University Symphony Orchestra
ASU Chamber Singers
ASU Choral Union
ASU Symphonic Chorale

Mendelssohn’s Elijah

Carole FitzPatrick, soprano
Judy May, mezzo-soprano
Randall Black, tenor
Robert Barefield, baritone
David Schildkret, conductor

School of Music
Herberger College of The Arts
Arizona State University

Thursday, April 30, 2009
7:30 p.m.
ASU Gammage
Program

Elijah, opus 70..........................Felix Mendelssohn Bartholdy
(1809 -1847)

Robert Barefield (Elijah)
Randall Black (Obadiah, Ahab)
Judy May (An Angel, The Queen)
Carole FitzPatrick (The Widow, The Youth, An Angel)

Allison Stanford, soprano
Anna Nadasdy, mezzo-soprano
Joel Wolcott, tenor
Ryan Downey, Dong Kyu Oh, bass

Part I

Introduction: As God the Lord of Israel liveth (Elijah)
Overture
Help, Lord! (Chorus)
Lord! bow thine ear to our prayer! (Soprano, Alto, Chorus)
Ye people, rend your hearts (Obadiah)
If with all your hearts (Obadiah)
Yet doth the Lord see it not (Chorus)
Elijah! get thee hence (Angel)
For He shall give His angels charge over thee (Double Quartet)
What have I to do with thee (Widow, Elijah)
Blessed are the men who fear Him (Chorus)
As God the Lord of Sabaoth liveth (Elijah, Ahab, Chorus)
Baal, we cry to thee (Chorus)
Call him louder, for he is a god! (Elijah, Chorus)
Call him louder! He heareth not! (Elijah, Chorus)
Lord God of Abraham, Isaac, and Israel (Elijah)
Cast thy burden upon the Lord (Quartet)
O Thou, who maketh Thine angels spirits (Elijah, Chorus)
Is not his word like a fire (Elijah)
Woe unto them who forsake Him! (Alto)
O man of God, help thy people! (Obadiah, Elijah, Chorus, Youth)
Thanks be to God (Chorus)

Intermission

Part II

Hear ye, Israel (Soprano)
Be not afraid, saith God the Lord (Chorus)
The Lord hath exalted thee (Elijah, Queen, Chorus)
Woe to him! He shall perish (Chorus)
Man of God, now let my words (Obadiah, Elijah)
It is enough (Elijah)
See, now he sleepeth (Tenor)
Lift thine eyes (Trio)
He, watching over Israel (Chorus)
Arise, Elijah, for thou hast a long journey (Angel, Elijah)
O rest in the Lord (Angel)
He that shall endure to the end (Chorus)
Night falleth round me, O Lord! (Elijah, Angel)
Behold, God the Lord passed by (Chorus)
Above him stood the Seraphim (alto)
Holy, holy, holy (Treble Quartet, Chorus)
Go, return upon thy way! (Chorus, Elijah)
For the mountains shall depart (Elijah)
Then did Elijah the prophet break forth (Chorus)
Then shall the righteous shine forth (Tenor)
Behold, God hath sent Elijah (Soprano)
But the Lord, from the north hath raised one (Chorus)
O come every one that thirsteth (Quartet)
And then shall your light break forth (Chorus)

Tonight's program culminates ASU's celebration of the 200th anniversary of the birth of Felix Mendelssohn Bartholdy.

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.
Program Note

Mendelssohn's *Elijah* was long in the making. After the success of *Saint Paul* in 1836, Mendelssohn began to contemplate the subject for another oratorio and thought that one on the life of the biblical prophet Elijah might be suitable. After many difficulties in securing a workable libretto, however, he let the project rest.

When he was invited to conduct a new work in Birmingham, England, for the 1846 season, Mendelssohn returned to the idea of *Elijah*. As he completed the score, he worked closely with William Bartholomew, who translated Mendelssohn's German libretto (prepared with some help from Julius Schubring—the librettist for *Saint Paul*—and others) into English. Mendelssohn conducted the premiere of the work in Birmingham in August of 1846. It was immediately hailed as a masterpiece and has been a staple of the repertory ever since. For a second set of performances about a year later, Mendelssohn made some major revisions to the work, and this is the version we perform tonight.

