


**University Symphony Orchestra  
ASU Choral Union  
ASU Chamber Singers  
ASU Symphonic Chorale  
Men's Chorus  
Women's Chorus**

Carole FitzPatrick, soprano  
Jennifer Roderer, mezzo-soprano  
Kevin Courtemanche, tenor  
Peter Volpe, bass  
Timothy Russell, conductor

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

**Friday, April 25, 2008  
7:30 p.m.  
ASU Gammage**

# MUSIC

 **Herberger College  
of the Arts**

ARIZONA STATE UNIVERSITY

## Program

Requiem.....Giuseppe Verdi  
(1813-1901)

Requiem and Kyrie  
Sequence (Dies irae)  
Offertory (Domine Jesu)  
Sanctus  
Agnus Dei  
Communion (Lux aeterna)  
Libera me

This performance of the Verdi Requiem will be offered without an intermission.

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

### TEXT REQUIEM AND KYRIE

#### Chorus

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion,  
et tibi reddetur votum in Jerusalem;  
exaudi orationem meam:  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Grant them eternal rest, O Lord,  
and let everlasting light shine upon them.  
To thee, O God, praise is given in Sion,  
and unto thee shall the vow be performed  
in Jerusalem. Harken unto my prayer:  
unto thee all flesh shall come.  
Grant them eternal rest, O Lord,  
and let everlasting light shine upon them.  
Lord have mercy on us.  
Christ have mercy on us.  
Lord have mercy on us.

#### DIES IRAE

##### Chorus

Dies irae, dies illa  
solvet saeculum in favilla  
teste David cum Sybilla.

The day of wrath, that day shall  
dissolve the world in ash,  
as David prophesied with the Sibyl.

Dies irae, dies illa —  
quantus tremor est futurus,  
quando Judex est venturus  
cuncta stricte discussurus.

The day of wrath, that day —  
what trembling there shall be  
when the Judge shall come  
who shall thresh out all thoroughly.

Tuba mirum spargens sonum  
per sepulchra regionum,  
coget omnes ante thronum.

The trumpet, scattering a wondrous sound  
through the tombs of all lands,  
shall drive all unto the throne.

## Text

#### Bass

Mors stupebit et natura  
cum resurget creatura  
Judicanti responsura.

Death and nature shall be astounded  
when creation rises again  
to answer to the Judge.

#### Mezzo-soprano and Chorus

Liber scriptus proferetur  
in quo totum continetur  
unde mundus judicetur.

A written book shall be brought forth  
in which shall be contained all  
by which the world shall be judged.

Judex ergo cum sedebit,  
quidquid latet apparebit  
nil inultum remanebit.

And therefore when the Judge shall sit,  
whatsoever is hidden shall be manifest  
and naught shall remain unavenged.

#### Soprano, Mezzo-soprano, Tenor and Chorus

Dies irae, dies illa  
solvet saeculum in favilla  
teste David cum Sybilla.

The day of wrath, that day shall  
dissolve the world in ash,  
as David prophesied with the Sibyl.

Quid sum miser tunc dicturus?  
Quem patronum rogaturus  
cum vix justus sit securus?

What shall I say in misery?  
Whom shall I ask to be my advocate  
when scarcely the just may be without fear?

#### Solo Quartet and Chorus

Rex tremendae majestatis  
qui salvandos salvas gratis,  
salva me, fons pietatis.

King of tremendous majesty  
who freely savest the redeemed,  
Save me, O fount of mercy.

#### Soprano and Mezzo-soprano

Recordare, Jesu pie,  
quod sum causa tuae viae,  
ne me perdas illa die.

Remember, merciful Jesus,  
that I am the cause of your journey,  
lest thou lose me in that day.

Quaerens me sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.

Seeking me didst thou sit weary,  
thou didst redeem me, suffering the cross;  
let not such labor be frustrated.

Iuste Judex ultionis,  
donum fac remissionis  
ante diem rationis.

O just Judge of vengeance,  
give the gift of remission  
before the day of reckoning.

#### Tenor

Ingemisco tanquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.

I groan as one guilty,  
my face blushes at my sin;  
spare me, thy supplicant, O God.

## Text

Qui Mariam absolvisti  
et latronem exaudisti  
mihi quoque spem dedisti.

Preces meae non sunt dignae  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves locum praesta  
et ab haedis me sequestra,  
statuens in parte dextra.

### Bass and Chorus

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

### Solo Quartet and Chorus

Lacrymosa dies illa  
qua resurget ex favilla  
judicandus homo reus.

Huic ergo parce, Deus.  
Pie Jesu Domine,  
dona eis requiem.  
Amen.

## OFFERTORY

### Solo Quartet

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni et de profundo lacu.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abraham promisisti  
et semini ejus.

Thou who didst absolve Mary  
and didst hear the thief's prayer  
hast given hope to me also.

My prayers are not worthy  
but do thou, good Lord, show mercy,  
lest I burn in everlasting fire.

Give me place among thy sheep  
and put me apart from the goats,  
setting me on the right hand.

When the damned are confounded  
and condemned to sharp flames,  
call me with the blessed.

I pray kneeling in supplication,  
my heart contrite as ashes,  
take thou mine end into thy care.

That day is one of weeping on which  
shall rise again from the ashes  
the guilty man to be judged.

Spare then this one, O God.  
Merciful Lord Jesus,  
give them peace.  
Amen.

O Lord, Jesus Christ, King of glory,  
deliver the souls of all the departed faithful  
from the torments of hell and from the  
bottomless pit.  
Deliver them from the mouth of the lion,  
lest Tartarus swallow them,  
lest they fall into the darkness.

But let Saint Michael the standard-bearer  
bring them forth into the holy light,  
which thou didst once promise to Abraham  
and his seed.

## Text

Hostias et preces tibi, Domine,  
laudis offerimus.

Tu suscipe pro animabus illis  
quarum hodie memoriam facimus;  
fac eas, Domine, de morte transire ad vitam.

## SANCTUS

### Double Chorus

Sanctus, sanctus, sanctus Domine  
Deus Sabaoth.  
Pleni sunt coeli  
et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

## AGNUS DEI

### Soprano, Mezzo-soprano and Chorus

Agnus dei,  
qui tollis peccata mundi,  
dona eis requiem.  
Agnus dei,  
qui tollis peccata mundi,  
dona eis requiem sempiternam.

