

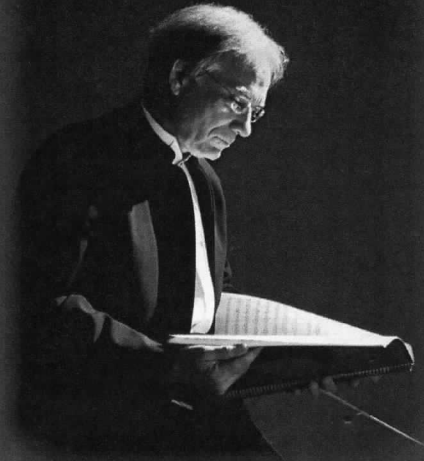
ASU SCHOOL OF MUSIC &  
CANYON RECORDS PRESENT

# GOVERNOR'S ARTS AWARD WINNERS

R. CARLOS  
NAKAI



JAMES  
DE MARS



## FEATURING

IN ORDER OF APPEARANCE

ALAN HANDELSMAN  
RICHARD BOCK  
C. SIPHO MABINGANI  
MARK SUNKETT  
ISOLA JONES  
SONJA BRANCH

KATZIN HALL • ASU SCHOOL OF MUSIC  
FRIDAY • FEBRUARY 8TH • 7:30 PM

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY  
School of Music

*Canyon*  
*Records*  
NATIVE AMERICAN  
MUSIC SINCE 1951

# THE GOVERNOR'S ARTS AWARD WINNERS CONCERT

KATZIN HALL • SCHOOL OF MUSIC  
Herberger Institute of Fine Arts and Design  
Arizona State University • Tempe, Arizona  
Friday • February 8, 2013 • 7:30 p.m.

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## **Colors Fall (1987).....James DeMars**

*R. Carlos Nakai, Native American flute  
Alan Handelsman, flute*

## **Duet in A (Premiere).....R. Carlos Nakai**

*R. Carlos Nakai, Native American flute  
Richard Bock, cello*

## **Improvisation**

*R. Carlos Nakai, Native American flute  
C. Siphon Mabinani, djimbe*

## **Dedicaçe (1984).....James DeMars**

Text from R. Murray Shafer

"...out of the memory, out of the skull and the conch shells  
I have fashioned this costume of words for you..."

*Mark Sunkett, narrator  
Richard Bock, cello  
James DeMars, piano*

## **Élévation (1979, rev. 2013).....James DeMars**

"Fleurs du Mal".....Charles Baudelaire  
Translation by William Aggeler

*Au-dessus des étangs, au-dessus des vallées,  
Des montagnes, des bois, des nuages, des mers,  
Par delà le soleil, par delà les éthers,  
Par delà les confins des sphères étoilées,  
Mon esprit, tu te meus avec agilité,  
Et, comme un bon nageur qui se pâme dans l'onde,  
Tu sillonnes gaiement l'immensité profonde  
Avec une indicible et mâle volupté.  
Envole-toi bien loin de ces miasmes morbides;  
Va te purifier dans l'air supérieur,  
Et bois, comme une pure et divine liqueur,  
Le feu clair qui remplit les espaces limpides.  
Derrière les ennuis et les vastes chagrins  
Qui chargent de leur poids l'existence brumeuse,  
Heureux celui qui peut d'une aile vigoureuse  
S'élancer vers les champs lumineux et sereins;  
Celui dont les penses, comme des alouettes,  
Vers les cieus le matin prennent un libre essor, —  
Qui plane sur la vie, et comprend sans effort  
Le langage des fleurs et des choses muettes!*

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Above the lakes, above the vales,  
 The mountains and the woods, the clouds, the seas,  
 Beyond the sun, beyond the ether,  
 Beyond the confines of the starry spheres,  
 My soul, you move with ease,  
 And like a strong swimmer in rapture in the wave  
 You wing your way blithely through boundless space  
 With virile joy unspeakable.  
 Fly far, far away from this baneful miasma  
 And purify yourself in the celestial air,  
 Drink the ethereal fire of those limpid regions  
 As you would the purest of heavenly nectars.  
 Beyond the vast sorrows and all the vexations  
 That weigh upon our lives and obscure our vision,  
 Happy is he who can with his vigorous wing  
 Soar up towards those fields luminous and serene,  
 He whose thoughts, like skylarks,  
 Toward the morning sky take flight —  
 Who hovers over life and understands with ease  
 The language of flowers and silent things!