With any piece as much beloved and performed as *Elijah*, traditions accumulate over time. For example, several movements originally intended by Mendelssohn to be sung by groups of soloists are now typically performed by the choir. These include the double quartet (“For He shall give His angels charge over thee”) and the chorale (“Cast thy burden upon the Lord”) in Part I and the treble trio in Part II (“Lift thine eyes”). We are following Mendelssohn’s practice and assigning these to soloists. In addition, the distribution of the solo roles follows closely what Mendelssohn did in the two productions he directed. We have assigned the role of the Youth to the principal soprano, just as Mendelssohn did.

The addition of projected text and images uses current technology to accomplish long-standing goals. Nineteenth-century audiences would have had “word books” giving the entire text, complete with biblical citations and labels identifying the characters speaking. This would help to distinguish Obadiah from Ahab, for example, even though they were performed by the same singer. The images, too, have a Mendelssohnian precedent. When he conducted Handel's *Israel in Egypt* for Crown Prince Friedrich Wilhelm of Prussia on October 22, 1833, the presentation included *tableaux vivants* organized by some of the leading artists of the day. These "living scenes" would have featured actors dressed in costumes posing to resemble famous paintings. In this case, they probably created new poses that illustrated the events of the story. In our presentation, we hope that the images so expertly collected by the Phoenix Art Museum Education Department enhance and emphasize Mendelssohn's already vivid musical story-telling.

—David Schildkret

Synopsis

Elijah, a 9th-century BCE prophet, foretells a great drought to punish the people of Israel for turning away from Jehovah to worship Baal (the pagan god whose chief follower is Queen Jezebel). As the drought deepens, the people mourn their misery. Obadiah, Elijah’s faithful friend, introduces the central theme of the work: he reminds them to return to God and emphasizes that trust in God is essential in times of distress, but the people angrily reject his entreaties. Elijah must leave Israel, so he first goes to Cherith, a brook where he is fed by ravens. When this stream dries up because of the drought, he moves on to the pagan city of Zarephath. There he raises a widow’s child from the dead, thus converting her to the worship of Jehovah. As the scene ends, the central theme is again reiterated: blessed are those who fear God.

After three years have passed, Elijah returns to King Ahab’s court, where he challenges the Baal priests to a duel of sorts: two altars will be set up, each with a bull on it. Whichever god—Baal or Jehovah—ignites the sacrifice with divine fire will be the true God. The Baal priests pray three times with increasing fervor as Elijah taunts them. Finally, he steps forward, sings a gentle prayer, and his sacrifice ignites. The Israelites fall on their faces before the Lord. Elijah first calls for revenge on the Baal priests, then prays for the drought to break. Part I ends as the rains rush down and the people sing a song of thanksgiving.

Part II begins with a prelude—a soprano solo and chorus that again underscore the work’s main theme. Elijah returns to the court to condemn Ahab once more, then sweeps out. Jezebel, the Queen, is angered by this and incites the people to murder Elijah. Obadiah urges Elijah to flee, but Elijah despair. Angels comfort him, but he is still in anguish. Finally, he goes to Mount Horeb (another name for Mount Sinai, where Moses received the Ten Commandments) and there has a vision of God as a still, small voice and then sees the heavenly throne. Rejuvenated, Elijah departs in ecstasy. The choir then tells of his assumption into heaven in a fiery chariot. The concluding section of the work celebrates Elijah’s role as herald of the Messiah and promises redemption for the righteous.
Biographies

Baritone Robert Barefield has performed as soloist with organizations throughout the United States and abroad, including the New Orleans Opera, the Arizona Opera, the Mississippi Symphony, the Evansville Philharmonic, the South Texas Symphony, the Ohio Light Opera and the Dorian Opera Theatre. A faculty member with Operafestival di Roma in Italy, Barefield has performed the role of Danilo in Die Lustige Witwe with the company as well as the title role in Mozart’s Don Giovanni. Additional operatic roles have included Figaro in Il Barbiere di Siviglia, Sid in Albert Herring, Eisenstein in Die Fledermaus, the title role in Gianni Schicchi and John Proctor in Robert Ward’s The Crucible. In 2008, he portrayed Bishop Zumarraga in the world premiere of James DeMars’ opera Guadalupe – Our Lady of the Roses. These performances were released as a CD by Canyon Records.

