Upcoming Events

Un Saludo Musical a México*
October 8, 2010
7:30 p.m.
ASU Gammage
ASU Orchestra
Symphonic Chorale
With Guest artists:
Jeff Nevin
Mariachi Champaña Nevin

Pictures at an Exhibition and
Voices from the Gallery:
A Celebration of Music
and the Visual Arts
November 1, 2010
7:30 p.m.
ASU Gammage
ASU Symphony Orchestra

Wind Band Folktales
November 4, 2010
7:30 p.m.
ASU Gammage
ASU Wind Bands

Masterworks for Orchestra and Choir*
November 5, 2010
7:30 p.m.
Pinnacle Presbyterian Church
ASU Orchestra and Choral Union

A Folkloric Holiday Celebration
December 5, 2010
2 p.m.
ASU Gammage
ASU Instrumental and Choral Ensembles
With Guest artist Maestro Carl St. Clair

A Living iPod: What’s Your Story?
February 3, 2011
7:30 p.m.
ASU Gammage
ASU Wind Bands

Composers in the
Concentration Camp
February 16, 2011
7:30 p.m.
ASU Gammage
ASU Jewish Studies
ASU Symphony Orchestra
With Guest artist
Maestro Michael Christie

Concert of Soloists
March 7, 2011
7:30 p.m.
ASU Gammage
ASU Orchestra and School of Music
Concerto Winners

ASU Has Talent!*
March 9 & 10, 2011
7:30 p.m.
ASU Gammage
Campus-Wide Talent Competition, including Celebrity Judges!

Metaphors and Legends
April 8, 2011
7:30 p.m.
ASU Gammage
ASU Symphony Orchestra and Combined Choirs

Carnival II
April 12, 2011
7:30 p.m.
ASU Gammage
ASU Wind Bands

Orchestral Masterworks
April 20, 2011
7:30 p.m.
ASU Gammage
ASU Orchestra

* Ticketed event.
For more information, please visit music.asu.edu/calendar or call 480-965-TUNE (8868)
Program

Fanfare for St. Edmundsbury (1959)  B. Britten  (1913-1976)
Par un matinet / Lés us bosket / Porlare (ca. 1260-1290)  Anonymous
Les amants magnifiques  J. Lully  (1632-1687)
Wayne Bailey, conductor
Orchestra Suite No. 2, BWV 1067 (ca. 1725-1739)  J. S. Bach  (1685-1750)
Rondeau, Sarabande, Bourrees I & II, Polonaise and Double, Minuet, Badinerie
Elizabeth Buck, flute
Timothy Russell, conductor
Serenade in B-flat major, K 370a (ca. 1782)  W. A. Mozart  (1756-1791)
Adagio, Finale
Gary W. Hill, conductor
“Elsa’s Procession to the Cathedral,” from Lohengrin (1850)  R. Wagner  (1813-1883)
Washington Post March (1889)  J. P. Sousa  (1854-1932)
Wayne Bailey, conductor
~Intermission~
“Ich kann nicht sitzen,” from Elektra (1909)  R. Strauss  (1864-1949)
Carole FitzPatrick, soprano
William Reber, conductor
Octet (1923)  I. Stravinsky  (1882-1971)
Sinfonia, Tema con Variazioni, Finale
Michael Christie, guest conductor
Michael Christie, guest conductor

Adams Orchestra
Michael Christie, conductor
Violin I
Jacqui Miles*  Yu-Ting Tseng**
Samuel Park  Matthew Smith
Brandon Ironside  Evan Henley
Yuanmiao Li  Hyon Song
Shenhui Guan  Molly Rife
Hanna Yang  Andrew Bukowski
Terra Warger  Sabina AhmadPost
Verena Ochante**  Sharon Oh
Asia Doike  Edward Schumacher
Lauren Sanders  Alex Mariscal**
Olivia Lemmelin  Christopher Rorrer
Christopher Hale  Dora Lim
Rebecca Joslin  Erin Springer
Santino Ellis-Perez  Lawrence Fatica
Violin II
Anne Soensen*  Ashlee Nettles
Boyang Wang  Devan Arcangeli
Sarah Williamson  Kevin Lin
Thalia Coombs  Contraso
Ye Rim Kim  Patrick Cooper
Julie Sebag  Tyler Smith
Alyssa Saint  Flute/Piccolo
Chandra Susilo**  Jenna Daum
Christopher Davis  Ashley Stahl
Tiffany Weiss  Britney Stanton
Brittany Davidson  Kathryn Schaap
Skyler Jackson  Ashlee Nettles
Grace Rieck  Rossine Parucci
Grace Choi  Patrick Cooper
Claire Tatman  Tyler Smith
Viola
Isadora Trinkle*  Jenna Daum*
Hyun Sun Yoon  Kathry Schaal
Amnisa Olsen  Ashley Stahl
DaeMin Kim  Britney Stanton
Audrey Salmon  Oboe/English Horn
Ria Hodgson  Erin Lovan*
Holly Fulton  Taylor Welshimer
Alexandra Birch  Cooper Wright (EH)
Alexis Pillow  Clarinet
Nicolette Steffensmeier  Peter Dayeh*
Marco McKay  Caitlin Poupard
Garrett McDaniel  Bass Clarinet
Bassoon
Matthew Miracle  Paul Mueller
Kimberly Endel*  Malachy Rodriguez*

