University Symphony Orchestra
Choral Union
Concert Choir
Herberger Singers
Sun Devil Singers
University Choir
Women's Chorus

Gustav Mahler
Symphony No. 2 in C Minor
"Resurrection"

Timothy Russell, conductor
Carole FitzPatrick, soprano
Isola Jones, mezzo-soprano

School of Music
Herberger College of Fine Arts
Arizona State University

Friday, April 28, 2006
7:30 p.m.
ASU Gammage
Program

This concert is presented in honor of J. Robert Wills on the occasion of his retirement as dean of the Herberger College of Fine Arts.

Symphony No. 2 in C Minor, "Resurrection" .......................................................................................................................... Gustav Mahler (1860 – 1911)

I. Allegro maestoso
   (There will be a five minute pause)

II. Andante moderato

III. In ruhig fliessender Bewegung

IV. "Urlicht": Sehr feierlich, aber schlicht
   Isola Jones, mezzo-soprano

V. Im Tempo des Scherzo
   Carole FitzPatrick, soprano
   Isola Jones, mezzo-soprano

Out of respect for the performers and those audience members around you, please turn all pagers, cell phones and watches to silent mode. No video or audio recording allowed during the performance. Thank you.

Mahler’s Program

I. Allegro maestoso
   We stand by the coffin of a person well loved. His whole life, his struggles, his passions, his sufferings, and his accomplishments on earth once more for the last time pass before us. And now, in this solemn and deeply stirring moment, when the confusions and distractions of everyday life are lifted like a hood from our eyes, a voice of awe-inspiring solemnity chills our heart—a voice that, blinded by the mirage of everyday life, we usually ignore: “What next? What is life and what is death? Why did you live? Why did you suffer? Is it all nothing but a huge frightful joke? Will we live on eternally? Do our life and death have a meaning?” We must answer these questions in some way if we are to go on living—indeed, if we are to go on dying! He into whose life this call has once sounded must give an answer. And this answer I give in the final movement.

II. Andante moderato
   This is a memory, a ray of sunlight, pure and cloudless, out of the departed’s life. After burying someone dear to you, you may have suddenly recalled some long-forgotten hour of shared happiness. The memory sends a sunbeam into your soul so that you almost forget what has just taken place.

III. In ruhig fliessender Bewegung [In Quiet, Flowing Motion]
   When you awaken from that blissful dream and are forced to return to this tangled life of ours, it may easily happen that this surge of life—ceaselessly in motion, never resting, never comprehensible—suddenly seems eerie. You gaze from the dark outside into a brightly lit ballroom filled with billowing dancing figures. You cannot hear the music, and the movements
of the couples seem senseless. You must imagine that to one who has lost his identity and his happiness, the world looks like this—distorted and crazy, as if reflected in a concave mirror. Life then becomes meaningless. Utter disgust for every form of existence and evolution seizes him in an iron grip, and he cries out in a scream of anguish.

IV. “Urlicht” [Primal Light]—Sehr feierlich, aber schlicht (Choralmässig) [very solemn, but simple]
The moving voice of naive faith sounds in our ears. “I am from God and will return to God. The dear God will give me a light, will light me to eternal blessed life.”

V. Im Tempo des Scherzo; Langsam; Maestoso; Allegro energico; Langsam; “der grosse Appell;” Langsam misterioso; mit Aufschwung, aber nicht eilen; Langsam
Once more we must confront terrifying questions. The movement starts with the same dreadful scream of anguish that ended the Scherzo. The voice of the Caller is heard. The end of every living thing has come, the last judgment is at hand, and the horror of the day of days has come upon us. The earth trembles; the last trump sounds; the graves burst open; all the creatures struggle out of the ground, moaning and trembling. Now they march in a mighty procession: rich and poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. The cry for mercy and forgiveness sounds fearful in our ears. The wailing becomes gradually more terrible. Our senses desert us; all consciousness dies as the Eternal Judge approaches. The trumpets of the Apocalypse ring out. Finally, after all have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even it finally dies.

