Chamber Orchestra
“Stark Death…Alleluia”

Timothy Russell, conductor
Lucy Shelton, soprano
Herbert Perry, bass

School of Music
Herberger College of Fine Arts
Arizona State University

Tuesday, October 26, 2004
7:30 p.m.
Katzin Concert Hall
Program

Symphony No. 14, op. 135 — Dmitri Shostakovich

(1906 – 1975)

De profundis
Malagueña
Die Lorelei
The Suicide
On the Alert
Look Here, Madame!
At the Santé Jail
The Zaporozhian Cossacks
O Delvig, Delvig!
The Poet's Death
Conclusion

Lucy Shelton, soprano
Herbert Perry, bass
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INTERMISSION

Exsultate jubilate, K. 165 — Wolfgang Amadeus Mozart

(1756 – 1791)

Alllegro
Recitativo
Andante
Alllegro non troppo

Lucy Shelton, soprano
Timothy Russell, conductor

Notes on the Program

Symphony No. 14, op. 135 — Dmitri Shostakovich

In March 1969, Shostakovich completed his 14th Symphony, for soprano and bass voices with chamber orchestra. It was premiered on September 29 of that year in Leningrad by the Moscow Chamber Orchestra under Rudolf Barshai. Although the work may be considered a vocal symphony, following the precedent of such composers as Beethoven, Berlioz, Liszt, Mahler and Shostakovich himself (in his Symphonies Nos. 2, 3 and 13), it is also an extended song cycle. The eleven movements, unified not so much by musical means as by text, are settings of poems dealing with death, by Federico García Lorca, Guillaume Apollinaire, Wilhelm Karlovich Küchelbecker and Rainer Maria Rilke.

As an orchestral song cycle, Symphony No. 14 calls to mind such compositions as Mahler's Song of the Earth (1908), with its contrasting images of life and death; and the Nocturne (1958) by Benjamin Britten (to whom the 14th Symphony is dedicated), this latter work setting eight poems on the subjects of sleep and dreams. It was Mussorgsky's Songs and Dances of Death (1875-1877), however, that primarily inspired Shostakovich. According to his statements cited in the "Editor's Note" to Volume 8 of the collected edition of his works (Moscow, 1980), Shostakovich conceived the idea of the Symphony in 1962 when he was orchestrating the Mussorgsky song cycle, a work which he greatly admired. Shostakovich described the fourth song in the set, "The Field Marshal," as "an impassioned protest against death." This concept, reflected in the composer's choice of texts, is central to his Symphony. In this music, Shostakovich expresses his own protest. He rejects the attitude toward death as a release from earthly sorrows and a passage into a better world; instead, he confronts the ugly, grim aspects of death in a direct, immediate manner.

The chamber orchestra consists of a small body of strings, including two double basses, and ten percussion instruments. To provide settings for the eleven poems the composer employs these modest forces in a multiplicity of ways. Textures range from a dense complex of divided strings to a monophonic instrumental line. In the voice parts, set in Russian, syllabic word setting prevails, often resembling recitative but also incorporating dramatic declamation and pure lyricism.

The Symphony proceeds as a series of contrasting movements, succeeding without pause or joined by linking passages to produce a continuous effect:

1. "De profundis" (Adagio, for bass; by García Lorca). The meditative violin theme, the double bass accompaniment convey the desolation of a graveyard in Cordoba, while the bass solo intones the poet's musings on "a hundred fervent lovers" that lie buried there.

2. "Malagueña" (Allegrceto, for soprano; by García Lorca). A picture of Death striding in and out of a tavern, as the merry-makers try to escape, is vividly drawn in this macabre realization of a spirited Spanish dance form.

3. "Lorelei" (Allegro molto, for soprano and bass; by Apollinaire). Two cracks of a whip introduce a dialogue for soprano (Lorelei, the siren of the Rhine) and bass (the Bishop, before whom she is summoned), underscored by strings and percussion in changing musical patterns. Two bell strokes precede an Adagio, where Lorelei is depicted on a cliff above the water before she plunges to her death. The soprano part in this section is sustained and lyrical, supported by the celesta and divided strings.