As an oratorio soloist, Barefield performances have included Carmina Burana, the Fauré Requiem, The Sea Symphony and Dona Nobis Pacem of Vaughan Williams and Handel’s Messiah. An accomplished recitalist, Robert Barefield’s wide-ranging repertoire has encompassed Schubert’s Die Schöne Müllerin, Vaughan Williams’ Songs of Travel and Poulenc’s Mélodies. His European recital performances have included venues in Austria and Spain. He has given premiere performances of works by Simon Sargon, Lowell Liebermann, Robert Maggio and David Conte. For many years, he was on the opera faculty at the Fairbanks Summer Arts Festival in Alaska. He has presented masterclasses throughout the United States and with students at the Vienna Conservatory in Austria and has served as adjudicator and panelist for regional and national conferences and vocal competitions. Barefield’s articles on voice-related topics have appeared in The Journal of Singing, The American Music Teacher and The Music Educators Journal.

He joined the voice faculty at Arizona State University in the fall of 2003, having previously served on voice faculties at West Chester University, Southern Methodist University and the University of Mississippi. He received the Doctor of Musical Arts degree from the Cincinnati College-Conservatory of Music, where he was a Corbett Opera Scholar. His voice students are active as performers and educators throughout the country.

Tenor Randall Black has won critical acclaim with orchestras and opera companies throughout the United States for his portrayals of roles and repertoire ranging from Monteverdi and Bach to Henze and Eaton. Highly respected for his mastery in all musical styles, Mr. Black specializes in Baroque and twentieth-century repertoire.

Mr. Black made his professional opera debut with Opera Memphis as Ralph Rackstraw in H. M. S. Pinafore and later that season created the role of the First Soldier in the American Premiere of Henze’s We Come to the River with the Santa Fe Opera. Other world premieres include “Orestes” in John Eaton’s The Cry of Chytenaus, “Dan” in David Ott’s Lucinda Hero and “Choragone” in Dinos Constantinides’ Argonne.

Mr. Black is in great demand as an oratorio singer, having performed with the Evansville (IN) and Lexington (KY) Philharmonics and the Richmond (VA), North Carolina, Indianapolis (IN), and Atlanta Symphonies. A frequent soloist in the works of Bach, he has been featured with the Bach societies of Dayton (OH), Louisville (KY), St. Louis (MO), Rochester (NY) and Miami (FL). Christ Church Cathedral of Indianapolis and as a fellow with the Bach Art Festivals in Stony Brook, NY.

Recent accomplishments include a solo concert at St. Martin-in-the-Fields Church in London, England; a concert appearance in St. Nicholas Church in Prague, Czech Republic; the release of his first compact disc, An American Son: The Vocal Works of Joseph Barker, Vol. 1; the role of the Evangelist in the American premiere of the 1769 version of CPE Bach’s St. Matthew Passion; the role of the Evangelist in the world premiere of William Averitt’s St. In fall of 2006, Dr. Black released a CD of traditional sacred works. Then Sings My Soul, with pianist Marcy Taylor.

Dr. Black earned the Bachelor of Music degree from Southern Illinois University and Master’s and Doctoral Degrees from Indiana University. He teaches at Murray State University in Murray, Kentucky.

Carole FitzPatrick, soprano and Assistant Professor of Voice at Arizona State University, sang opera full-time in Germany for 17 years before accepting her position at ASU in 2005. Her wide range of repertoire encompasses everything from Bach to Stravinsky, Verdi and Wagner, in both the opera and oratorio/concert arenas. She can be heard on two commercially released recordings: the opera Guadalupe, Our Lady of the Roses, by James DeMars, and on her upcoming duet CD with colleagues Robert Barefield and Eckart Selleim, “Two Plus One.”

Judy May, mezzo-soprano, is a winner of the Mu Phi Epsilon International Competition. She has performed recitals extensively both in the US and abroad. In addition to her appearance at Carnegie Hall with the Manhattan Philharmonic, she has been featured with the Phoenix Symphony, Sapporo Symphony (Japan), Central Wisconsin Symphony, the Aspen Chamber Symphony with Luizano Beno conducting and at the Grand Teton Music Festival. A versatile interpreter of modern music, she has several world premieres in her credit, including Spiral II by Chincery Ung in Japan and Dream Sequence by Arthur Weisberg. Professor May performed songs by John Duke with Mr. Duke at the piano. Her radio performances include “The Listening Room” on WQXR in New York and Wisconsin Public Radio’s “Live from the Elvehem.”