What happens now is far from expected—everything has ceased to exist. The gentle sound of a chorus of saints and heavenly hosts is then heard. Soft and simple, the words gently swell up: “Rise again, yes, rise again thou wilt!” Then the glory of God comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful. Lo and behold: There is no judgment, no sinners, no just men, no great and no small. There is no punishment and no reward. A feeling of over-whelming love fills us with blissful knowledge and illuminates our existence.

-- Gustav Mahler

Mahler 2nd Symphony
Texts and Translations

Movement IV

Ulicht

Alt Solo
O Röschen Rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber mocht ich im Himmel sein!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt’ mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

Primal Light

Contralto Solo
O little red rose!
Mankind lies in greatest need!
Mankind lies in greatest pain!
I would much rather be in heaven!

I came upon a broad path:
A little angel came and sought to turn me back.
Ah no! I would not be sent away!
I came from God and will return to God!
The loving God will give me a small light,
To light my way to eternal, blessed life!
Movement V

Auferstehung
(Friedrich Klopstock)

Chor und Sopran
Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird, der dich rief, dir geben.

Wieder aufzubliih'n, wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

(Remaining verses by Gustav Mahler)

Alt Solo
O Glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt,
Dein, was du geliebt, was du gestritten!

Sopran Solo
O Glaube: Du wardst nicht umsonst geboren
Hast nicht umsonst geliebt, gelitten!

Chor und Alt
Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör auf zu beb'en!
Bereite dich zu leben!

Sopran un Alt Solo
O Schmerz! Du Alldurchdringer!
Der bin ich entrungen.
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd ich entschweben zum Licht,
zu dem kein Aug gedrungen!

Chor
Mit Flügeln, die ich mir errungen,
Werde ich entschweben!
Sterben werd ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

Resurrection
(Friedrich Klopstock)

Choir and Soprano
Rise again, yes thou wilt rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will he, who called thee, give thee.

To bloom again art thou sown!
The Lord of the harvest goes
And gathers in like sheaves
Those of us, who die!

(Remaining verses by Gustav Mahler)

Alto Solo
O believe, my heart, believe:
Nothing will be lost to thee!
Thine, yes thine, what thou hast longed for, is thine!
What thou hast loved, hast fought for, is thine!

Soprano Solo
O believe: Thou wast not born in vain!
Hast not lived, nor suffered in vain!

Choir and Alto
What has come into being must perish!
What has perished, rise again!
Cease to tremble!
Prepare thyself to live!

Soprano and Contralto Solo
O Pain! You that pierceth all!
From thee have I been wrested!
O Death! You that conquereth all!
Now art thou conquered!

On wings I have attained,
In love's fervent striving
Shall I soar toward the light,
which no eye hath penetrated!

Choir
On wings I have attained,
Shall I soar!
I shall die, that I might live!

Rise again, yes thou wilt rise again
My heart, in the twinkling of an eye!
What thou hast overcome,
Will carry thee to God!
Biographies

Timothy Russell is in his 13th year as 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.

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. This season he will also lead Prokofiev's Romeo and Juliet. 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, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana, and Texas.

As 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 26th 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. Russell has conducted the world premiere performances of over ninety new compositions.

This past summer Dr. Russell guest conducted at the Oklahoma Arts Institute and the Music in the Mountains Festival in Durango, Colorado. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, Missouri, New Mexico, Ohio, Oklahoma, and Texas.

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 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 and his wife, Jill, and their children, Kathryn and Geoffrey, reside in Phoenix, Arizona.
Carole FitzPatrick received her bachelor's degree from the University of Texas and two master's degrees from Yale, and then moved to Europe in 1988. After engagements in Dortmund and Osnabrück, Germany, she joined the ensemble of the State Theater in Nuremberg. Her extensive opera repertoire during her 17 years there includes Mozart, Verdi, Puccini, Strauss and Wagner, having sung more than 50 major roles in German opera houses, including Hannover, Mannheim, Duesseldorf and Berlin. Her concert work has been extensive as well, including concert tours in France and Spain, and performances in Finland, Austria, the Czech Republic, Luxemburg and Russia. Since its inception, Ms. FitzPatrick has been 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. Recently she performed in Wagner’s Ring Cycle in Beijing, and Donn’Anna in Don Giovanni in Hong Kong. FitzPatrick is currently in her first year at ASU as assistant professor in the voice area.