4. "The Suicide" (Adagio, for soprano; by Apollinaire). The poem's refrain, "Three lies on my grave by cross unmarked," is set in a poignant phrase based on repeated minor thirds, accompanied by solo cello, and, at the close, by a solo double bass. Strings, celesta and xylophone intensify the poet's description of the "accursed beauty" of the three lies.

5. "On the Alert" (Allegrceto, for soprano; by Apollinaire) tells of a young woman's premonition that her brother will die that day in the trenches. A militaristic, grotesque atmosphere is produced by the recurring xylophone figure, together with brisk string figurations that suggest, as one commentator observed, cruel laughter.

* Out of respect for the performers and those audience members around you, please turn all beepers, cell phones, and watches to their silent modes. Thank you.
6. “Madam, Look!” (Adagio, for soprano and bass: by Apollinaire). Ironic laughter in the poem (“I laugh at the love which is cut off by death”) is emphasized in the musical scoring by repetitions of the Russian word khochkhochu (laugh) and echoed by xylophone with pizzicato strings.

7. “At the Sanet Jail” (Adagio, for bass: by Apollinaire) is an evocation of a solitary prisoner’s lament: “Here am I, dead to everyone.” The idea of interminable time is conveyed by an instrumental episode for wood block and col legno strings.

8. “The Zaporozhan Cossacks’ Reply to the Sultan of Constantinople” (Allegro, for bass by Apollinaire). The poem is a violent denunciation of the Sultan, who offered the Cossacks the choice of death or slavery (the latter on condition of switched allegiance) during the Russo-Turkish War of 1769-1774. Aggressive sounds in the strings reflect the poem’s harsh inevitability; trills in the violins, divided into ten parts, represent the Cossacks’ implied execution.

9. “O Delvig, Delvig!” (Andante, for bass). Küchelbecker, a 19th-century Russian poet, says in his poem addressed to Delvig, another 19th-century author and friend of Pushkin, that “bold, inspired deeds and songs” will be remembered forever, no matter what tyrants may do to “eternal lovers of the Muses.” Expressive lyricism pervades the vocal line and its flowing string accompaniment.

10. “The Death of a Poet” (Largo, for soprano; by Rilke). The soprano quietly declaims Rilke’s imagery of the dissolution of the body. The accompaniment, as first played by muted violins alone, is based on the Symphony’s opening theme. Thus, Nos. 1-10 are placed within a frame.

11. “Conclusion” (Moderato, for soprano and bass; by Rilke). This brief coda begins with soft strokes in the woodblocks, castanets, and pizzicato strings. Soprano and bass remind the listener that Death is on watch even in the hour of happiness; the orchestra gathers intensity and proceeds quickly to an abrupt ending on accelerating repetitions of a dissonant chord.

The Poets

FEDERICO GARCÍA LORCA (1898-1936) was a talented musician in addition to being one of Spain’s outstanding poets and dramatists. His work has been said to be at once traditional, modern and personal, frequently inspired by folk materials. He was killed by Nationalist partisans shortly after the outbreak of Spain’s Civil War.

GUILLAUME APOLLINAIRE (1880-1918) was one of the most influential French poets of the early 20th century. An art critic, he attempted to fuse his poetry with such painting influences as cubism and even caligrammes (word pictures). His later work tended toward surrealism, but his most enduring poems are all marked with a distinctive lyricism.

WILHELM KARLOVICH KÜCHELBECKER (1797-1846) was of Russian-German descent. After taking part in the Decemberist uprising of 1825 in Russia, he subsequently spent twenty years in prison in Siberia, where he died. The poem used here by Shostakovich was written by Küchelbecker from prison to fellow-poet Anton Delvig.