Contrabassoon
Mary Stuckmeyer  Seth Bartschi

Horn
Lauren Kerrick*  Joshua Beldsoe*
Christine Pelletier  Seth Vatt
Michele Predmore  Trombone
Anna Uhlmann  Seth Vatt
Guam-Lin Yeh  Bass Trombone

Trumpet
Charles Ahlborn  Paul Mueller
Bryan Ewing  Malachy Rodriguez*

Tuba
Charlie Earle*  Charles Ahlborn
Chris Gurtcheff  Ka Kwan Pun*

Trombone
Jordan Drum  Juliana Scholle
Seth Bartschi  Percussion
Seth Bartschi  Ka Kwan Pun*

Harp
Kla Soltis De La Paz  Juliana Schalle
Tracy Haddad  Perussion
Rossine Parucci  Marilyn Clark
Patrick Cooper  Jordan Drum
Tyler Smith  Spencer Goad

Oboe/English Horn
Taylor Welshimer  Matthew Hand**
Eelin Lovan*  Joe Miller**

Clarinet
Peter Dayeh*  *Concertmaster
Caitlin Poupard  **Principals

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.
**Strauss Orchestra**
William Reber, conductor

**Violin I**
Jacqui Miles+
Samuel Park
Brandon Ironside
Yuanmiao Li
Shenhui Guan
Hanna Yang
Terra Warger
Verena Ochanine
Asia Doike
Lauren Sanders

**Violin II**
Olivia Lemmelin+
Christopher Hale
Santino Ellis-Perez
Rebecca Joslin
Anne Sorensen
Boyang Wang
Sarah Williamson
Thalia Coombs
Ye Rim Kim
Julie Sebag

**Violin III**
Alyssa Saint+
Chandra Susilo
Christopher Davis
Tiffany Weiss
Brittany Davidson
Skyler Jackson
Grace Rieck
Claire Tatman
Donna Janowski
James Hutchins
Eric Cousineau
Julie Rorrer
YunJoo Park
Emylda Kuac

**Viola**
Isadora Trinkle+
Hyun Sun Yoon
Annissa Olsen
DaeMin Kim
Alexandra Birch++
Audrey Salmon
Ria Hodgson
Holly Fulton
Alexis Pillow++
Nicole Steffensmeier
Garrett McDaniel
Marco McKay

**Cello**
Yu-Ting Tseng
Matthew Smith
Evan Henley
Hyon Song
Molly Rife
Andrew Bukowski
Sabina AhmadPost
Sharon Oh
Edward Schumacher
Alex Mariscal**
Christopher Rorrer
Dora Lim
Erin Springer
Lawrence Fatica
Ashlee Nettles
Devan Arcangeli
Kevin Lin
Chunyang Wang*
Thomas Maliszewski
Nicholas Villalobos
José Solís De La Paz
Tracy Haddad
Rossine Parucci
Patrick Cooper
Tyler Smith
Mine Hea Kim
Kevin Kolden
Jin Hee Oh*
Britney Stanton

**Bass Clarinet**
Matthew Miracle
Melissa Becnel
Kimberly Endel*
Joseph Grube*
Judith Meiners
Jennifer Schuster
Bryan Eckert
Melissa Sassaman
Mary Stuckemeyer
Alexandre Austin
Nicole Dewall
Eric Hessel
Lauren Kerrick
Christine Pelletier
Michele Predmore
Anna Uhlemann
Guan-Lin Yeh*
Luca Giupponi
Demian Spindler
Tsai Shao-Chun*
Andrew Draper
Seth Bartschi
Joshua Beldsoe*
Erin Hogan

**Flute/Piccolo**
Kathryn Bloise
Erin Goad
Vincent Dominguez**
Erica Low
Than Nguyen
Or Sidd**
* Concertmaster
* Principals
** Co-principals