Isola Jones is internationally recognized as an extraordinary mezzo-soprano. Making her professional debut in the Verdi Requiem with the Chicago Symphony Orchestra, Ms. Jones within two years made her Metropolitan Opera debut in the role of Olga in Eugene Onegin. Since then she has sung more than 500 performances as a leading artist at “The Met”, paired with such international artists as Luciano Pavarotti, Placido Domingo, Leontyne Price, Joan Sutherland, and performing under the baton of Richard Bonyngve and James Levine.

Ms. Jones has performed many leading roles in her distinguished career including Giulietta in Les Contes D’Hoffman, Ulrica in Ballo in Mascher, Preziosilla in La Forza del Destino, Amneris in Aida, Suzuki in Madama Butterfly, Maddalena in Rigoletto, and Dallila in Samson and Dalila. But is her portrayal of Carmen, her signature role, for which she is best known.

This internationally acclaimed artist can be heard on a number of opera and concert recordings such as the Flying Dutchman, Mahler’s Symphony No. 8 and Les Noces, with the Chicago Symphony Orchestra Sir Georg Solti and James Levine, respectively; Porgy and Bess with Lorin Maazel conducting; RCA’s Cavalleria Rusticana, James Levine, conducting; and a solo recording entitled Music of Bach, Handel and Purcell. Ms. Jones has also appeared in 10 “Live from the Met” telecast productions including: La Forza del Destino, Manon Lescaut; The 100th Anniversary Gala of the Metropolitan Opera and Francesca DaRimini all of which are available on video. The Metropolitan Opera just recently released a new DVD (unavailable on any other format) of the original 1977 telecast of Rigoletto featuring Isola Jones, Cornell MacNeil, Ileana Cortrubas, Justino Diaz, and Placido Domingo.

Ms. Jones has sung with the following opera companies: Arizona Opera, Baltimore Opera, Calgary Opera, Chicago Lyric Opera, Cincinnati Opera, Dallas Opera, Denver Opera, Greensboro Opera, Hungarian Opera, Metropolitan Opera, Palm Beach Opera, Seattle Opera, Spoleto Festival, and at the Kennedy Center with the Washington Opera.

In 1984, Ms. Jones was presented with the prestigious Merit Award from her Alma Mater, Northwestern University in Evanston, Illinois. She earned a Master of Science degree in Education from Capella University in Minneapolis, Minnesota, and was awarded an Honorary Doctorate of Musical Arts from Providence College in Rhode Island. Ms. Jones is currently teaching voice as an adjunct faculty member at South Mountain Community College in Phoenix, Arizona, and has been inducted as an honored member of the United Who's Who of Executives and Professionals.

You may also find Ms. Jones listed in “Faces of Arizona”, an art book of Arizona's famous artists and patrons created and photographed by Michel Sarda. She was honored to participate in the world premier of The Blessingway Songs by composer James DeMars.

In October, 2005 Ms. Jones was seen and heard singing the title role of Carmen with the Arizona Opera under the baton of Maestro Joel Revzen.
## University Symphony Orchestra
Timothy Russell, conductor

### Violin I
- Xian Meng**
- Shanna Swaringen
- Steven Crichlow
- Sarah Bowlin
- Agnieszka Laskus
- Rachael Massengill
- Melissa Nino
- Chrystal Smothers
- Patricia Cole
- Aeryn Burley
- Angela Cassette
- Brian Chen
- Gina Dyches

### Bass
- Waldir Berripaglia*
- Christopher Rose
- Dan Stotz
- Nicholas Villalobos
- David Kopper
- Barrett Brickner
- Robert Flanz
- John Chapman
- William Brichetto
- Chris Wagner

### Violin II
- Tamara Freida*
- Amy Cote
- Laura Speck
- Taylor Morris
- Lauren Rausch
- Jamie Brooke Forseth
- Holly Roberts
- Allison Kellis
- Xi Wang
- Bonnie Teplik
- Danica Terzic
- Lindsay Parker
- Amy Anderson
- Melyssa Oster

### Bassoon
- Benjamin Yingst*
- Kristilyn Woods
- Julie Link
- Ian Newton

### Contra Bassoon
- Ian Newton

### Horn
- Gustavo Camacho*
- Elijah Smith^*
- Adam Nelson
- Sally Bailey
- Ryan Gastonguay
- David Simon
- Eric Damashek

