jordan Robert
DeAnna Rene
Uranga

Trumpet

Timothy Wootton*
Micah Wilkinson
Bill Anonie

Trombone

Matthew Petterson*
Tim Ness

Bass Trombone

Keith Munson

Tuba

Christian Carichner

Harp

Virginia Blake

Piano

Brandon S. Matthews

Celesta

Chia-I Chen

Timpani

Tyler Stell
Matt Watson

Percussion

Matt Holm*
Laura Wiedenfeld
Matt Watson
Tyler Stell

** Concertmaster

* Principal

^ Co-principals

Orchestra

Assistants

Jacob Harrison
Brandon S. Matthews
Jana Minov

Orchestra

Librarians

Jacob Harrison
Jan Matthews

Orchestra Manager

Rossine Parucci

Orchestra Office

Specialist

Linda Bennett

Choirs

The **ASU Choral Program** (David Schildkret, Chair) provides singers with outstanding opportunities to apply their knowledge of voice, music history, and music theory to create a compelling musical experience for the listener and performer. The range of ensembles offers both the singers and the ASU community the opportunity to experience first hand the great repertory for vocal ensemble, from intimate *a cappella* pieces for just a few voices, to the grand works for large chorus and orchestra. Participation in choirs equips members for a lifetime of choral singing, whether as professional members of paid ensembles, as section leaders in church and community choruses, or as members of volunteer choirs.

The Arizona State University **Chamber Singers** (David Schildkret, conductor) is a highly-select ensemble whose members are doctoral students, master's students, and advanced undergraduates. The Chamber Singers performs the outstanding works for small chorus, including a cappella literature from the Renaissance through the present, compositions with piano or small instrumental ensemble, and works for chorus and chamber orchestra.

The ASU **Symphonic Chorale** (Gregory Gentry, conductor) is a large mixed ensemble of highly motivated music majors and experienced singers from around the university. Repertoire consists of music from each of the major style periods.

Founded in the 1950s, the Arizona State University **Choral Union** is devoted to singing the masterworks for large chorus and orchestra. Members are auditioned volunteer singers from the ASU community, including students, faculty and staff, and residents of the Phoenix metropolitan area. Intensive weekly rehearsals take place from August through April. The Choral Union sings several times each season with the ASU Symphony Orchestra. Recent performances have included works Orff's *Carmina Burana*, Mahler's *Second Symphony*, and Prokofiev's *Alexander Nevsky*.

The Choral Union welcomes new members and will hold auditions in August. We rehearse Tuesday evenings from 7:15 to 9:15 p.m. Contact David Schildkret at david.schildkret@asu.edu for more information. For more details about the ASU Choral Program, visit our website at <http://music.asu.edu/choirs>

Arizona State University Choral Union

David Schildkret, *conductor*

Ryan D. Garrison, *assistant conductor*

Norman Jenson, *rehearsal accompanist*

Soprano

Tammy Allgood

Karen R. Annis

Phyllis Banucci

Lauren Bass

Iris Blake

Lisa Bulloch

Marie Burch

Annie Campbell

Jeannie Chang

Diane Cole

Kristen Colling

Katherine Conner

Victoria Conner

Emmalyn

Corman

Lila Deidiker

Kristie Etling

Barbara Gould

Jari Hackmeister

Rachel Hastings

Mary-Rose Hayes

Kimberlee

Headlee

Kristinn

Heinrichs

Caitlin Horrocks

Carissa Howden

Ingrid Israel

Dellamae

Jennison

Ella Johnson

Patricia Kenady

HyunJung Kim

Jee-Hyun Kim

Katherine Kirby

Soo-Lin Lee

Erin Lewis

Kelli Lignell

Sister Joan Marie

Madden

Linda

McCormick

Katherine Motil

Judy Nordstrom

Michaline

Olijnyk

Gaydon Peck

Tacy Pillow

Julie Roman

Janis Ryan

Shari Samuelson-

Wesely

Kate Sessions

Haylee Smith

Wendy Stapley

Jean J. Steele

Leslie Sturdevant

Allison Swain

Eleanore Wardlaw

Lauren Winston-

McPherson

Alto

Tara Bamford

Mary Jo Becker

Marilyn Brafford

Alice Buseck

Barbara Daniel

Stefanie Duch

Arlys Eaton

Megan Faraoni

Susan L. Fuhrer

Gini Gregg

Dorothy Johnsen

Janet Kurdziel

Sarah Larimer

Jane Little

Angela Marshall

Jackie McGarry

Jackie Medina

Susan Miles

Madeline Moore

Marianne Murzyn

Chrissie Newburg

Muriel Osder

Judith Pannell

Irene Pappas

Colleen Porter

Kelly Pott

Glenda Rauscher

Nedda Reghabi

Diane Renne

Nancy Rosenthal

Lu Sanford

Jenna Sawyer

Anne Stumpf

Lee Van Camp

Judy Waltz

Margaret Webb

Carol K. West

Heidi Whipple

Amy Yosowitz

Tenor

John Adams

Richard Fawley

Michael Fillman

Brent C. Gardner

Richard S. Haines

Melanie Henrichs

Mike Kaiser

Vincent Lane

Todd MacIntyre

Robert Moodie

Ron Raynes

Bernard Van

Emden

Phil VanderMeer

Dick Watt

Bass

Robert

Charlesworth

Ho Yan Chu

William Coghlan

Michael Dezort

David F. Doeller

Edward Flora

Christoph Gales

Paul Gales, Jr.