## COMMUNION

### Mezzo-soprano, Tenor and Bass

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

## LIBERA ME

### Soprano and Chorus

Libera me, Domine, de morte aeterna  
in die illa tremenda  
quando coeli movendi sunt et terra.  
dum veneris judicare saeculum per ignem.  
Tremens factus sum ego et timeo,  
dum discussio venerit atque ventura ira.

Dies irae, dies illa calamitatis et miseriae,  
dies magna et amara valde.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

To thee, O Lord, we render our offerings  
and prayers with praises.  
Do thou receive them for those souls  
which we commemorate today;  
Let them, O Lord, pass from death to life.

Holy, holy, holy Lord  
God of Sabaoth.  
Heaven and earth  
are full of thy glory.  
Hosanna in the highest.  
Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God,  
that takest away the sins of the world,  
grant them rest.  
Lamb of God,  
that takest away the sins of the world,  
grant them eternal rest.

Let everlasting light shine upon them, O Lord,  
with thy saints,  
for thou art merciful.  
Grant the departed eternal rest, O Lord,  
and let everlasting light shine upon them.

Deliver me, O Lord, from eternal death  
on that awful day  
when the heavens and earth shall be moved,  
when thou shalt come to judge the world by fire.  
I am seized with trembling and I fear  
the moment when the trial comes.

The day of wrath, that day of calamity and misery,  
an exceedingly great and bitter day.

Grant them eternal rest, O Lord,  
and let perpetual light shine upon them.

## Program Notes

Giuseppe Verdi (1813-1901) is most famous for his contributions to Italian opera with works such as *La Traviata* and *Aida*. As a well-established operatic composer in 1873, Verdi worked for over a year almost exclusively on the *Messa da Requiem*.

As modern listeners, we assume that a requiem is meant for performance in a church and therefore is a largely religious work. In the performances Verdi conducted of his Mass, only one—the premiere—was held in a church. The *Messa da Requiem* did, even in Verdi's time, carry the expected religious connotations, but it also had great political importance.

After the death of Gioachim Rossini (1868), Verdi and his colleagues began a joint composition—*Messa per Rossini*—a project honoring a musician who had brought distinction to the arena of Italian music. Verdi's contribution, "Libera me," was returned to him in 1873 by the committee organizing Rossini's tribute. It is included as the last movement of the Mass and serves as the inspirational seed for both the "Requiem" and "Dies irae" movements. The choice of liturgical text included in Verdi's *Requiem* is identical to that chosen for *Messa per Rossini*.

Verdi's *Messa da Requiem* was composed in honor of another Italian cultural icon, poet Alessandro Manzoni, who died on 22 May 1873. The Mayor of Milan agreed to fund a performance of Verdi's *Requiem* on the one year anniversary of Manzoni's death. During the intense period of composition that followed the mayor's acceptance, Verdi jokingly wrote to his friend, Giuseppe Piroli, "I'm working on my Mass and doing so with great pleasure. I feel as if I've become a solid citizen and am no longer the public's clown...As you can imagine when I hear operas spoken of now, my conscience is scandalized, and I immediately make the sign of the Cross!!" With this thought, Verdi acknowledges the fact that the general public considered a requiem and its composer to be more "holy" than the products and practitioners of the operatic stage.

Debate among musicologists about whether the *Messa da Requiem* is written in a "church style" or an "operatic style" is profuse. Indeed, the Mass is not limited to the strictures of either style. The *Requiem* evokes a more serious mood than an opera, but simultaneously incorporates certain dramatic technique effectively. Imagine a new genre that melds Verdi's Italian operatic flair with a sincere homage to Manzoni written in one of the most ancient church forms. Freed from the operatic necessity of attracting crowds, Verdi endeavored to create a piece that would embody the characteristics of Italian music as a whole. Listen for operatic qualities—the developments of individual characters, dramatic changes in timbre and orchestration—and see how these are combined with references to plainchant, and the modal, fugal, and a cappella texture that were typical of sacred music of the time.

-Katie Ann McCarty

## Biographies

Timothy Russell is in his 15<sup>th</sup> year as a Professor of Music and Director of Orchestras at Arizona State University. He is one of America's most versatile and dynamic conductors and foremost music educators. He is equally at home conducting the great symphonic literature, music for chamber orchestra, ballet, large choral works, pops concerts, and children's programs. An articulate spokesperson for the arts, his obvious joy in discussing music and building new audiences is only surpassed by the insight and energy which his concerts possess . . . entertaining and enlightening programs of music spanning over four centuries, powerfully presented for listeners of all ages. In addition to his conducting at ASU, Dr. Russell directs the School's graduate orchestral conducting program. He is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio. Dr. Russell was the recipient of the 2006 Ohioana Pegasus Award, which recognizes outstanding contributions in the arts and humanities.

Russell has been a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions of Tchaikovsky's *Swan Lake* and *Nutcracker* ballets, Prokofiev's *Romeo and Juliet*, *Coppelia* by Leo Delibes, and the world premiere of Ib Andersen's *Play*. This season he will lead new productions of *Giselle* and *Don Quixote* in addition to another "Tribute to George Balanchine" with Ballet Arizona. Other guest conducting appearances have included the Cleveland Institute Orchestra, Charlotte Symphony, Baton Rouge Symphony, American Classical Orchestra, Hawaii Symphony Orchestra, South Dakota Symphony, Spokane Symphony, Baltimore Chamber Orchestra, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, and Summit Brass. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, Missouri, New Mexico, North Carolina, Ohio, Oklahoma, and Texas.

The conductor/producer of twenty-seven CDs, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Maestro Russell just celebrated his twenty-eighth season as music director of ProMusica. His achievements with that ensemble have been remarkable and diverse. A recipient of the Greater Columbus Arts Council's "Artistic Excellence Award," the orchestra continues to maintain its outstanding reputation for artistic performance and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors, and Publishers (ASCAP) has honored Russell and ProMusica for their service to contemporary music. Together, they have been active in the commissioning of new works, including many by some of the world's most distinguished composers. Russell has conducted the world premiere performances of over ninety new compositions.