**Bassoon**

**Horn**

**Trombone**

**Tuba**

**E-Flat Clarinet**

**Timpani**

**Concertmaster**

**Principals**

**Co-principals**

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**Program Notes**

**A Historical Journey in Sound: The Story of Instrumental Music**

Thank you for joining us this evening, as we explore through sound the recent history of the music and instruments that comprise today’s orchestras and wind bands. While a complete history of instrumental music the world over far exceeds the scope of a single concert—indeed, it would take many years to examine that topic in even a cursory way—we hope you will find this brief glimpse at our transformation from small, informal troupes of musicians to extravagantly furnished orchestras an engaging aural expedition!

Those who study the deep history of humankind speculate that music, with its inherent capacity as an agent for social bonding, has long been an integral part of communal gatherings, celebrations, and rituals. A recently discovered bone flute, the earliest known wind instrument, suggests that the playing of instruments is no less than 40,000 years old; indeed, it is likely that rhythm was drummed out on a variety of surfaces thousands of years earlier. Throughout most of human history, music and dance were rarely carried out as separate activities. Furthermore, until the modern era, music was improvised or learned “by ear,” rather than by means of written symbols.

With the coming of Bronze Age and Iron Age technology, bone flutes and primitive drums gave way to metal horns, early string instruments, percussion instruments of all kinds, and the aulos, a two-piped double reed instrument that occupied an important place in Greek civilization. For more than a thousand years after the Classical era, instrumental music supported an array of communal actions. The predecessors of our modern ensembles date back to at least the 12th century, with evidence of groups of musicians playing instruments confirmed by church, court, civic, and military records. The opening fanfare on this evening’s program reflects ancient chants and military trumpet calls, while the second is an extant secular motet from 13th-century France.

During the Renaissance, the simultaneous development of new instruments and the grouping of like instruments into “consorts”—assortments that included instruments of different sizes from within the same family—made possible the establishment of brass, reed, and string ensembles featuring a homogeneous sound. By 1600, composers were using multiple families of consorts (i.e., mixed consorts) within the same piece of music, creating a variety of contrasting instrumental colors, while maintaining tonal uniformity. The mixed consorts of the late-Renaissance proved to be musical catalysts for the two-hundred-year evolution that resulted in what we now call bands and orchestras.

Despite the widespread notoriety of some famous consorts, however, instrumental music, in general, was considered inferior to vocal music until the 19th century! One of the most influential of those early consorts, a double-reed ensemble called Les Grands Hautbois, was established in France during the time of Henry IV (ca.1590); that band flourished during the reign of Louis XIV (1643-1715) and, for two centuries, provided music for all manner of events. The third of tonight’s selections, composed by Jean-Baptiste Lully in 1670, was intended for like- and mixed-consorts, and may well have accompanied dancers. Accordingly, we feature historical ballet, along with our oboe/trumpet band performance. French courts and their counterparts also employed string consorts. Like the reed and brass consorts of that time, the string ensembles played primarily as homogeneous groups. Bach’s *Orchestra Suite No. 2* (ca. 1725-1739), from the Baroque era, illustrates this practice, but with a twist; the string consort is joined by a flute soloist.

Throughout history, exotic influences—often conveyed from one culture to another by an assortment of traveling musicians—have been heard in the music of many composers and seen in the instrumentation of various ensembles. By the 1780s, for example, “Turkish” bands—ensembles that might add piccolo, trumpet,
Program Notes (continued)

triangle, piccolo, a large drum, and a pair of cymbals to more standard ensembles—
were commonly heard throughout Europe. Beethoven and others freely employed
these new-found, “foreign” instruments in their works. The Harmonie ensemble,
one of music history’s most significant vehicles of artistic expression, was
spawned by just such a multi-cultural musical union: the synthesis of Italian
musical form, French double-reed ensembles, and German instrument innovation.
This evening, our Harmonie will be heard playing some of Mozart’s most beloved
music.

Approximately two hundred years ago, the way in which instrumental
music was thought about, at least in Western culture, took a breathtaking turn!
First, the various social revolutions of the late-18th century led to the idea that
instrumental music, especially the symphonic form, as exemplified by Beethoven,
could represent the sonorous manifestation of an ideal nation. More significantly,
with the birth of “musical aesthetics,” philosophers began to view listening to
instrumental music as a way of thinking. Many of these 19th-century thinkers
defended instrumental music as the highest achievement in art, emphasizing that
only through objective listening could “legitimate pleasure” in music be found. As
a result of these new beliefs, instrumental music began to change from something
previously enjoyed at the café or on the street corner, into an objet d’art, to be
heard in concert halls.