Before her appointment in 1986 to the voice faculty at Arizona State University, Professor May was on the faculties of Westminster Choir College, the University of Wisconsin/Stevens Point and the University of Southern Mississippi. She has served on the faculty of the American Institute of Musical Studies in Graz, Austria. Judy May holds degrees from the University of Illinois and The Juilliard School.

David Schildkret joined the faculty of the Herberger College School of Music at Arizona State University as Professor of Music in 2002. Schildkret holds the Bachelor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music where his primary teachers were Robert Porco and George Buclow. He earned the Bachelor of Arts in Music degree from Rutgers University, where he studied with David Drinkwater and F. Austin Walter.

In addition to teaching at ASU, he is the Music Director of the Mount Desert Summer Chorale in Bar Harbor, Maine, and is Director of Music at Scottsdale United Methodist Church. He is the Founding Editor of The Choral Scholar, the online journal of the National Collegiate Choral Organization (NCCO) and is the NCCO board member for Arizona. He is active in the American Choral Directors Association (ACDA) and serves as the Repertory and Standards Chair for Four-Year Colleges and Universities in Arizona ACDA.

His conducting experience includes eight seasons as music director of the Finger Lakes Symphony Orchestra in Geneva, New York, numerous appearances as guest conductor with regional choirs at all levels, and appearances with various small ensembles and orchestras. He has organized several festivals at Arizona State University, including “Barenstein, Bloch, and Music of the Jewish Tradition” in 2007, last year’s Hanukkah Festival, and this year’s celebration of the 200th anniversary of the birth of Felix Mendelssohn.

Allison Stanford, soprano, is an ASU doctoral student in vocal performance studying with Robert Barefield.

Anna Nadasky, mezzo-soprano, is a master’s student in vocal performance at ASU. She studies with Judy May.

Joel Wolcott, tenor, is an ASU master’s student in vocal performance. He is a student of David Britton.

Ryan Downey, bass, is a senior vocal performance major at ASU. He studies with Robert Barefield.

Dong Kyu Oh, bass, is completing a master’s degree in vocal performance at ASU. His teacher is Jerry Doman.
Biographies

Timothy Russell is in his 16th year as a Professor of Music and Director of Orchestras at Arizona State University. In addition, he directs the School's graduate orchestral conducting program. Dr. Russell is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio. He was the recipient of the 2006 Ohioana Pegasus Award, which recognizes outstanding contributions in the arts and humanities.

Russell is a frequent guest conductor with the Phoenix Symphony, including highly acclaimed full-length productions with Ballet Arizona each season. 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. Russell has conducted the world premiere performances of over one hundred new compositions.

Gregory Gentry (D.M.A., M.M. University of Missouri-Kansas City Conservatory of Music) conducts ASU's Symphonic Chorale and is the newly appointed Director of Choral Performance at the School of Music. This season marked Gentry's Phoenix Symphony conducting debut with Stravinsky's Symphony of Psalms. About to begin his 4th season as Chorus Master for the Phoenix Symphony, Gentry has collaboratively arranged for the ASU Symphonic Chorale to perform with the Phoenix Symphony on John Adams's On the Transmigration of the Souls in September. Next season, Gentry will conduct Colorado All-State Choir, make his third appearance conducting at Carnegie Hall, and will have published his edition (from the 'Moscow' Baroque) of Vassili Titov's "Dînes Khristos" with Musica Russica. Gentry is President Elect Designate for the Arizona American Choral Directors Association, and founding director of Southwest Liederkranz.

About Phoenix Art Museum

Phoenix Art Museum is the Southwest's premier destination for world-class visual arts. Visitors are immersed in culture while viewing popular exhibitions featuring artists such as Rembrandt, Norman Rockwell, Annie Leibovitz and Claude Monet. Since 1959, the 203,000-square-foot Museum, designed by New York architects Tod Williams/Billie Tsien & Associates, has been the home of an outstanding collection of more than 18,000 works of American, Asian, European, Latin American, Western American, modern and contemporary art, and fashion design. As Arizona's cultural hub for nearly 50 years, the Museum presents festivals, live performances, independent art films and educational programs for people of all ages that both enlighten and entertain.