A Danforth Foundation Fellow, 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. Dr. Russell regularly leads pre-concert talks and symposia, and continues to be a featured speaker at featured speaker at music conferences and workshops. He is actively involved in research and publication, currently writing three books – *The Joyful Musician: A Mindful Approach to Peak Performance*, *The Conductor's Anthology*, and *Mindful Tennis* with renowned Harvard psychologist Ellen Langer.

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

## Biographies

**Carole FitzPatrick** 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 included Mozart, Verdi, Puccini, Strauss and Wagner, having sung over 60 major roles in German opera houses, including Hannover, Mannheim, Duesseldorf, Essen and Berlin. Her concert work has been extensive as well, including concert tours in France and Spain, and performances in Finland, Austria, Holland, the Czech Republic, Luxemburg, and Russia. At its inception, Ms. FitzPatrick was a vocal advisor for the Nuremberg State Theater's Opera Studio for Young Singers, 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. In 2005 she participated in the premiere performance of Wagner's *Ring des Nibelungen* in Beijing, and in 2006 sang "Donna Anna" in *Don Giovanni* in Hong Kong.

Since August 2005, she has been a professor of voice at Arizona State University. Recent performances include appearances with the Chicago Chamber Musicians, Arizona State Lyric Opera Theater and Symphony Orchestra, Prager Sinfoniker, the Austin Chamber Music Society, and the Berliner Cappella.

**Jennifer Roderer's** portrayal of Amneris in *Aida* at Berkeley Opera was hailed as an "absolute standout" and the San Francisco Chronicle lauded her "plush tone", "fierce dramatic instincts" and "dazzling account of the opera's last act." Her 2007/8 season began with performances of the Witch in *Hansel and Gretel* at both Opera Company of Philadelphia and Opera Roanoke. Last season, her back-to-back successes as the Witch in *Hansel and Gretel* with both New York City Opera and the Phoenix Symphony affirmed her unique flair for creating larger-than-life characters. Since her 1999 debut at City Opera, she has embodied a diverse gallery of vivid personalities both comic and serious, including Lady Angela in *Patience*, Junon in Mark Morris' production of *Plateau*, Jade Boucher in *Dead Man Walking*, the Third Lady in *The Magic Flute*, and Sappho in *Lysistrata*, as well as Cecilia March in *Little Women* on NYCO's first tour of Japan. Other recent roles have ranged from Offenbach's zany Théodorine (*L'isle de Tulipatan* at Bard Summerscape) and his formidable Public Opinion (*Orpheus in the Underworld* for Nevada Opera), in which she was praised as "terrific" with "no inhibitions", to Britten's troubled Mrs. Grose in *The Turn of the Screw* at Toledo Opera, Lorin Maazel's *Chateauville Foundation*, and Lyric Opera of Kansas City, where she was praised as "vocally resplendent", singing with "physical, dramatic and vocal strength".

In 2005, Ms. Roderer made a critically acclaimed debut at the Teatro Colón in Buenos Aires as Fricka in *Die Walküre*, conducted by Charles Dutoit. Her other Wagnerian credits include Waltraute in *Die Walküre* for Lyric Opera of Chicago and Seattle Opera, Rosswaise in *Die Walküre* at Opera Pacific, and a Flowermaiden in *Parsifal* with the Los Angeles Philharmonic, conducted by Pierre Boulez, as well as several concerts of orchestral excerpts from *Lohengrin* (Ortrud), Sancta Susanna with the American Symphony Orchestra at Lincoln Center, Gertrude in *Hänsel und Gretel* with New Jersey Symphony, the Second Maidservant in *Elektra* at Los Angeles Opera and Washington National Opera, First Maidservant in *Elektra* at Virginia Opera, and Die Notarin in *Intermezzo* at Santa Fe Opera. In addition, she has won grants from the Wagner Societies of New York, Los Angeles, and Washington, DC.

## Biographies

Ms. Roderer's versatility extends well beyond the German repertory. She made her European debut at Opern Air Gars in Austria as Amneris in *Aida*, a role she has also sung for Opera Illinois and Berkeley Opera. She has also appeared as Emilia in *Otello* at Opera Pacific and l'Ostessa in Zandonai's *I Cavalieri di Ekebu* with New York's Teatro Grattacielo. She has become a favorite artist of many contemporary composers, participating in New York City Opera's premieres of works by Mark Adamo and Jake Heggie and in its VOX: Showcasing American Composers program; frequently performing the microtonal works of John Eaton for organizations including the American Composer's Alliance; and work shopping and covering the title role in the world premiere of Bright Sheng's *Madame Mao* at Santa Fe Opera. Ms. Roderer brings her typical intensity, as well as dynamic musicianship, to her concert performances of such works as Verdi's *Requiem* (with both the Hudson Valley Philharmonic and the Peoria Symphony), Handel's *Messiah* (under John Rutter at Carnegie Hall with the New England Symphonic Ensemble, with the Jacksonville Symphony, and the Mozart Club of Winston-Salem, North Carolina), and Bach's *B-minor Mass* and Dvořák's *Requiem* (both at the Berkshire Choral Festival). Much in demand on the concert platform, she has also sung *Les noces* with the Los Angeles Master Chorale, both at the Dorothy Chandler Pavilion and under the baton of Peter Eötvös at the Ojai Festival, Mozart's *Requiem* with the New Jersey Symphony and the Berkshire Lyric Theatre, Vivaldi's *Gloria* at Carnegie Hall, Beethoven's *Missa Solemnis* with the Anchorage Symphony; and Beethoven's *Symphony No. 9* with Leonard Slatkin and the Los Angeles Philharmonic at the Hollywood Bowl, as well as with the Jacksonville Symphony, Pacific Symphony, and Florida Symphony. Ms. Roderer has given New York recitals under the auspices of the Wagner Society of New York and the Austrian Cultural Forum. She has won grants from the William Mathews Sullivan Musical Foundation and Opera Buffs of Southern California, as well as the Arthur E. Walters Memorial Award from Opera Index and First Place in the Opera Guild of Southern California Competition. Born in Illinois and raised in Los Angeles, she holds a Bachelor of Music degree from the University of Southern California.