RAINER MARIA RILKE (1875-1926) is generally acknowledged to be one of the greatest lyrical poets in all German literature. His poetry was marked by mysticism and impressionism, often suggesting Medieval verse, and he was remarkable for his insights into man’s emotional and spiritual nature.

Translations

Shostakovich Symphony No. 14, Op. 135

DE PROFUNDIS
A hundred ardent lovers
Fell into eternal sleep
Deep beneath the dry ground.
Red sands now cover
The Andalusian roads.
The olive trees’ green boughs
Spread shade over Cordova.
Here crosses will be set
So that people will not forget them.
A hundred ardent lovers
Fall into eternal sleep.

MALAGUEÑA
Death strikes in and out of the tavern.
Black horses and dark souls
Wander in the depths of the guitar.
The smell of salt and hot blood
Permeates the blossoms of the nervous sea.
Death keep striding in and out
And will not leave the tavern.

DIE LORELEI
To the blonde bewitcher from the Rhineland
Men came in droves, all sick with love.
And the Bishop summoned her to question her,
For she had a beauty so beautiful
Who taught you your wicked sorcery?
Life is a burden to me, Bishop,
and my glance is accursed.
Whoever looks upon me reads his own doom.
Oh, Bishop, my eyes are full of fire,
So let my sorcery be devoured by flames.
Lorelei, your fire is powerful; even I
Find myself bewitched and cannot judge you.
Be silent, Bishop! Pray and learn that
God wills that I shall die.
My beloved has gone to a distant land.
Nothing gives me pleasure, nothing is worthwhile.
My heart is so sick that I know I will die.
Even my own beauty makes me think of death.
My beloved has gone, and from that moment
Nothing gives me pleasure, all is dark.
In my heart, And the Bishop summoned three knights:
Take Lorelei to a far-off convent.
Begone, detained Lor’e, do-yed Lor’!
You will become a nun, and your gaze will dim!”
The three knights lead the maiden along a road.
She speaks to her guards, grave and serious.
"Let me stand upon that high rock,
So that I may see my castle once more,
Let me see my reflection in the waters
Before I enter the harsh convent life."
Her hair is wild, her eyes like fire,
And the guards call: "Lorelei, come back!"
"At the bend of the Rhine a boat comes forth
And therein sits my beloved, calling to me.
My heart is so light, the waters are clear —
And from the rocky cliff into the
Rhine plunges Lorelei,
Deep into the smooth stream that reflected to her
Her Lorelei-colored eyes, her hair like the sun.

THE SUICIDE
Three lilies, three lilies, lilies three lie
on my unmarked grave.
Three lilies, whose freshness the cold wind
wears away
And the black rain sometimes
washes over them.
They are as beautiful and solemn as
royal scepters.
One grows from my wound,
and at sunset
That mournful lily seems stained with blood.
Three lilies, three lilies, lilies three lie
on my unmarked grave.
Three lilies, whose freshness the cold
wind wears away.
Another lily grows from my heart, which suffers
sorely on its wormy bed.
The third tears at my mouth
with its roots.
They grow alone on my grave, and
Bare around them is the earth, for, as with my life,
their beauty is cursed.
Three lilies, three lilies, lilies three lie
on my unmarked grave.

ON THE ALERT
Before night falls, he will die in the trench,
My little soldier, whose weary eyes
Keep watch from the shelter, day after day,
For Glory, which no longer takes to flight.
He will die today, before the coming of night,
My little soldier, my lover, my own brother.
And that is why I want to become beautiful.
Let my breast burn as bright as a torch,
Let my gaze melt the snow in the fields,
Let me wear a belt of graves around my waist.
In incest and death, I want to become beautiful
For him who is to be killed.
The sunset lows like a cow; the roses blaze,
My eyes are enchanted by a blue bird.
The hour of Love sounded, the hour
of terrible fever.
The hour of Death sounded,
and there is no way back.
Today he must die, he will die,
My little soldier, my lover, my brother.