### Horn (Offstage)
- Rose French
- Eddie Altherr
- Robbie Buss
- Sean Bayman

### Flute
- Monica Sauer*
- David Nischwitz
- Katie Valadez
- Aileen Kilgore

### Piccolo
- Monica Sauer*
- David Nischwitz
- Katie Valadez
- Aileen Kilgore

### Oboe
- Rebecca Jolly*
- Katie Mordarski
- Kendra Hawley
- Rachel Cullers

### English Horn
- Kendra Hawley*
- Rachel Cullers

### Clarinet
- Josh Gardner*
- Duy Tran
- Haley Ross
- Stefanie Harger
- Ryan Sandell

### Eb Clarinet
- Stefanie Harger*
- Ryan Sandell

### Jazz Trombone
- Todd Jacobs^*
- Timothy Ness
- Matthew Petterson

### Bass Trombone
- Keith Munson

### Tuba
- Kevin Bock

### Harp
- Virginia Blake*
- Celeste Smith
- Ingrid Lincoln

### Organ
- Homer Ferguson

### Timpani
- Darrell Thompson*
- Michael Kemp

### Percussion
- Matthew Holm*
- Laura Wiedenfeld
- Jesse Parker
- Mar Solace
- Joe Goglia

**Concertmaster
* Principal
^ Assistant

### Orchestra Assistants
- Xi Wang

### Orchestra Manager
- Derek J. Stein

### Special Thanks to
- Danwen Jiang
- Katie McLin
- Jonathan Swartz
- Nancy Buck
- Thomas Landschoot
- Catalin Rotaru
- Martin Schuring
- Sam Pilafian
- David Hickman
- John Ericson

### Orchestra Librarian
- Jacob Harrison
Choral Union
David Schildkret, conductor
Joel Neves, assistant conductor
Norman Jenson, rehearsal accompanist

Soprano
Moriel Adimor
Ginny Andrews
Rosie Bullimore
Julie A. Bunnell
Jeannie Chang
Tracy Choy
Tiffany Clark
Elizabeth Davis
Lila Deidiker
Sara Dirvianskis
Elena Eleftheriadou
Barbara Gould
Kristinn Heinrichs
Krista Hetsler
Caitlin Horrocks
Ella Johnson
Georgette Jolivette
Garinee Jording
Patricia A. Kenady
Hyunjung Kim
Colleen Krause
Melissa Kuproski
Sun Joo Lee
Allyson Lorens
Sr. Joan Marie Madden
Katelen Marr
Alissa McCarthy
Linda McCormick
Michaline Olijnyk
Katy Olsen
Necia Orozco
Gaydon Peck
Mary Price
Janis Ryan
Shari Samuelson-Wesely
Linda Louise Shell
Heika Smith
Andrea Squires
Jean J. Steele
Erika Taillole
Kristen M. Thomasson
Doris Tyldesley
Eleanore Wardlaw
Bonnie Wilson
Rebecca Woolf
Amy Louise Yekel

Alto
Sabrina Beck
Esther Boivin
Marilyn Brafford
Alice Buseck
Lara Carlson
Barbara Daniel
Diane DeLello
Arlys Eaton
Gini Gregg
Joan Grey
Lindsey Noel Hoffman
Chelsea Smith Jenkins
Dorothy M. Johnsen
Laura Kennedy
Jan Kurdziel
Sarah Larimer
Carol Lathom
Jenni Lee
Jane Little
Jackie Medina
Marta Medina
Susan Miles
Jennifer Mitchell
Katie Mogereman
Marianne Murzyn
Christina Newburg
Mindy Nolls
Muriel Osder
Irene P. Pappas
Nedda Reghabi
Diane Renne
Nancy Rosenthal
Lu Sanford
Pat Stamper
Christine Storey
Anne Stumpf
Claire Terhune
Patricia Vest
Judy Waltz
Carol K. West

Tenor
Richard Fawley
Brent C. Gardner
Richard S. Haines
Melanie Henrichs
Jeong H. Kim
Gary Lee Kinder II
Vincent Lane
Larry Lathom
Robert Moodie
John F. Schiffer
Paul Stever
Bernard Van Emden
Philip VanderMeer
Richard E. Watt