About the Education Division

Education is the primary mission of Phoenix Art Museum. The Education Division supports lifelong learning through activities and mechanisms that cause and facilitate meaningful interaction between people and art. Pre-arranged group tours for schools, colleges and civic groups are led by volunteer docents. Docents also provide daily tours for the general public of both the Museum's collection and special exhibitions, and take customized slide talks into the classroom or adult senior centers.

The Museum offers a four-week program, Art Masterpiece, for parents who are committed to bringing art into their child's school. Art Masterpiece supplements or may fully provide art education in many Valley school districts. In addition, Phoenix Art Museum encourages informal learning through: gallery didactics, guides, reading areas and audio-guide; an ongoing program of informal gallery talks, docent tours, lectures, films, concerts, demonstrations and workshops for adults, PhxArtKids Gallery, PhxArtKids.org, monthly PhxArtKids Days and KidPack for families and children, and under 21, monthly programs for the "over 12, under 21" set.

Finally, the Lemon Art Research Library is a non-circulating research library with collection strengths that reflect those of the Museum's art collection. With more than 40,000 books, periodicals, artist files and more, the Library serves as an important resource for the community and state as the largest specialized fine arts library in the region. The public is invited to use the resources of the Art Research Library, free of charge; during public hours.

ASU Chamber Singers

David Schildkret, conductor
Carrick Smolnik, assistant conductor
Dallas Heath, rehearsal accompanist

Soprano
Andrea Lopez
Bora Na
Martha O'Hara
Anne-Kathryn Olsen
Rachel Policar
Sarah Smith
Allison Stanford
Cassie Wamboldt

Tenor
Gregory Amerind
Robert Kemp
Christopher Meade
Edson Melendez
Paul Niccosia
Ryan Olson
Ramey Saba
Jonathan Weyant
Joel Wolcott

Alto
Jennifer Allen
Krisitn Briggs
Celena Cox
Lyn Curry
Alyson Friesen
Jennifer Garrett
Anna Nadasky
Zayra Velazquez
Melissa Walker

Bass
Andrew Briggs
In Hwan (Sam) Choi
Michael Dezort
Ryan Downey
Joshua Hillmann
Dong Kyu Oh
Matthew Montana
Carrick Smolnik
Matthew Strader

ASU Symphonic Chorale

Gregory Gentry, conductor
Jeremy Peterson, rehearsal accompanist

Soprano
Melissa Williams
Hannah Bentley
Rachel Policar
Shannon Barkeley
Lisa Buskos
Andrea Lopez
Alexis Long
Rachel Hastings
Carter Tholl
Kim Headlee

Tenor
Taylor Anderson
D. Justin Carpenter
Robert Kemp
Jonathan Weyant
Paul Niccosia
Rodale Coxley
Ryan Glover
Ben Heifetz
Ramey Saba
Travis Clement
Royal Baysinger
Nick Pullin
Christopher Meade
Benjamin Soto
Gregory Amerind
Eddie Malandino

Alto
Christie Shumway
Anna Nadasky
Liz Allana Partel
Kelly Duerr
Kristin Briggs
Melissa Cross
Kathleen Ruhleder
Alyson Friesen
Lyn M. Curry
Jennifer Burdick
Celena Cox
Alyssa Elhington
Danica Harvey

Bass
Peter Walsworth
Anthony Lacagnina
Christopher Kelley
Craig Payne
Roberto Marin-Berdueger
Matavias Avent
Vassili Makavos

Matthew Montana
Chad Clark
Jose Sanchez
Jakob Hansen
Thor Mikessell
Ryan Downey
Ammon Opie
Keith Voytek
Dong Kyu Oh
Andrew Briggs
ASU Choral Union
David Schildkret, conductor
Carrie Smolnik, assistant conductor
Norman Jenson, rehearsal accompanist

Soprano
Amanda Rogers
Kyeong Roh
Julie Roman
Janis Ryan
Shari Samuelson-Wesely
Linda Shell
Jennifer Smolnik
Jean Steele
Anna Thomas
Eleanor Wardlaw
Carol Webb
Jamielyn White