LOOK HERE MADAME!
"Madame, look here!
You have lost something..."
"Oh, it's nothing! Just my heart.
Quickly, pick it up,
I may give it away, or I may
Take it back again, you can be sure.
And I laugh, laugh, laugh
At love, which is cut down by death."

AT THE SANE JAIL
They stripped me naked
When they brought me to prison.
Struck by fate, from around a dark corner,
I am thrust down into darkness.
Farewell, merry dances,
Farewell, girlish laughter.
The tomb's vault now covers me.
Here I am dead to everyone.
No, I am not the same,
Not at all the same as I was:
I am a prisoner now.
Hope ends here.
Like a caged bear,
I pace back and forth.
And the sky — it is better not to see,
For it can give me no happiness.
Like a caged Bear,
I pace back and forth.
Why have you brought me this sadness?
Tell me, Almighty God.
O, have pity, have pity!
There are no more tears in my eyes,
My face is like a mask.
You see how many hopeless hearts
Beat under this prison vault.
Tear away my crown of thorns,
Before it pierces my brain.
The day is ended.
The lamp above my head
Burns in the surrounding darkness.
All is quiet. There are only two
of us in this cell:
Myself and my mind.

ZAPOROZHYE COSSACKS' REPLY TO
THE SULTAN OF CONSTANTINOPLE
You are a hundred times more wicked
than Barabas.
With Satan as your neighbor,
You are steeped in the mire of sin,
You have fed on filth since you were a child.
Know that you will celebrate your Sabbath without us.
Rotten cancer, garbage of Salonica,
Nightmare too horrid to be told,
Eviscerated, rotten and noseless,
You were born when your mother
Wallowed in torrents of filth.
Mad butchering of Podalic, look:
You are covered with holes, cankers and scabs.
Horse's rump, pig's snout,
There are not enough medicines
To treat your rotten sore.

O, DELIV, DELIG!

O Delvig, Delvig! What is the reward
For lofty deeds and for poetry?
For talent, what comfort is there
Among villains and fools?
In Juvenal's stern hand,
A sinister whip menaces villains
And drives the color from their faces.
And powerful tyrants shudder.
Oh, Delvig, Delvig! What persecution?
Immutability is the same destiny
Of bold and lofty deeds.
And sweet song!
And so our bond will not perish
In freedom, joyful and proud.
In happiness and sorrow it stands firmly,
The bond of eternal lovers of the Muses.

THE POET'S DEATH

The poet was dead. His face.
Keeping its paleness, rejected something.
Once it knew everything about the world,
But this knowledge died
And turned into indifference of the time.
How can they understand how long the road is?
Oh, World and He — once they were as one.
The lakes, valleys and plains,
Made up the very essence of his face.
His face was that landscape.
He vainly sought to call his own;
But this weak mask will die.
Upon being exposed,
A tender fruit, doomed to rot.

CONCLUSION

Death is all-powerful.
It watches.
Even in the hour of happiness.
In our moments of goodness, it watches.
Lives and longs,
And weeps within us.

Biographies

Timothy Russell is in his 12th 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 educational programs. As a director of the arts, his obvious joy in discussing music and building new audiences is only surpassed by the insight and energy which his concerts possess. Dr. Russell directs the School's graduate orchestral conducting program. He is also the co-founder and Music Director of the award-winning Pro Musica Chamber Orchestra of Columbus, Ohio.

Dr. 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. He will return to the podium in December to lead this season's Nutcracker collaboration with the PSO and Ballet Arizona. Other guest conducting appearances have included the 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, Summit Brass, Interlochen Arts Academy Orchestra, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas.

The conductor/producer of 25 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-fifth season as music director of Pro Musica. 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, cutting-edge programming. On eight occasions the American Society of Composers, Authors, and Publishers (ASCAP) has honored Russell and Pro Musica for their service to contemporary music. Together, they have been active in the commissioning of new works. Russell has conducted the world premiere performances of over eighty new compositions.