Native New Englander **Kevin Courtemanche** has faced two critical junctures in his life. First, he gave up one career goal when he left law school. Second, while watching the first Three Tenors Concert, at the 1990 World Cup Soccer Finals, he decided to rekindle his other dream. With the help of intensive musical instruction (and the paying down of his college loans), he became a professional operatic tenor. Along the way, he studied privately with Will Crutchfield in New York City, Dr. Stanley Cornett at the Peabody Conservatory, Gary Glaze at the Thornton School at the University of Southern California, Cathy Cook in San Francisco and Helena Doese in Europe.

At Peabody Mr. Courtemanche obtained a Bachelor of Music in Vocal Performance and sang in many scenes and outreach programs, culled from the works of Justin Boyer, Donizetti, Menotti, Humperdinck and Mascagni. He also prepared the Duke in *Rigoletto* and the title role in Verdi's *Otello*. On the main stage he sang Arithmétique (a.k.a. Le Petit vieillard) and the Tree Frog in *L'enfant et les sortilèges*, Bardolfo in Verdi's *Falstaff* and three roles in the world premiere of Mark Weiser's *Where Angels Fear to Tread*, including, shockingly, the role of an opera singer; he not only is an opera singer, he has played one on (well, slightly off, or, rather, back) stage. At USC Kevin has nearly completed a Master of Music in Vocal Arts and, while in residence, played the roles of Judge Danforth and Giles Corey in Ward's *The Crucible*, the 1<sup>st</sup> Armoured Man in *The Magic Flute*, Rinuccio in *Gianni*

## Biographies

*Schicchi* and the lovely, misunderstood Witch in *Hansel and Gretel*. He also sang the lead tenor roles in the *Rigoletto* Quartet, the Sextet from *Lucia di Lammermoor*, Werther in Act III of *Werther* and Don José in Act IV of *Carmen*.

As a professional, this emerging tenor has portrayed Radamès in *Aida*, Calaf in *Turandot*, Canio in *Pagliacci*, Don José in *Carmen*, Pinkerton in *Madama Butterfly*, Rodolfo in *La bohème*, Tamino in *The Magic Flute*, Alfred in *Die Fledermaus*, the Mother (!) in Weill's *The Seven Deadly Sins* and Macduff and Malcolm in *Macbeth*. At the San Francisco Opera he originated the role of the Brigadier General in the world première of Philip Glass' *Appomattox* and covered the role of the 1<sup>st</sup> Prisoner in *Fidelio*. His engagements have also included Berkeley Opera, Mission City Opera, Symphony Parnassus, the Bakersfield Symphony, the Santa Maria Philharmonic, Long Beach Beach Opera, Cinnabar Theatre, Masterworks Chorale of San Mateo (all California), the Roswell (New Mexico) Symphony, Hradec Králové (Czech Republic) Philharmonic, New Opera Society (Toulouse and Castres, France), St. Petersburg (Florida) Opera, Lowell House Opera of Harvard University and Caffè Venezia in Berkeley. His (disembodied) voice even appeared on *The Bold and the Beautiful* (opera as soap opera).

In June 2008 Mr. Courtemanche will appear as Radamès in *Aida* at New Rochelle (New York) Opera and return to Berkeley Opera in July to perform Mario Cavaradossi in *Tosca*.

American bass **Peter Volpe** continually receives critical and popular acclaim on four continents. Possessing a vast and ever-expanding repertoire of over 80 roles in six languages, he commands an impressive expanse of style and interpretive skill. From Mozart's title role in *Don Giovanni* to Gounod's Mephistopheles in *Faust*, and Verdi's Zaccaria in *Nabucco* to Archbishop Thomas à Beckett in Pizzetti's *L'Assassinio nella Cattedrale*, Mr. Volpe embraces the depth of historical and fictional characters, and the music of composers from the past and present. Of a recent portrayal in *Faust*, the *American Record Guide* exclaims, "Bass Peter Volpe as Mephistopheles seemed in constant motion for each new manifestation of his trickery...his vocal resources are impressive." Mr. Volpe remains in constant demand in houses worldwide including the Metropolitan Opera, San Francisco Opera, Washington Opera, Michigan Opera Theater, Lyric Opera of Chicago, Santa Fe Opera, Portland Opera, Atlanta Opera, Arizona Opera, Pittsburgh Opera, Spoleto Festival U.S.A., Hawaii Opera, L'Opera de Montreal, Vancouver Opera, as well as European opera companies of Stuttgart, Karlsruhe, Bremen, Strasbourg, Dortmund, Düsseldorf, Saarbrücken, Darmstadt, Duisburg, Trier, Braunschweig, Württemberg, Colmar, Mulhouse, Riccione, Imola, and Prague.

Mr. Volpe made his notable Metropolitan Opera debut in their new production of Prokofiev's *War and Peace*, and subsequently returned for new productions of Berlioz' *Les Troyens*, Strauss' *Salome*, Mussorgsky's *Boris Godunov*, as well as roles in *Falstaff*, *Carmen*, *Aida*, *I Vespri Siciliani*, *Cyrano di Bergerac*, and will perform the role of Fouquier-Tinville in *Andrea Chenier* in the 2007 Metropolitan Opera season. In addition, he has appeared with San Francisco Opera in productions of *Salome*, *Nabucco*, and *Romeo et Juliette*, with the Lyric Opera of Chicago in *Falstaff*, and most recently with Washington Opera for Britten's *Billy Budd* and Tchaikovsky's *Maid of Orleans*, Mephistopheles in *Faust* and Ramfis in *Aida* with Palm Beach Opera, Mephistopheles in *Faust* with Vancouver Opera, a debut with Portland Opera as Banquo in *Macbeth*, and bass soloist in Verdi's *Requiem* at Carnegie Hall.

## Biographies

In the 2006-2007 Season, Mr. Volpe performed Banquo in *Macbeth* with Arizona Opera, the title role in *Don Giovanni* with Florentine Opera of Milwaukee, Frere Laurent in *Romeo et Juliette* with Atlanta Opera, and the Bass Soloist in Verdi's *Requiem* at Carnegie Hall with the Manhattan Philharmonic. Upcoming, he returns to the Metropolitan Opera in performances in *Andrea Chenier*, *Gianni Schicchi* and *War and Peace*, as well as Deguiche in world premiere of *Cyrano* with the Michigan Opera Theatre, Opera Theatre of Philadelphia and Florida Grand Opera, Frere Laurent in *Romeo et Juliette* with Michigan Opera Theatre, Gremin in *Eugene Onegin* with Opera Lyra Ottawa, and the bass soloist in the Austin Lyric Opera Gala. Mr. Volpe will also perform Zuniga in *Carmen* with the Seiji Ozawa Opera Project in Japan.