Alto
Audrey Adkisson
Mary Jo Beeker
Brittany Beeler
Kathy Bernhardt
Jennifer Burdick
Alice Buske
Emmalyn Corman
Judith Crever
Barbara Daniel
Arlys Eaton
Christine Flood
Susan Fulmer
Gini Gregg
Lois Halle
Sarah Hayford
Brunda Hutchinson
Sarah Larimer
Kristin Lee
Jane Little
Aleen Luxik
Jackie McCarr
Susan Miles
Katherine Moti
Marianne Murzyn
Ananda Nguyen
Muriel Osder
Irene Pappas

Tenor
Glenda Rauscher
Nedda Reghabi
Daine Renne
Emily Reynolds
Rachel Roland
Lu Sanford
Christie Shumway
Shalyn Smith
Courtney Snyder
Patricia Stamps
Ashlie Stantif
Diana Stocker
Clara Synanski
Lee Van Camp
Judy Waltz
Carol Webber
Doreen Zhao
Stefanie Duh

Bass
William Coghlan
Adam Dengler
David Doelller
Christoph Gales
Paul Galcs
Paul Gales Jr.
Ryan Hll
Allen Holloway
Norman Jenson
Brian John
Nicholas Koeginger
Herman Krehbiel
Arnold Maltz
Christian Martin
Thor Mikschel
Mark Sims
Charles Newton
Craig Payne
Warren Riggers
David Roman
Dan Ryan
Dan Saganosno
Robert Stimmington

University Symphony Orchestra
Timothy Russell, conductor

Violin I
Victoria Gorbich**
Tessa Gutman
Xi Wang
Cristinel Bacau
Diane Zelickman
Vanessa R. Castillo
Aisha Bean
Kate Bivona
Gina Dykes
Junko Hayashi
Thalia Coombs
Verena Ochzine
Emily Knowles
Zo Manfredi
Terra Warger
Shenhu Guan

Violin II
Jie Gao*
Chris Davis
Alyssa Saint
Ria Hodgson
Asia Duku
Lauren Sanders
Rachel Garcia
Loren Stallcop
Rebecca Benitez
Ansel Eklund
Christine Anderson
Logan Bellow
Daisy Metlon
Jessica Brooksby
Santino Ellis-Perez
Emily Alexander

Viola
Kim Techoeur*
Allison Wenselsh
Padua Canty
Ilyana Orozco
Garrett McDaniel
Annissa Olsen
Hec Cheong Boo
Alexis Pillow

Cello
Nadia Klein*
Amy L. Huzjuk
Vanessa Belknap
Ruth Wenger
Susannah Giles
Hyon Jae Song
Adel E Stoyn
Andrew Bukowski
Sahina Ahmad-Post
Molly Rife
Alex Mariscal
William Braun
Zachary Clark
Evan Henley
Michelle Kesler

Bass
Jacy Colalis*
Roseanne Parucci
Nicholas Villabalobos
T. J. Maliszewski
Ovidiu Lucian Manolache
Phil Suzuki
William Brenchton
Patrick Cooper
Joseph Tyskinski
Aaron Frisbie

Flute
Jim Hee Oh*
Jenna Dunn

Oboe
Emily Kupitz*
Megan Burton

Clarinet
Evan Lynch*
Caitlin Poupard

Bassoon
Julie Ann Link*
Kaitlyn Cameron

Horn
Derek Wright*
Michael Neal#
Jiun-Lin Yeh
Jordan Robert
Andrea Harbne

Trumpet
Luis Araya*
Brittany Hendricks

Trombone
Matthew Peiterson*
Samuel Winston Price

Tuba
Kevin Bock

Organ
Devon Howard

Timpani
Tyler Stelt

** Concertmaster
* Principal
# Assistant

Orchestra Assistants
Jacob Harrison
Catherine O'Shaughtness
Brian St. John

Orchestra Librarian
Jacob Harrison

Orchestra Office Specialist
Linda Bennett
Acknowledgements

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For more information about the Mendelssohn festival and the conference held concurrently with the concert, see music.asu.edu/mendelssohn

The program for tonight’s concert and a list of the artworks shown during the performance are available at: http://music.asu.edu/calendar/programs/