Paul Gales, Sr.

Ryan D. Garrison

Allen Holloway

John Irvin

Norman Jenson

Robert Johnsen

Arnold Maltz

Brian McQueen

Charles C.

Newton

Charles Ratliff

Warren Riggers

Robert Rosenthal

Dan Ryan

Dan Sagramoso

Jose Sanchez

Bob Simington

Jeff Wilkinson

Arizona State University Chamber Singers

David Schildkret, *conductor*
Ryan D. Garrison, *assistant conductor*
Jennifer Garrett, *teaching assistant*
Emily Helvey, *accompanist*

Soprano	Alto	Tenor	Bass
Verónica De Larrea	Jennifer Allen	Paul Betz	Yevgeniy Chainikov
Ingrid Israel	Kimberly Badger	Timothy Glemser	Brady Cullum
Joanna Provencal	Jennifer Garrett	Ryan C. Keller	Ryan D. Garrison
Riki Sloan	Kerry Ginger	Kenny Miller	Joshua Hillmann
Melissa Solomon	Brianna Kramer		Jae Ho Lee
Allison Stanford	Danielle Krison		John Miller
Jamilyn White	Michele Paynter		Robert Wright
	Paise		

Arizona State University Symphonic Chorale

Gregory Gentry, *conductor*
Michele Paynter Paise, *assistant conductor*
Riki Sloan, *manager*
Jeremy Peterman, *rehearsal pianist*

Soprano		Tenor	Bass
Lauren Bass	Melissa Solomon	Elizabeth Partel	Scott Bennett
Iris Blake	Cassie Wamboldt	Beth Ratay	Mirel De La Torre
Esther Boivin	Meredith Young	Sally Romley	Michael Dezort
Elisabeth Coleman	Heabin Yu		Elvin Dioquino
Erica Glenn	Alto	Rodale Cooley	Ryan Downey
Rachel Hastings	Amanda Arnett	John Felicetta	Bryce Doyle
Kimberlee Headlee	Rachel Avery	Timothy Glemser	Lee Howard
Katherine Kirby	Ashley Ball	Colte Julian	Geoff Ibe
Lyndsey Miller	Deborah Burnham	Michael Lottes	Christopher M. Kelley
Tiffany Mortensen	Danielle Callahan	Christopher Meade	Patrick Kuzara
Katy Olsen	Megan Christensen	Edson Melendez	Jae Ho Lee
Michele Paynter Paise	Debra Jo Davey	Daniel Morehouse	John Miller
Joanna Provencal	Lauren Edwards	Morehouse	Matthew Montana
Courtney Ray	Maris Fernandes	Nicholaus Pullin	Scott Scripps
Laura Safsten	Heather Fulton	Francis Zagarrigo	Andrew Sievers
Leeann Skoda	Penny Holemon		Marcus Sue'sue'
Riki Sloan	Chelsea Jenkins		Robert Wright
	Danielle Krison		
	Nichol Meshew		

Supertitle operator: Sara Stapley Supertitle preparation: David Schildkret

Special thanks to all series participants, and to

Rabbi Barton Lee, Hillel Jewish Student Center at ASU
for his help with the Sacred Service and his advice on the translation

Joel Gereboff, ASU Jewish Studies Program

and

Aaron Scholar, Bureau of Jewish Education of Greater Phoenix
for their help and support in organizing and promoting the series

Beth El Congregation and Har Zion Congregation
for hosting the Informances

Rachel Leket-Mor, ASU Libraries
Music Library Staff
for organizing and hosting the library exhibit

Arizona Opera
for loan of the supertitle equipment

Gregory Gentry, Timothy Russell, and student assistants
for their assistance in preparing the choirs and orchestra

Herberger College Public Relations
for their work on the website and publicity materials

Development Offices at Herberger College and
the College of Liberal Arts and Sciences
for organizing the VIP reception

Linda Bennett, Orchestra Program Secretary
for her work organizing the orchestra and rehearsal schedule

Carol Webber, Choral Program Secretary
for her tireless efficiency

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

Upcoming Choral Event

Monday, April 30, 7:30 p.m.
Men's Chorus, Brook Larson, *conductor*
Women's Chorus, Michele Paynter Paise, *conductor*
First United Methodist Church
215 E. University Drive, Tempe

We invite you to visit the exhibit

“Teach Them Diligently to Your Children: Jewish Ritual and Music”

*A display of prayer books, ritual objects and memorabilia
from the ASU libraries and private collections*

ASU School of Music Library
3rd floor, west wing
March 20 - June 20

**Read more about the composers, other events, and participants in
this series at the website:**

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

Events Information Call 480-965-TUNE (480-965-8863)