*Isola Jones, soprano*  
*Richard Bock, cello*  
*James DeMars, piano*

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## INTERMISSION

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15 minutes

### Improvisation

*R. Carlos Nakai, Native American flute*

### Tarot (2013).....James DeMars

Text by James DeMars

#### I. First Draw: XXI-VII-X (The Fool, the Earth and the Wheel)

"And so for generations there is a telling of the story,  
 tell the story as you see it, no one knows what you see.  
 There is a world-unfolding promise,  
 there is a deep and infinite space,  
 there is an edge where life is young and free.  
 These are good times, this is good fortune;  
 yet there are chances, turning, carefree, changing and far away."

#### II. Second Draw: XVIII-XV-XI (The Moon, the Devil and the Prisoner)

"There is Moon-light, reflected, not true;  
 the Moon-woman opens her mouth,  
 the Crab-wolf howls her intuitions.  
 There is a devil in moonlight,  
 in beauty and darkness,  
 in narrow secrets, powerful lies.  
 A warrior hangs, by one foot, suspended;  
 in the windy tree,  
 a prisoner hangs in deep liberation."

#### III. Third Draw: XVII-VI-I (The Star, the Lovers and the Shaman)

"Deep in the cold night,  
 in the darkness Morning-star-Woman  
 kneels by the water.  
 Hand-in-hand in the starlight night,  
 Morning-stars walk to the water.  
 Hand-in-hand by the water,  
 Star-lovers touch, and Star-lovers dream.  
 Now up from the water the Morning-stars rise,  
 hand-in-hand, agile and serene  
 there is this magic of change,  
 From the water there is a world unfolding;  
 as above, so below; as below, so above,  
 and at the edge of the night, shape your days."

*Mark Sunkett, narrator*  
*R. Carlos Nakai, Native American flute*  
*Alan Handelsman, flute & alto flute*  
*Richard Bock, cello*  
*Sonja Branch, vibraphone*  
*James DeMars, piano*

RECEPTION HOSTED BY CANYON RECORDS  
 EVERYONE WELCOME

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**COLORS FALL** is a duet for Native American flute and silver flute that has its origins in the great fire that burned much of Yellowstone National Park. DeMars was on a long drive in Minnesota and saw the changes in the sunlight caused by smoke particles and gases released into the atmosphere by the fire. The title refers to this shift in colors presented as a rapturous duet that centers on two or three notes, but has numerous embellishments. Initially, phrases are traded and then overlapped, with decorative, idiomatic variations and moments of rhythmic unison.

**DUET IN A** is part of R. Carlos Nakai's contribution to the development of classical repertoire for the Native American flute. While the flute has a limited range, uses a natural instead of well-tempered tuning and lacks the second note of the scale, its distinctive timbre and voice-like qualities create interesting harmonic colors and melodic relationships when used in a classical music setting. The cello is one of Nakai's favorite instruments with which to pair the traditional flute.

**DEDICACE**, the fourth movement of a vocal suite entitled *Desert Songs*, is a piano and cello underscoring for the unfolding convolutions of R. Murray Shafer's elegaic poetry, "out of the memory, out of the skull and the conch shells I have fashioned this costume of words for you..."

**ÉLÉVATION** features the poetry of Charles Baudelaire who provided critical insights to lead the French Symbolist movement with the 1857 publication of "Les Fleurs du mal" ("Flowers of evil"). This collection of poems includes the strangely beautiful and exotic imagery of *Élévation*, which envisions soaring above "ponds," "valleys," "woods," "mountains," "clouds," and "seas," and further "beyond the sun, and the spheres of starry space" to a state beyond the abstractions of the divine, beyond a diseased reality to an imagined state of happiness, ecstasy, and beauty where time and death have no place.

**TAROT** is a reading of three draws of three cards from which, with the fewest possible words, a story can emerge. These words of evocative ambiguity from various Hermetic and esoteric writings give rise to cathartic meditation and imaginative, humanist beauty. It is a game of insight for our unique journeys from fool to maturity. The themes of the cards and the music share a common number; the prominent theme of the World is the dancing 21 note theme of the first and third movements, Death or danger is 13, the lovers, 6, and although the Fool has no number, it is represented by the number 7, the Traveler and good fortune.

## THE GOVERNOR'S ARTS AWARDS

Since 1981, 152 distinguished Arizona artists, arts organizations, businesses, educators and individuals have been recognized for their passion, creativity and devotion to the excellence and diversity of Arizona's arts and cultural community.