As a concert soloist, he has performed Verdi's *Requiem* with the Philharmonia Orchestra of London at the Chichester Festival, the Manhattan Philharmonic at Carnegie Hall, L'Orchestra d'Imola in Italy, the Indianapolis Symphony, the Queens Symphony, and the Augusta Choral Society. He has also performed Beethoven's *Missa Solemnis* with the New York Metropolitan Orchestra, Edmonton Symphony and Augusta Choral Society, Handel's *Messiah* with Edmonton and Louisville Symphonies, and Mozart's *Requiem* with the Choral Society of Philadelphia. Other concert credits include Beethoven's *Ninth Symphony*, Bach's *Magnificat*, *St. John's Passion* and numerous cantatas, Dvorak's *Requiem*, Schubert's *Mass in G*, Rossini's *Stabat Mater*, Puccini's *Messa di Gloria*, Gounod's *St. Cecilia Mass*, and Mozart's *Mass in C minor*.

Conductors Mr. Volpe has performed with include James Levine, Joseph Rescigno, George Manahan, Vincent La Selva, Valery Gergiev, Sir John Pritchard, Semyon Bychkov, Marcello Viotti, Maurizio Arena, Heinz Fricke, and Hans Vonk.

## Biographies

**David Schildkret** is Chair of the Choral Program at Arizona State University. He conducts the Chamber Singers and the Choral Union, teaches classes in conducting and choral repertory, and oversees the doctoral choral conducting program. He is the Collegiate Repertory and Standards Chair for the Arizona Choral Directors Association, serves on the board of the National Collegiate Choral Organization, and edits NCCO's online journal, *The Choral Scholar*. In addition to his work at ASU, he is Music Director of the Mount Desert Summer Chorale in Bar Harbor, Maine, and is Director of Music at Scottsdale United Methodist Church.

**Brook Carter Larson** has taught Choral Music Education classes at Arizona State University since 2003. During his time at ASU, Dr. Larson has founded and directed two choirs, the Sun Devil Singers and the Men's Chorus. He also teaches choral methods and oversees student teachers. Before his time at ASU, Larson taught at the middle and high school level. Larson holds degrees from ASU and Bowling Green State University. Recently, Larson conducted the Arizona Junior High School All-State Choir, the Greater Phoenix Honor Choir, and Regional Honor Choirs throughout Arizona. He lives in Mesa with his wife, Laura, and their daughter, Gemma.

**Ryan Derrick Garrison**, (BM, University of Wyoming; MM, Arizona State University) is currently pursuing a DMA in Choral Conducting at Arizona State University. At ASU, Ryan has performed with the Concert Choir, Herberger Singers and Chamber Singers. He is the current conductor of the ASU Women's Chorus, and is currently in his third year as a member of the Phoenix Bach Choir. Ryan has studied voice with Dr. Robert Barefield and Dr. Larry Hensel, choral conducting with Dr. David Schildkret and Dr. Gregory Gentry, and Opera/Musical Theatre conducting with Dr. William Reber.

**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 Colorado All-State Men's Choir, Schubert's Mass in G in Carnegie Hall, Puccini's *Messa di Gloria* in Lincoln Center's Avery Fisher Hall, and Stravinsky's *Symphony of Psalms* with the Phoenix Symphony and Chorus. Gentry is the former Director of Choral Activities at the University of Alabama. In addition to his work at ASU, Gentry is Vice President of Pacific Southern Division of the College Music Society, Chair of the Community Choirs Choral Repertory and Standards Committee for the Arizona American Choral Directors Association, and the founding director of Southwest *Liederkrantz*.

## Arizona State University Choral Union

David, Schildkret, *conductor*

Jennifer Garrett, *assistant conductor*

Norman Jenson, *rehearsal accompanist*

### Sopranos

Jacklyn Adams, Community Mbr.  
Ginny Andrews, Community Mbr.  
Amanda Arnett, Chor. Music Edu.  
Phyllis Banucci, Community Mbr.  
Lauren Bass, Vocal Perf.  
Aarti Bhaga, Law  
Iris Blake, Choral Music Edu.  
Elizabeth Burch, Interdisciplinary  
Arts & Performance  
Marie Burch, Music  
Ann Campbell, Community Mbr.  
Deborah Carpenter, Community Mbr.  
Jeannie Chang, Community Mbr.  
Diane T. Cole, Community Mbr.  
Rachel Cooper, Choral Music Edu.  
Anastasia Cutrufo, Vocal Perf.  
Lila Deidiker, Community Mbr.  
Marie Engle, Community Mbr.  
Eileen Ermel, Orch. Performance  
Kristie Etling, Community Mbr.  
Karen Gerwig, Choral Music Edu.  
Barbara Gould, Community Mbr.  
Rachel Hastings, Vocal Perf.  
Mary-Rose Hayes, ASU Faculty  
Kimberlee Headlee, Chor. Music Edu.  
Carissa Howden, Music Therapy  
Dellamae Jennison, Community Mbr.  
Ella Johnson, Community Mbr.  
Patricia Kenady, Community Mbr.  
Soo-Lin Lee, Marketing  
Casey Lindquist, Pre-Medicine  
Theresa Looker, Choral Music Edu.  
Sister Joan Marie Madden,  
Community Mbr.  
Alissa McCarthy, Community Mbr.  
Linda McCormick, Community Mbr.  
Tiffany Mortensen, Vocal Perf.  
Michaline Olijnyk, Community Mbr.  
Tacy Pillow, Music Therapy  
Amanda Rogers, French/Pre-Law

Julie Roman, Choral Music Edu.  
Janis Ryan, Community Mbr.  
Shari Samuelson-Wesely, Com. Mbr.  
Karina Scott, Music Therapy  
Megan Scott, Choral Music Edu.  
Kate Sessions, Family & Human Devt.  
Reinée Sheffield, Community Mbr.  
Linda Shell, Community Mbr.  
Haylee Smith Reynolds, Vocal Perf.  
Melissa Solomon, Vocal Perf.  
Jean J. Steele, Community Mbr.  
Alli Swain, Music Therapy  
Natalie Taysom, Music  
Carolyn Vesecky, Art  
Danni Marie Vicha, undeclared  
Kellie Volant, Community Mbr.  
Eleanore Wardlaw, Community Mbr.  
Camille Waseta, Social Work