Bass
Dexter Conner
David F. Doeller
Edward H. Flora
Christoph Paul Gales
Paul M. Gales
Paul M. Gales Jr.
David Hale
Ryan Hartwig
Allen Holloway
Norman Jenson
Robert J. Johnsen
Herman Krebbiel
Anthony Lacagnina
Michael Lacagnina
Richard Larsen
Brandon McBain
Michael McDowell
John Merchant
Bill Morris
Joel Neves
Charles C. Newton
Charles Ratliff
Warren Riggers
Robert Rosenthal
Dan Ryan
Dan Sagramoso
Michael Sample
John Schiffner
Wayne D. Shelton
Robert B. Simington
Jeff Wilkinson
Concert Choir
David Schildkret, conductor
Kenneth Owen, assistant conductor
Emily Helvey, rehearsal accompanist
Joel Neves, manager

Soprano
Jee-Hyun Kim
Katherine Kirby
San-Ha Lee
Laura Noble
Joanna Provencal
Courtney Sherman
Julianne Wright
Heabin Yu

Alto
Tara Anderson
Tara Bamford
Esther Boivin
Justine Farenga
Brianna Kramer
Danielle Krison

Tenor
Cameron Becker
Sean Clark
Timothy Glemser
Kenneth Miller
Max Miller
Stephen Schank

Bass
Yevgeniy Chainikov
Brady Cullum
Ryan Garrison
Jeffrey Jones
Joel Neves
Kenneth Owen
Burr Phillips
Jan Williams
Robert Wright

Herberger Singers
Gregory R. Gentry, conductor
Stephen Schank, assistant conductor

Megan Christensen, soprano 1
Cassie Wamboldt, soprano 2
Chelsea Jenkins, alto 1
Tara Bamford, alto 2

Sun Devil Singers
Brook Larson, conductor
Michele Paynter Paise, assistant conductor
Emily Helvey, rehearsal accompanist

Soprano
Kim Headlee
Natalie Hyde
Lindsay Kaufman
Leah Koestner
Ashley Nail
Michele Paynter Paise
Brittany Peterson
Alli Swain
Samantha Winter

Alto
Heidi Adams
Desiree DeBord
Lisa Even
Audrey Farnsworth
Eleanor Flaherty
Cali Garrison
Marissa Groom
Emily Kieffer
Ashley King
Sarena Marez
Laura Procknow
Amie Vigneux
Dana Wilhite
Jamie Yee
Corrie Zazzera

Tenor
Albert Becerra
Doug Borrmann
Dani Borrmann
Jason Nguyen
Jason St. Claire

Bass
Brent Belgard
Brad Burns
Brendan Lake
John-Paul Parikh
Michael Plunkett
Louis Privitera
Aaron Schmidt
Gian Carlo F. Sevilla
Taylor Spears
Ryan Sweeney
Kyle Wills
Alexander J. Zweig
University Choir
Gregory R. Gentry, conductor
Laura Inman, assistant conductor
Chia-I Chen, rehearsal accompanist
Justine Farenga, manager

Soprano
Jennifer Allen
Lauren Bass
Angela Brower
Lisa Bulloch
Marie Burch
Elisabeth Coleman
Lauren Edwards
Erica Glenn
Shelly Gorr
Carina Haro
Rachel Hastings
Jessica Loomis
Kathryn Olsen
Kimberly Poll
Wendy Stanley
Erin Ryan
Leeann Skoda
Lauren Winston-McPherson
Julianne Wright

Alto
Megan Christensen
Justine Farenga
Penny Holmone
Heidi Humpherys
Danielle Krison
Sarah Outwater
Michele Paynter Paise
Elizabeth Ratay
Lacy Sauter
Barbara Storch
Rebecca Wright

Tenor
Greg Amerind
Cameron Becker
Paul Betz
Erik Gustafson
Michael Lottes
Chris Meade
Edson Melendez
Kenneth Miller
Ken Pengal
Jason St. Claire
Robby Zimmerman