Subsequently, numerous 19th-century composers—from Berlioz and
Brahms to Dvořák and Tchaikovsky—created hundreds of masterworks that are
still commonly heard. One such composer, Richard Wagner, is represented this
evening with a wind band version of a scene from his opera Lohengrin (1850). The
large wind band, an ensemble that emerged during the French Revolution, later
became America’s post-Civil War popular music ensemble, playing not only
European masterworks, but also freshly made gems by home-grown composers.
The first half of our journey ends with the hottest dance club
—Naval Academy Band, directed by
Michael Christie.

We hope you have fun reflecting on the magnificent history of
instrumental music, while listening to these snapshots from its marvelous musical
album! May composers, performers, and listeners alike continue to embrace the
masterpieces, while collaborating to transform the art form into an ever more
vibrant medium of human expression.

— Gary W. Hill, September 2010
Student Musicians

Britten Fanfare

Trumpet
Charles Ahlhorn
Paul Mueller
Alexander Wilson

13th-Century Motet Ensemble

Flute
Jin Hee Oh

Harp
Ka Kwan Pun

Violin
Verena Ochanine
Lauren Sanders
Brittany Davidson
Rebecca Joslin
Shenhui Guan
Yuanmiao Li

Viola I
Hyun Sun Yoon
Isadora Trinkle
DaeMin Kim
Audrey Salmon
Yu-Ting Tseng
Matthew Smith
Molly Rife
Christopher Rorrer

Bass
Chunyang Wang
Nicholas Villalobos

Vocalists
Andrew Briggs
Kerry Ginger
Laura Noack

Lully Oboe/Trumpet Band
Wayne Bailey, conductor

Oboe/English Horn
Whitney Adams
Kathryn Bloise
Emily Kupitz
Allison Pickett
Taylor Welshimer

Trumpet
Luca Giupponi
Tyler Richardson
Malachy Rodriguez
Demian Spindler

Bass Trumpet
Andrew Draper

Bassoon
Wesley Pittman
Kimberly Stevenson

Percussion
Suzanne Berndt

Bach Orchestra
Timothy Russell, conductor

Violin I
Sarah Williamson
Asia Doike
Boyang Wang
Christopher Davis
Anne Sorensen
Thalia Coombs
Christopher Hale
Julie Sebag

Violin II
Verena Ochanine
Lauren Sanders
Brittany Davidson
Rebecca Joslin
Shenhui Guan
Yuanmiao Li

Viola I
Hyun Sun Yoon
Isadora Trinkle
DaeMin Kim
Audrey Salmon
Yu-Ting Tseng
Matthew Smith
Molly Rife
Christopher Rorrer

Bass
Chunyang Wang
Nicholas Villalobos

*Concertmaster
*Principals

Texts, Libretto, and Translations

Par un matinet / Lés us bosket / Portare (13th Century Motet)

1. Par un matinet l’autrier
2. m’aloi esbanoiant;
3. si comme aloie tous seus pensant,
4. Marotele vi seant
5. leis un sentier,
6. qui son ami atendoit,
7. Robin, qu’ele amoit tant.
8. En souspirant disoit:
9. “Aymi!
10. Robinet, biaus dous amis,
11. mise m’avès en oubli!”
12. Et quant je l’oi si dementer,
13. pour li reconfomer
14. voil cele part aler,
15. quant Robins i vint courant
16. tout flajolant.
17. Si la prist a acoler
18. et puis li dist tout en riant:
19. “Marote, alons au bois jouer!”

The other morning I went out to amuse myself: as I was going along alone, thinking, I saw Marotele sitting beside a path, waiting for her sweetheart, Robin, whom she loved so much. She was sighing as she said: “Alas! Little Robin, fair, sweet friend, you have forgotten me!” And when I heard her lament so, I wanted to go to her and comfort her, but I saw Robin run up, playing his flute. He began to kiss her and then laughing, said to her: “Marote, let’s go play in the woods!”

1. Les un bosket vi Robechon.
2. Mout y ot joli valet:
3. Housiaus ot oins et chapeau vert,
4. sourcot griset et chaperon.
5. Il n’estoit pas sans son chienet
6. fretel, coutel ot et baston,
7. soumete avoit,
8. son flajolot.
9. Si flajolot;
10. Marote saut, quant ele l’ot
11. et Emmelos, la bele.
12. Or renouvele
13. li dorenlos,
14. li dorenlos
15. en la praele,
16. quant chascune pastourele
17. avoques li son ami ot.