Dr. Russell spends part each summer conducting and teaching at the Interlochen Arts Camp. 2004 was his 20th summer there, leading the World Youth Symphony for the eighteenth consecutive year. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio, Oklahoma and Texas. In January of 2005, he will lead the Missouri All-State Orchestra.

Prior to coming to the Valley of the Sun, Maestro Russell served for nine seasons as the Music Director and Conductor of The Naples Philharmonic. For the last four years of his tenure he was the resident conductor in Naples, Florida, in addition to serving as Director of Music Education for the city's spectacular new Philharmonic Center for the Arts.

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 music conferences and workshops. He is actively involved in research and publication, currently writing two books with renowned Harvard psychologist Ellen Langer, Mindful Music and Mindful Tennis. Russell is a USPTA Certified Tennis Instructor and was a featured speaker at the 1998 and 2000USTA National Teachers Conference. He is currently the President of the United States Tennis Association's Southwest Section, and a member of the national Youth Competition and Training Committee.

Timothy Russell and his wife, Jill, and their children Kathryn and Geoffrey reside in Phoenix, Arizona.
The "mulifilous, creamy phrasing and breathtaking virtuosity" (London Sunday Times) of American soprano Lucy Shelton has captivated audiences worldwide. Her illustrious career was propelled to prominence in 1980 when she received rave reviews for her International Walter W. Naumburg Award Solo Recital at Alice Tully Hall. She is the only artist to have received two Naumburg awards, the first as a chamber musician with The Jubal Trio. She continues to garner praise for the scope and diversity of her artistry with her innovative programming, vivid and dramatic stage presence, and the eloquence and beauty of her vocalism. Her extensive repertoire ranges from the Baroque to the Contemporary.


Her guest appearances with major orchestras have included the Los Angeles Philharmonic under the direction of Pierre Boulez, the Chicago Symphony with Daniel Barenboim, the National Symphony in Washington D.C. with Mstislav Rostropovich, the Saint Louis Symphony and Boston Symphony Orchestra with Leonard Stokinsky, the St. Paul Chamber Orchestra with Pinchas Zuckerman, the New World Symphony with Peter Oevors, the Brooklyn Philharmonic with Robert Spano, the New York Philharmonic, London Philharmonic and the London Symphony Orchestra with Oliver Knussen, the BBC symphonies of Wales, Scotland and London, the Birmingham Symphony with Sir Simon Rattle, the Royal Concertgebouw Orchestra with Reinbert de Leeuw, the Orchestre Philharmonique de Radio France with Charles Dutoit, the Sydney and Melbourne Symphony Orchestras with Georg Benjamin, the Scottish Chamber Orchestra with John Stanesby, the Cologne Symphony Orchestra with Ingo Metzmacher, and the Stockholm Philharmonic with Alan Gilbert. With her vast repertoire of vocal chamber music, Ms. Shelton has collaborated with the Emerson, Mendelssohn, and Guarnieri String Quartets, Chamber Music Society of Lincoln Center, Da Capo Chamber Players, Orchestra 2001, Ensemble InterContemporain, Schoenberg Ensemble, Nash Ensemble, Klangform Wien, Ensemble Moderne, Speculum Musicae, the 20th Century Consort, London Sinfonia, Musica Viva, Ensemble Sospeso, San Francisco Contemporary Players, *eight blackbird* and Da Camera of Houston, the latter two with which she has performed innovative stagings of Schubert's *Piernico*.

She has appeared as a guest at numerous music festivals including Aspen, Santa Fe, Caramoor, Chamber Music Northwest, Marlboro, Tanglewood, Ravinia, Pensacola, Salt Bay, Grant Park, Aldeburgh, BBC Proms, Lockenhaus, Warsaw Autumn and Kuhmo, as well as the Bach Festivals of Oregon, Bethlehem, Winter Park and Madeira.