Bass
Michael Chang
Brady Cullum
Elvin Dioquino
Ryan Downey
Bryce Doyle
Timothy Gardes
Gabe Hall-Rodrigues
Lee Howard
Ryan Howell
Cody Matz
Brandon McBain
Brian McQueen
Chris Person
Dan Ryan
Joe Tsai
Robert Wright

Women’s Chorus
Laura Inman, co-conductor
Michele Paynter Paise, co-conductor
Liang Yu Wang, rehearsal accompanist

Soprano
Mary Barta
Lauren Bass
Heather Carter
Tiffany Clark
Laura Harrell
Cassie Wamboldt
Rebecca Woolf

Alto
Cathy Amos
Alexa Dumbray
Stephanie Lanari
Kelly McClew
Sara Marzec
Laura Milliken
Jennifer Mitchell
Julie Roman
Lacy Sauter
Ashley Schriefer
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 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. In February 2005, the ASU Symphony Orchestra performed the featured concluding concert at the American String Teachers Association’s National Conference in Reno, Nevada. They offered “An Evening of Jazz” with the acclaimed jazz violinist Regina Carter, her quintet and members of our own ASU string faculty. In recent years, the orchestra has collaborated with the Bolshoi Ballet and Ballet Arizona in highly acclaimed performances. Soloists with the orchestra include renowned faculty performers as well as such visiting guest artists as violinists Glenn Dicterow, Szymon Goldberg, Dylana Jenson, Ani Kavafian, and Edvard Melkus; cellists Colin Carr, Stephen Kates, and Lazlo Varga; pianists Ursula Oppens and Jeffrey Siegel; guitarist Manuel Lopez-Ramos; sopranos Faye Robinson, Anna Christy and mezzo-soprano Isola Jones, the Roger Wagner Chorale; guest conductors Lukas Foss and Vincent Persichetti; and the hilarious PDQ Bach and Victor Borge. Annually the orchestra combines with the University Choral Union to present a “Holiday Concert” to sold-out houses - featuring such works as Handel’s Messiah, the Vaughan Williams Hodie, Bernstein’s Chichester Psalms, and other great choral works. They also collaborated on such giant masterworks as the Verdi and Brahms Requiems, Orff’s Carmina Burana, and Mahler’s “Resurrection” Symphony.

Outstanding student soloists, chosen through a rigorous competition on campus are presented in a “Concert of Soloists” each spring. Each year the ASU Symphony Orchestra also presents the world premiere performance of the work that has won the annual ASU Student Composition Contest. The University Symphony Orchestra has a commitment to the performance of contemporary music and has premiered pieces by Michael Conway Baker, Randall Shinn and Chinary Ung, and performed concerts with visiting composers Michael Daugherty, Joan Tower, Phillip Glass, George Walker, and Gunther Schuller. The Symphony Orchestra has also produced two CD recordings, one of works by Eugene Anderson called Perception, available on d’Note Classics, and the other of music by Pulitzer Prize-winner George Walker, entitled Lilacs and available on the Summit label.

Please visit http://music.asu.edu for further information on the Herberger College School of Music and http://music.asu.edu/performance/orchestras.htm for information on its Orchestra Program.
ASU Choral Program

The Arizona State University Choirs in the Herberger College of Fine Arts School of Music promote members' growth as creative, dynamic musicians through polished performances of outstanding repertory in a positive, professional atmosphere. The ensembles provide singers with outstanding opportunities to apply their knowledge of voice, music history, and music theory to create a compelling musical experience for the listener and performer.

The range of ensembles offers each member, from the aspiring music professional to the general student or community member who loves singing, a group working at a level appropriate to that singer's individual development. All groups strive for the highest level of achievement, both in rehearsals and in performance, combining a musically intelligent approach with an understanding of free, healthy singing.

Through the variety of its ensembles, the ASU Choral Program provides both the singers and the ASU community the opportunity to experience first hand the great repertory for vocal ensemble, from intimate a cappella pieces for just a few voices, to the grand works for large chorus and orchestra.

For more information about the ASU choral program, please visit us on the Web at http://music.asu.edu/performance/ensembles.html

All ASU Choirs welcome new members in the fall. Community members are especially encouraged to join the ASU Choral Union. Call 480-965-3879 for information on auditions, or contact the director, David Schildkret, via email at David.Schildkret@asu.edu.