On Wednesday, March 6th, 2013, Arizona Citizens for the Arts, the Arizona Commission on the Arts and the Office of the Governor will present the 2013 Governor's Arts Awards at Herberger Theater in downtown Phoenix.

The annual awards presentation reflects three decades of the best in Arizona's arts and culture community and the magnificent contributions they've made to our state's arts and cultural heritage.

The Governor's Arts Awards are presented in six categories. Each honoree receives a custom-designed award created annually by Arizona artists or an arts organization. Awards categories are:

**Artist:** A living Arizona artist active in the field of literature, visual arts, performing arts, folk arts, architecture, design or film.

**Individual:** A living Arizona individual who has made a significant impact on arts/culture in Arizona through philanthropy, leadership and/or direct involvement.

**Business:** A business or corporation that has made a significant contribution to support arts/culture in Arizona. Government agencies are not eligible.

**Community:** An Arizona community organization or institution for an outstanding arts-based community program or project. Schools and school districts are not eligible in this category.

**Arts In Education (Individual):** An educator, teaching artist, school administrator or school volunteer who has demonstrated significant support or participation in fostering excellence in, appreciation of, or access to arts education in Arizona.

**Arts In Education (Organization):** A non-profit arts organization or school that has demonstrated significant support or participation in activities which foster excellence in, appreciation of, or access to arts education in Arizona.

For more information visit [www.governor-sartsawards.org](http://www.governor-sartsawards.org).

## IN ORDER OF APPEARANCE

**R. CARLOS NAKAI** is the world's premier performer of the Native American flute. Of Navajo-Ute heritage, Nakai began his musical studies on the trumpet, but his musical interests took a turn when he was given a Native American flute and challenged to master

it. As an artist, Nakai is an adventurer and risk taker. He is an iconoclastic traditionalist who views his cultural heritage not only as a source and inspiration, but also a dynamic continuum of natural change, growth, and adaptation subject to the artist's expressive needs.

Nakai's first album, *Changes*, was released by Canyon Records in 1983, and since then he has released forty albums with Canyon plus albums and guest appearances on other labels. Nakai has received two Gold Records for *Earth Spirit* and *Canyon Trilogy* (which has sold over 1 million units worldwide) and has sold over 4.25 million albums in his career.

Nakai has brought the traditional flute into the concert hall, performing with over thirty orchestras including the Philadelphia, Phoenix and Tucson. He was a featured soloist on the Philip Glass composition, *Piano Concerto No. 2: After Lewis & Clark*, premiered by the Omaha Symphony, and a lead soloist, along with tenor Robert Breaud and mezzo-soprano Isola Jones, in *Guadalupe, Our Lady of the Roses*, an opera-oratorio by James DeMars.

Nakai has received nine GRAMMY nominations in three categories and earned eight Native American Music Awards. A Navy veteran, Nakai earned a Master's Degree in American Indian Studies from the University of Arizona. He was awarded the Arizona Governor's Arts Award in 1992, and an honorary doctorate from Northern Arizona University in 1994. In 2005, Nakai was inducted into the Arizona Music & Entertainment Hall of Fame. Nakai has co-authored, with James DeMars, *The Art of the Native American Flute*.

**ALAN HANDELSMAN** worked for nearly 30 years as a professional free-lance musician in Philadelphia, Atlantic City, on tour, and in the Phoenix area playing saxophone and clarinet as well as flute. Handelsman was a doctoral candidate at ASU studying with flutist Eric Hoover. He now spends most of his time as a hypnotherapist, helping people with performance and personal issues nationally and internationally.

**RICHARD BOCK** was principal cellist with the Phoenix Symphony for 24 seasons. He began his cello studies at 12 with Harvey Shapiro at the Julliard School. Leopold Stokowski chose Bock, at age 18, to be principal cellist of the American Symphony Orchestra, making him the youngest principal player in the orchestra's history. Following the ASO, Richard Muti, conductor of the Maggio Musicale Fiorentino Orchestra (Florence, Italy), selected Bock as his principal cellist. Bock later joined the Pro Arte Chamber Orchestra which toured the Soviet Union. In 1981, Julius Rudel

chose Bock as the principal cellist of the Buffalo Philharmonic. In Buffalo Bock founded the Westminster Chamber Orchestra.