### Altos

Mary Barta, Speech & Hearing Sci.  
Mary Jo Becker, Community Mbr.  
Alix Blankenship, Music  
Lindsay Bolin, Creative Writing  
Laura Boone, Vocal Performance  
Marilyn Brafford, Community Mbr.  
Alice Buseck, Community  
Kiri Center, Justice Studies  
Emmalyn Corman, Biol. Sciences  
Barbara Daniel, Community Mbr.  
Stefanie Duch, Grad. Non-degree  
Arllys Eaton, Community Mbr.  
Patricia Fernandez, ASU Staff  
Beth Fioritto, Community Mbr.  
Pamela Forno, Keyboard Perf.  
Gini Gregg, Community Mbr.  
Sarah Hayford, ASU Faculty  
Penny Holemon, Community Mbr.  
Dorothy Johnsen, Community Mbr.  
Ellen Kaufmann, Music Edu.  
Jan Kurdziel, Community Mbr.

## Choral Union (Cont.)

Sarah Larimer, Community Mbr.  
Jenni Lee, Community Mbr.  
Jane Little, ASU Staff  
Liana MacNeill, Spanish/Art Hist.  
Biruta Melessa, Chor. Music Ed/Piano  
Sue Miles, Community Mbr.  
Madeline Moore, Anthropology  
Katherine Motil, Community Mbr.  
Muriel Osder, Community Mbr.  
Nicole Outlaw, Int'l Studies  
Elizabeth Partel, Chor. Music Edu.  
Glenda Rauscher, Community Mbr.  
Nedda Reghabi, Economics  
Diane Renne, ASU Staff  
Emily Reynolds, Eng.Lit/Hist/Psych.  
Nancy Rosenthal, Community Mbr.  
Kathleen Ruhleder, DMA Vocal Perf.  
Patricia Stamper, Community Mbr.  
Ashley Stanfill, Political Sci.  
Diana Stocker, English Lit.  
Lee Van Camp, Community Mbr.  
Judy Waltz, Community Mbr.  
Margaret Webb, Biology  
Carol K. West, Community Mbr.  
Doreen Zhas, Community Mbr.

### Tenors

John Adams, Community Mbr.  
Justin Carpenter Vocal Perf.  
Michael Fillman, Aerosp. Eng.  
Brent C. Gardner, Community Mbr.  
Daniel Gerwig, Music Composition  
Michael Gifford, Philosophy  
Richard S. Haines, Community Mbr.  
Melanie Henrichs, Community Mbr.  
Mike Kaiser, Community Mbr.  
Daniel Kendall, Bioengineering  
Ben Kulas, Community Mbr.  
Vincent Lane, Community Mbr.  
Robert Moodie, Community Mbr.  
Nick Pullin, Choral Music Edu.  
Ben Saukas, Law  
Bernard Van Emden, ASU Faculty  
Phil VanderMeer, ASU Faculty  
Dick Watt, Community Mbr.

### Basses

In Hwan Choi, DMA Choral Cond.  
Elvin Dioquino, Choral Music Edu.  
David F. Doeller, Community Mbr.  
Christoph Gales, Community Mbr.  
Paul Gales Jr., Polit. Science  
Paul Gales, Sr., Community Mbr.  
David Hale, Community Mbr.  
Norman Jenson, ASU Faculty  
Robert Johnsen, Community Mbr.  
Christopher M. Kelley, Vocal Perf.  
Benjamin Kulas, Community Mbr.  
Arnold Maltz, ASU Faculty  
Thor Mikesell, Vocal Performance  
Matthew Montana, Vocal Perf.  
Charles C. Newton, Community Mbr.  
Rob Queen, Political Science  
Warren Riggers, Community Mbr.  
David Roman, Mus.Compos/Comp.  
Info. Syst.  
Robert Rosenthal, Community Mbr.  
Dan Ryan, Community Mbr.  
Dan Sagramoso, Community Mbr.  
Bob Simington, Community Mbr.  
Mark Sims, Community Mbr.  
Bert te Velde, Secondary Edu.  
Jeff Wilkinson, Community Mbr.

## Arizona State University Chamber Singers

David Schildkret, *conductor*  
Jennifer Garrett, *assistant conductor*  
Sara Stapley, *rehearsal accompanist*

### Soprano

Meredith Aiken, MM Musical  
Theater  
Lyndsey D. Miller, MM Opera  
Performance  
Bora Na, DMA Vocal Performance  
Anne-Kathryn Olsen, Vocal  
Performance  
Melissa Solomon, Vocal  
Performance  
Allison Stanford, MM Opera  
Performance  
Jamilyn Manning-White, MM  
Opera Performance

### Alto

Jennifer Allen, DMA Vocal  
Performance  
Kimberly Badger, MM Opera  
Performance  
Jennifer Garrett, DMA Choral  
Conducting  
Kerry Ginger, MM Opera  
Performance  
Brianna Kramer, DMA Voca  
Performance  
Danielle Krison, Choral Music  
Education  
Zayra Velazquez, MM Opera  
Performance  
Melissa Walker, DMA Vocal  
Performance

### Tenor

Gregory Amerind, Choral Music  
Education  
Erik Gustafson, Vocal Performance  
Ryan C. Keller, MM Opera  
Performance  
Christopher Meade, Choral Music  
Education  
Edson Melendez, Vocal  
Performance  
Kenny Miller, DMA Vocal  
Performance  
Paul Stever, MM Choral Music  
Education

### Bass

Sam In Hwan Choi, DMA Choral  
Conducting.  
Ryan Garrison, DMA Choral  
Conducting  
Joshua Hillmann, MM Piano  
Performance  
Dong Kyu Oh, MM Opera  
Performance  
Carric Smolnik, DMA Choral  
Conducting  
Matt Strader, MM Opera  
Performance  
Robert Wright, Vocal Performance