Ms. Shelton's 2004-2005 season includes a broad spectrum of repertoire with music of Handel, Schubert, Mendelssohn, Mahler, Faure, Mozart, Strauss and Shostakovich, as well as eight world premiere performances in orchestral, chamber and recital appearances. It is a recital season for settings of Emily Dickinson: a premiere of Virko Balyayev's *Emily Dickinson Songbook* (with the composer at the piano), Aaron Copland's *Twelve Poems of Emily Dickinson* (with Alan Feinberg) and a 70th birthday celebration for George Perle with his *Thirteen Dickinson Songs* (with Molly Morkovik). Other birthdays being observed are those of Bernard Rands at 70 with performances of Canti Lunatici, and the release of the CD recorded with BMOP, Gil Rose conducting); George Crumb at 75 with performances of his song cycle *Apparition* in recitals with Karl Paulnick, and *Ancient Voices of Children* at the National Cathedral; and Sir Peter Maxwell Davies at 70 with the London Sinfonietta (Oliver Knussen, conducting), in performances of his Revelation and Full and Blind Man's Buff in London. Ms. Shelton will travel to France for an Elliott Carter festival in Caen, *Aspects de Musique* with the Orchestra of the Conservatoire at Angers, where she will present a solo recital of Faure, Ives and Carter (*Of Challenge and Of Love*) with pianist Florecte Millet. Her third trip to Europe will be to Germany to join members of the NDR Sinfonieorchester in Hamburg for *Pierrot Lunaire* with Alan Gilbert during his inaugural concerts as their conductor. This Schoenberg work will also be performed in New York with Da Capo Chamber Players and in a new staged version (with a life-sized Pierrot puppet) in collaboration with the ensemble, eight blackbird, and puppeteer Blair Thomas on tour to Illinois, Virginia and Maryland. A Pierrot companion piece for voice and marimba, *Lunar Visitations* by Renée Favard, will be premiered with eight blackbird. Additional premiere performances will be songs of Louis Navaschin (*Matrix and Dream* and *Rotkohl Settings*) with pianist Stephen Gosling at the Guggenheim Museum's *Muses and Work* and at Merkin Hall, and a program of works by competition winners with Ensemble Sospeso. Ms. Shelton will have a residency at Pomona College during which she will work with a student ensemble for the premiere work by Thomas Flaherty, and also participate in the Annual Ussachevsky Festival with performances of two of Milton Babbitt's classic electronic works: *Phonemata* and *Phonelent*. In concerts with Nework for New Music, the 20th Century Consort, Washington Square New Music, Ms. Shelton will be performing her "standard" repertoire of Berio, Knussen, Dallapiccola, Bononcini, Perman, Proust and Schwantner.

In 2004, six new releases and two re-releases were issued on Deutsche Gramophon, Mode, BIS, Granadilla, Albany, Innova and NMC with repertoire of Goehr (*Sing, Ariel*), Howanias (*Saturn*); Adolphe (*Ladino Songs*); Del Tredici (*Symphonies, Vintage Alice, and Joyce Songs*) with the ASKO Ensemble; *Rands (Canti Lunatici)* with BMOP; Kim (*Three French Songs*) with the Mendelssohn String Quartet; Schwantner (*Sparrers*), Dopyran (*Spring Songs*), Wernick (*A Poison Tree*), and Chenoweth (*Canal*) with the 20th Century Consort; and *Carter (Spring and Tempest Songs)* with Ensemble Sospeso. Her extensive discography also includes works by Albert, Benson, Knussen, Carter, Messiaen, Schoenberg, Stravinsky and Yannatos represented on multiple labels and the complete songs of Carter and Stravinsky for Koch International.

A native Californian, Ms. Shelton is a 2003 recipient of an Honorary Doctorate Degree from Pomona College and has previously received Distinguished Alumni Awards from both Pomona and The New England Conservatory of Music. Her primary mentor was Jan de Gactani, with whom she studied at the Aspen School of Music. Ms. Shelton has held faculty positions at the Third Street Community Music School in New York, Cleveland Institute and New England Conservatory. Since 1996, she has been a resident artist faculty member at the Tanglewood Music Center.