Bock's recordings include *Mosaic*, a collection of Yiddish songs and music of the royal courts of Europe. Additional recordings include the *Rozsa Simphonia Concertante* with the New Zealand Symphony, the Paul Winter Consort (A&M Records) and *Three Intermezzi* on CRI Records. Mr. Bock's restaurant, *Giuseppe's on 28th*, was featured on the Food Network's *Diners, Drive-ins and Dives*.

**COLLETTE SIPHO MABINGANI** was born and raised in South Africa and began his musical journey in Johannesburg as a performer of traditional music. From an early age, as he learned the art, he developed an interest in musics of the world, a fascination which provided the motivation to journey to America during the last years of the apartheid era. In music and throughout his travels in the west, Mabingani has shared the rich traditions of the vast South African cultural landscape through performances, lectures, and presentations. This has led to a world-music voice in his compositions and of marrying different cultural musics, as well as providing a vehicle and voice to promote unity through enriching cultural and musical exchanges. Mabingani is a doctoral student in music composition at Arizona State University.

**JAMES DeMARS** belongs to a generation that is revealing a new integration of world music with the range, depth and stylistic variety of the classical tradition. His works include concerti for violin, piano, African drum ensemble, pow-wow singers, Native American flute, chamber music, several cantatas, a requiem mass and an opera. Ensembles that perform DeMars' music include the New York Choral Society, Brooklyn Philharmonic, Mormon Tabernacle Choir, Philadelphia Orchestra, Buffalo Philharmonic, Phoenix Symphony, Chicago Sinfonietta, and California Symphony. After conducting performances of his requiem in Washington D.C., New York and Paris he was inducted to the French Order of Arts and Letters. His *Two World Concerto* received two Native American Music Awards and in 2010 he was the first composer to receive the Arizona Artist of the Year Governor's Award. DeMars is composition professor at Arizona State University and his aesthetic influences include the writings of Joseph Campbell and Albert Camus.

**MARK SUNKETT** has been a member of the performance faculty at Arizona State University since the fall of 1976. He is a graduate of the Curtis Institute of Music and Temple Uni-

versity in Philadelphia where he received his undergraduate and Masters degrees. Sunkett also holds a Ph.D. in Ethnomusicology from the University of Pittsburgh.

Sunkett has performed with numerous professional organizations including the Philadelphia Ballet and Opera Orchestras, Penn Contemporary Players, United States Marine Band, Arizona Ballet and Arizona Opera Orchestras. From 1978 to 1982 Sunkett was principal timpanist with the Phoenix Symphony. He has also served as percussionist with jazz, rock, and other popular artists.

As an ethnomusicologist Sunkett's principal areas of research are African American and African music, percussion performance practices, and aesthetics. From 1984 to 1996 Sunkett was director of the Kawambe drum and Dance Ensemble. Since 1994 he has been principal investigator on the "Drums of Sénégal Project". This project seeks to document rhythms, history, and performance practices among the various ethnic groups in Senegal.

**ISOLA JONES** is an internationally recognized mezzo-soprano who made her professional debut in the *Verdi Requiem* with the Chicago Symphony. Within two years she made her Metropolitan Opera debut in the role of Olga in *Eugene Onegin*. Since then Jones has sung more than 500 performances as a leading artist at "The Met", paired with such international artists as Luciano Pavarotti, Plácido Domingo, Leontyne Price, Joan Sutherland, and performing under the baton of Richard Bonyng and James Levine. Jones was presented with the prestigious Merit Award from her alma mater, Northwestern University in Evanston, Illinois and was awarded an Honorary Doctorate of Musical Arts from Providence College in Rhode Island. She appeared with Native American flutist R. Carlos Nakai in the premiere of the James DeMars' *Guadalupe, Our Lady of the Roses*.

**SONJA BRANCH** holds degrees in music performance from Ithaca College and Arizona State University, where she earned her D.M.A. and studied with percussionist and ethnomusicologist Mark Sunkett. In addition to her freelance work around the Phoenix area, Sonja performs on many kinds of percussion with the MusicaNova Orchestra, the Phoenix Metropolitan Opera, Phoenix-based Kawambe Omowale African Drum and Dance Theater, JT's Island Steel, Grupo Liberdade, and also on guitarrron and vihuela with Mariachi Corazón de Phoenix. Sonja is also a regular guest artist with the Phoenix Chorale. She was the featured instrumentalist on their 2008 GRAMMY-winning album *Spotless Rose: Hymns to the Virgin Mary*.