## Arizona State University Symphonic Chorale

Gregory Gentry, *conductor*

Ryan Garrison, *assistant conductor*

Paul Stever, *manager*

Jeremy Peterman, *rehearsal accompanist*

### Soprano

Krystina Alabado, Theater  
Amanda Arnett, Choral Music Education  
Lauren Bass, Vocal Performance  
Hannah Bentley, Vocal Performance  
Lisa M. Blasi, Choral Music Education  
Elizabeth Coleman, Vocal Performance  
Melissa Cross, Music Therapy  
Anastasia Cutrufo, Vocal Performance  
Maris Fernandes, Choral Music Edu.  
Heather Fulton, Journalism/Mass Comm.  
Rachel Hastings, Vocal Performance  
Kim Headlee, Choral Music Education.  
Tiffany Mortensen, Vocal Performance  
Katy Olsen, Vocal Performance  
Rachel Policar, Vocal Performance  
Carter Tholl, Vocal Performance  
Amanda Thorns, Theater  
Cassie Wamboldt, Vocal Performance  
Melissa Williams, Vocal Perf/Spanish  
Shuwen Zwang, Musical Theater

### Alto

Iris Blake, Choral Music Education  
Lisa Bustos, Vocal Performance  
Alyssa Chiarello, Music Theater  
Rachel Cooper, Choral Music Education  
Kelly Duerr, MM Opera/Theat Perform.  
Alyssa Ethington-Morrell, Music  
Therapy  
Lindsay Geroux, Music Theater  
Nancy Heath, Choral Music Education  
Penny Holeman, Choral Music Edu.  
Meghan Lounsbury, Psychology  
Biruta Melessa, Choral Music Ed/Piano  
Nichol Meshew, Choral Music Edu.  
Elizabeth Partel, Choral Music Edu.  
Courtney Ray, Music Therapy  
Christie Shumway, Music Therapy  
Lindsay Simmons, DMA Vocal Perf.

### Tenor

Justin Carpenter, Vocal Performance  
Rodale Cooley, Music  
John Felicetta, Business Management  
Daniel Gerwig, Music Composition  
Ben Holeman, Aerospace Eng.  
Ryan Howell, Conservation Biology  
Todd MacIntyre, Econ/Music Theater  
Eddie Maldonado, Vocal Performance  
Christopher Meade, Choral Music Edu.  
Edson Melendez, Vocal Performance  
Nick Pullin, Choral Music Education  
Carlos Ross, Japanese/ASU staff  
Ben Soto, Vocal Performance  
Paul Stever, Grad. Choral Music Edu.  
Peter Walsworth, Choral Music Edu.  
Jonathan Weyant, Vocal Performance

### Bass

Matravius Avent, Vocal Performance  
Albert Becerra, Choral Music Education  
Michael Dezort, Vocal Performance  
Elvin Dioquino, Choral Music Education  
Ryan Downey, Vocal Performance  
Ryan Garrison, DMA Chor. Conducting  
Peter Geare, Music Therapy  
Tyler Heald, Film & Media Production  
Josh Hillmann, MM Piano Performance  
Christopher Kelly, Vocal Performance  
Yong Hoon Kim, Biochemistry  
Anthony Lacagnina, Pre-Medicine  
Vassilli Makavos, Vocal  
Perf/Composition  
Thor Mikesell, Vocal Performance  
Matthew Montana, Vocal Performance  
Zach Moreno, Computer Inform.  
Systems  
Dong Kyu Oh, MM Mus Theat/Op. Perf.  
Craig Payne, Vocal Performance  
Jose Sanchez, Choral Music Education  
Jason Spencer, Pre-Music

## Arizona State University Men's Chorus

Brook Carter Larson, *conductor*

Carric Smolnik, *assistant conductor*

Evan C. Paul, *rehearsal accompanist*

### Tenor I

Ben Holemon, Aerospace Eng.  
Gary Kinder, Psychology  
Indiana Martin, Photography  
Laine Nelson, Theatre  
Carlos Ross, Japanese  
John Sims, Jazz/Classical  
Performance  
(Double Bass)  
Ryan Stevens, Undeclared

### Baritone

Spencer Aubrey, Computer  
Information Systems  
Elvin Dioquino, Choral Music  
Education  
Chris Ferguson, Anthropology  
Jason A. Jefferson, Secondary  
Education

Mark Kanitz, Accounting

Jae Ho Lee, Master in Music  
Education

Garrett McDaniel, Viola  
Performance

Luke Miller, Secondary Education  
(English)

Brandon Mitchell, History

Rick Moore, Pre-Music

Immanuel Morales, International  
Marketing

Jorge Leonardo Perez, Speech  
Language Pathology

Jack Sarrett, System Analyst,  
UII Technology Support

Carric Smolnik, DMA in Choral  
Conducting

Daniel Stover, BA in Music

Jonathan Tang, Nursing

Isaac Tucker, Japanese

Jorge Urbietta, Electrical Engineering

### Tenor II

Zach Bramble, Music Theory  
Doug Chunglo, Business  
Eddie Maldonado, Vocal Perf.  
Jason Mamangon, Psychology  
Kevin McMillin, Computer Science  
Lenny Miller, Pre-Music  
Dani Nguyen, Instrumental Music  
Education  
Andrew Pauda, Accountancy  
Evan C. Paul, DMA in Keyboard  
Collaborative Arts  
Taylor Smith, Computational  
Mathematical Science  
Ben Soto, Vocal Performance  
Peter Walsworth, Choral Music  
Education

### Bass

Kevin Anderson, Undergraduate  
Advisor, Electrical Engineering  
Sean Barton, Psychology  
Daniel Coburn, Industrial Eng.  
Michael Deibert, Political Science  
Mirel De La Torre, Music Theatre  
Bradford Dworak, Journalism and  
Mass Communication  
Preston Ford, Civil Engineering  
Michael Grady, Creative Writing  
Serop Jaklian, Kinesiology  
Eric Johnson, Pre-Chemical  
Engineering  
Soohan Kim, Accounting  
Alfred Pabillaran, Pre-Chemical  
Engineering  
Craig Payne, Vocal Performance  
Cory Peterson, Computer Systems  
Engineering  
Louis Privitera, Viola Performance  
Matthew Veck, Undeclared  
Lee Zelewicz, Graduate Studies –  
Socio-cultural Anthropology