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

(The Boston Globe)
Since his professional debut as the Friar in Don Carlo with Houston Grand Opera, bass-baritone Herbert Perry has established an ever-growing international career that includes appearances in opera, concerts and solo recitals. He first achieved international prominence as Don Giovanni in the famous Peter Sellars' production, first mounted at the State University of New York at Purchase and then seen in Vienna, where it was filmed live and telecast worldwide.

In Summer 2001, he performed the role of the Officer, doubled by his twin brother Eugene, in Philip Glass' The Penal Colony, in its New York premiere at the Classic Stage Company. Mr. Perry spent much of the 2000-2001 season singing this role in Seattle and Chicago. He also appeared in Summer 2001 as Vasco da Gama in Philip Glass' and Robert Wilson's White Raven, in its American premiere at the Lincoln Center Festival.

Mr. Perry's engagements in Season 2001-2002 included performances of Colline in Connecticut Opera's production of La Bohème, his debut at the Adelaide Festival of Arts in Australia, in John Adams' El Niño and his first performances of Bluebeard's Castle with the Opera Theatre of Pittsburgh. In 2003-2004, he returned to the Connecticut Opera as Timur in Turandot and performed El Niño in Amsterdam (with the Concertgebouw) and in Japan. He also performed with the Columbus (Ohio) Pro Musica Chamber Orchestra in Robert Kapilow's oratorio Elijah's Angel. In May-June 2003, Mr. Perry made his debut with the American Repertory Theater in Cambridge in the premiere of a new double-bill by Philip Glass. Future engagements will include performances of Rambo in John Adams' The Death of Klinghoffer in Rotterdam.

In 1999-2000, Mr. Perry returned to the Metropolitan Opera for Figaro in Le nozze di Figaro, sang Don Alfonso in Così Fan Tutte for his debut at the Orlando Opera and performed with the Southwest Florida Symphony as bass soloist in Messiah. He also appeared at the Opera Theater of Pittsburgh's Weill Festival, where he sang Teddy in Songplay and repeated his roles in the Gang of Three in Die Bürgschaft.

In the 1998-1999 season, Mr. Perry created the role of Vasco da Gama in the world premiere of White Raven at Expo '98 in Lisbon, which he reprised for his Teatro Real debut in Madrid. Other recent engagements include two returns to the Spoleto Festival USA, for Weill's Die Bürgschaft and for Cavalli's GIASON; his Opera de Montpellier debut in The Rake's Progress; re-engagements with the New York City Opera for performances of Escamillo, Leporello and Pastor Avery in the New York premiere of Tobias Picker's Emme line, his Fort Worth Opera debut as Leporello; the title role in Le nozze di Figaro with Connecticut Opera; his debut with the Staatsoper Stuttgart in the world premiere of Straphin, which was also performed in Vienna in the Spring of 1997; and the Brahms' Requiem with the Southwest Florida Symphony.

Mr. Perry's roles with the Metropolitan Opera have included Leporello and Masetto in Don Giovanni, Colline in La Bohème and Angelotti in Tosca, and he was seen in the Met's Live from Lincoln Center telecast of Strauss' Elektra. He has appeared at the Santa Fe Opera as Masetto and as Pastor Avery in the world premiere of Tobias Picker's Emmeline.

He made his debut in Italy in 1994 as Leporello at the Teatro Bellini in Catania. He also made his Salzburg Festival debut that year as Tirésias in a new Peter Sellars' production of Stravinsky's Oedipus Rex. His performance with Terese Stratas in Weill's Seven Deadly Sins at the Opéra de Lyon is available on compact disc and video from EMI. Mr. Perry is well known for the breadth of his repertoire, which includes the title role of Le nozze di Figaro, Nzinga in D'Hase's Red Rubber (at the Antwerp Festival), Wolton in I Puritani (in his Lyric Opera of Chicago debut), Timur in Turandot, Mélisphégés in Faust, Raimondo in Lucia di Lammermoor, Don Fernando in Fidelio and Simon in Joplin's Treemonisha.
ASU Orchestra Program

The Arizona State University Orchestra Program in the Herberger College of Fine 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. The faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators and 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 ASU Chamber Orchestra, which in 1997 produced its first commercially released CD, A Busty Night at the Opera, on the Summit label, presently performs approximately six concerts annually. This ensemble performs works explicitly composed or originally intended for a small orchestra.

Visiting artists who have performed with the Chamber Orchestra include violinists Ilya Kaler and Sergiu Luca, as well as cellists Colin Carr and Stephen Kates.

In addition to performing on the ASU campus, in Spring 2002, the Chamber Orchestra offered three complete performances of Handel’s Messiah with the Phoenix Bach Choir. The two ensembles collaborated again in 2003. In 2001, the Chamber Orchestra was a featured performance ensemble at the national conference of the American Society of University Composers.

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

Chamber Orchestra

Timothy Russell, conductor

Violin I
Eva Liebhaye* 5, 7
Xian Meng 7
Shanna Swaringen 7
Matthew Fritz 7
Steven Crichlow 7
Amy Core 7

Violin II
Lianna Austin* 2, 3, 8
Lydia Mittelman 8
Robert Dugger 2, 5
Ellen Tollefson 7

Viola
Willinda M. Watkins* 7
Steven Herdtinger 8
Ryan Berkseth 7
Jenwei Yu 8

Cello
Nick Alvarez* 8
Brian Ashlan 8
Hope Shepherd 8

Bass
Waldir Bertaglia* 8
Daniel Stotz 8

Oboe
Heather Guadagnino* 8
Elisabet Gerber 8

Horn
Lauralyn L. Padglick* 8
Rose French 8

Percussion
Matt Holm* 1
Mathew Solace

** Concertmaster
* Principal

Orchestra Assistants
Kayoko Dan
Daniel O’Bryan

Orchestra Librarian
Kayoko Dan

Orchestra Manager
Chris Nileksa

1 Friends of Music Scholarship
2 General Music Student Scholarship
3 Gladys O’Donnell String Fellowship
4 Richard & Marilyn Wurzburger String Award
5 Katherine K. Herberger Scholarship in Music
6 Max A. Springer and Clara E. Springer Fine Arts Scholarship
7 Arizona Community Foundation
8 Phoenix Symphony Guild Scholarship
9 Regents Scholarship
Upcoming Orchestra Events

University Symphony Orchestra and Sinfonietta
*Symphonic Collage*
Monday, November 22, 2004 7:30 p.m.
Gammage Auditorium – free admission
Jacob Harrison, Joel Neves and
Daniel O’Bryant, conductors

University Symphony Orchestra and ASU Choral Union
*Holiday Concert*
Sunday, December 5, 2004 2:30 p.m.
Gammage Auditorium
Timothy Russell and David Schildkret, conductors
Admission: $12.50 general, $7.50 students
ASU Gammage Box Office: 480-965-6447
www.asugammage.com
Herberger College Box Office: 480-965-3434
http://herbergercollege.asu.edu/tickets/

University Symphony Orchestra and
Regina Carter, jazz violinist, and her Quintet
Monday, February 7, 2005 7:30 p.m.
Orpheum Theatre, Phoenix
Timothy Russell, conductor
ASU String Faculty soloists: Danwen Jiang, violin;
Katie McLin, violin; and Thomas Landschoot, cello
Admission $25 general, $12.50 students
ASU Gammage Box Office: 480-965-3434
www.asugammage.com
Herberger College Box Office: 480-965-3434
http://herbergercollege.asu.edu/tickets/