## Arizona State University Women's Chorus

Ryan D. Garrison, *conductor*

Sahar Nouri, *rehearsal accompanist*

### Soprano

Emily Adams, Political Science  
Moriel Adimor, Journalism and Mass  
Communication  
Shannon Barkeley, Choral Education  
Kathy Bernhardt, Secondary  
Education  
Vicki Blake, Music (Piano)  
Darci Cole, Pre-Music  
Angela Davis, Nursing  
Katie DePoy, Music Therapy  
Tara Fairweather, Theatre and Public  
Relations  
Kathleen Gray, Kinesiology  
Marissa Jacobs, Elementary Education  
Amy Kijewski, Nursing  
Andrea Michel, Genetics  
Caitlin Miller, Elementary Education  
Marcia Millett, Graduate (non-degree)  
Jennifer Palumbo, Choral Education  
Michele Predmore, Performance  
(Instrumental)  
Ashlee Smith, Music Therapy  
Brooke Smith, Music  
Michelle Spraggins, Music Therapy  
Stacie Spring, Journalism  
Brianna Uffelmann, Nursing  
Cara Walter, English (Creative  
Writing)

### Alto

Lauren Bailey, Biological Sciences  
Alix Blankenship, Pre-Music  
Jennifer Burdick, Choral Education  
Meghan Burrola, English (Creative  
Writing)  
Kiri Center, Justice Studies  
Lindsey Curley, Communication  
Jennifer Deibert, Communication  
Corrie Graves, Music  
Katrina Herbst, Psychology  
Ashton Kapphahn, Journalism and  
Mass Communication  
Michal Loui, Global  
Business/Marketing  
Sivan Rose Markowitz, Engineering  
(Materials)  
Madelyne Martinez, Psychology  
Hadley Mick, Public Relations  
Sarah Normandin, Secondary  
Education (English)  
Annelyse Rubio, Elementary Education  
Stephanie Savage, English Literature  
Nechama Sonenthal, Pre-Music  
Brittney Turley, Theory and  
Composition  
Nicole Velarde, Pre-Music  
Julie Weinberg, Biological Sciences/  
Pre-Med  
Hannah Williams, Biological Sciences  
Emily Wilson, Journalism and Mass  
Communications

## University Symphony Orchestra

Timothy Russell, conductor

### Violin I

Victoria Gorbich\*\*  
Angela Cassette  
Sarah Bowlin  
Christian Simmelink  
Eliza Hesse  
Xi Wang  
Laura Speck  
Molly McCarthy  
Taylor Morris  
Kate Bivona  
Alisha Bean  
Aleksandr Spiridonov  
Cristinel Băcanu  
Gina Dyches  
Jamilyn Richardson

### Violin II

Tamara Freida\*  
Holly Roberts  
Diane Zelickman  
Terra Warger  
Bonnie Teplik  
Ansel Eklund  
Alyssa Saint  
Thalia Coombs  
Vanessa R. Castillo  
Chung Gum Kang  
Loren Stallcop  
Samuel Golden  
Jessica Brooksby  
Tian Long Sun  
Ellen Chang  
Ricardo Elias-Rodriguez

### Viola

Kim Teachout\*  
Allyson Wuenschel  
Matthew W. Gordon  
Louis Privitera Jr.  
Megan Leigh Smith  
Alexander Vittal  
Padua Canty  
Whitney Smith  
Garrett McDaniel  
Courtney D. Chapman

### Cello

Hope Shepherd ^  
Nelly Rocha ^  
Evan Henley  
Willie Braun  
Vanessa Belknap[  
Amy L. Huzjak  
Adele E. Stein  
Kathleen Snyder  
Mark Schoellhammer  
Ruth Wenger  
Kelly McVey  
Molly Rife  
Sabina Ahmad-Post

### Bass

Christopher Rose\*  
Phil Suzuki  
Daniel Stotz  
Ovidiu L. Manolache  
T. J. Maliszewski  
Rossine Parucci  
Patrick Cooper  
Joe Tyksinski  
William Brichetto  
John Sims  
Juan J. Garcia

### Flute

Kathryn Schaap\*  
Dawnya Chavis  
Kelly Raymond

### Piccolo

Kelly Raymond

### Oboe

Dane Philipsen\*  
Katie Mordarski

### Clarinet

Kim Endel\*  
Jonathan C. Robinson

### Bassoon

Julie Ann Link\*  
Mikacia Miller  
Joseph Kluesener  
Ashley Haney

### Horn

Derek J. Wright\*  
Rachel Seay  
Nathan Stark  
Guan-Lin Yeh

### Trumpet

Jason Johnson  
Brittany Hendricks  
Kent Foss  
William Anonie

### Trumpet (Offstage)

Chad T. Daigle  
Antonio Villanueva  
Kyle Anderson  
Steven Limpert

### Trombone

Patrick Lawrence\*  
Samuel Winston Price

### Bass Trombone

Michael Wilkinson

### Tuba

Edwin Brown

### Timpani

Elizabeth DeLamater\*

### Percussion

Tyler Stell

\*\* Concertmaster  
\* Principal  
^ Co-principals

### Orchestra Assistants

Jacob Harrison  
Brandon S. Matthews  
Jana Minov

### Orchestra Librarian

Jacob Harrison

### Orchestra Manager

Rossine Parucci

### Orchestra Office

Specialist  
Linda Bennett

### Special thanks to

Kimberly Marshall  
Eckart Sellheim

## ASU ORCHESTRA PROGRAM

The **Arizona State University Orchestra Program** 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 [music.asu.edu](http://music.asu.edu) for further information on the Arizona State University School of Music, and [asu.edu/orchestras](http://asu.edu/orchestras) for its Orchestra Program.

## ASU CHORAL PROGRAM

The choral program in the Herberger College School of Music at Arizona State University strives for excellence and to promote the musical growth of each choir member. For the music student, singing in choir provides a unique opportunity to bring together the knowledge you are gaining throughout the music school – knowledge of theory, music history, vocal technique and performance technique. These techniques all come into use each day as we seek performances that make a genuine emotional connection with the audience.

For non-majors and community members, the choirs provide an opportunity to participate in music-making at the highest level. This is amateur singing in the true sense of the word – one who loves the art. There is nothing casual or haphazard about our approach to some of the greatest creations of the human mind and spirit.

For more information, please visit the choral website: [music.asu.edu/choirs](http://music.asu.edu/choirs).

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