Beside a wood I saw Robechon. He was a very handsome lad with oiled boots and a green hat, a gray surcoat and hoot. He was not without his little dog; he had a pipe, a knife, and a stick; he had a musical instrument, his flute, and so he played it. Marote jumped when she heard him, as did Emmelos, the fair. Now the song’s refrain “Dorenlos, dorenlos” echoes through the meadow, since each shepherd girl has her sweetheart with her.

Ich habe solche Angst; mir zittern die Knie bei Tag und Nacht. Mir ist die Kehle wie zugeschürrt; ich kann nicht einmal weinen. Wie Stein ist alles. Schwester, hab erbarmen!

Du bist es, die mit eisern Klammer mich an den Boden schmiedet. Wär’s nicht Du, sie liessen uns hinaus. Wär nicht dein Hass, dein schlafloses unbändiges Gemüt, Vor dem sie zittern, ach, so liessen sie uns ja heraus, Aus diesem Kerker. Schwester! Ich will heraus! Ich will nicht jede Nacht bis an den Tod hier schlafen. Eh’ ich sterbe, will ich auch Leben!

Kinder will ich haben, bevor mein Leib verwelkt, Und wär’s ein Bauer, dem sie mich geben, Kinder will ich ihm gebären, Und mit meinem Leib sie wärmen in kalten Nächten Wenn der Sturm die Hütte zusammen schüttelt. Hörst du mich an? Sprich zu mir, Schwester!


Mit Messern griibt Tag um Tag in dein und mein Gesicht sein Mal. Und draussen geht die Sonne auf und ab. Und Frauen, die ich schlang gekannt hab Sind schauder von Segen, müh’n sich zum brunnen, Heben kaum die Eimer. Und auf einmal sind sie entbunden ihrer Last, Kommen zum Brunnen wieder. Und aus ihnen selber Quillt süßer Trank! Und sügend hängt ein Leben an Ihnen Und die Kinder werden gross!

Nein! Ich bin ein Weib, und will ein Weiber Schicksal.

I cannot sit here, peering into the darkness, Like you. Within me burns a great flame. It drives me to roam the house, distraught; In hall nor chamber do I find rest; I must go From one far corner to the other, Ah! Up the stairs, down the stairs. I seem to hear strange voices, And when I seek them, I see bare rooms staring At me. I am made mad with fear, beneath me My knees tremble night and day, I feel ropes tightening Close round my throat, I cannot even weep. All things are like stone. Sister, oh have pity!
Gary W. Hill is a member of numerous professional organizations including the World Association of Symphonic Bands and Ensembles, the Music Educators National Conference, The Society for American Music, The American

Gary W. Hill is the Evelyn Smith Professor of Music and Director of Ensemble Studies at Arizona State University, where he conducts various ensembles and teaches graduate conducting.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university, and professional ensembles under Hill's direction have been featured performers at dozens of professional conferences and in venues throughout North America, and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming. As a guest conductor and clinician, appearances in more than a dozen countries and throughout most of the United States have included performances with myriad bands and orchestras. Additionally, he is in constant demand as a conducting teacher and as a clinician for instrumental ensembles.

Hill’s current creative/research agenda includes: an exploration of biochemical reactions spawned by the musical process; the use of digital technology in performance and conducting pedagogy; and work on a monograph concerning the past, present, and future of the wind band.

Gary W. Hill is a member of numerous professional organizations including the World Association of Symphonic Bands and Ensembles, the Music Educators National Conference, The Society for American Music, The American

Wayne Bailey is Professor of Music at Arizona State University where he conducts instrumental ensembles and teaches graduate and undergraduate courses in conducting. Dr. Bailey also served as the Director of the School of Music at ASU and previously held similar positions at the University of Tennessee in Knoxville, Texas Tech University, and East Tennessee State University. A trumpeter and band director he has also served on the faculty at the University of Colorado, where he was also Assistant Dean; Hastings College; Alabama State University; and the Howell, Michigan Public Schools.

Dr. Bailey holds a Bachelor of Music Education degree from Iowa State University, a Master of Music in trumpet performance from the University of Michigan, and a Doctorate of Musical Arts in instrumental conducting from the University of Colorado.

Dr. Bailey is the author of four widely used music education and conducting textbooks, including Aural Skills for Conductors, Teaching Brass; a Resource Manual the Complete Marching Band Resource Manual, and Conducting; the Art of Communication. He has published articles in The Instrumentalist, BD Guide, BandWorld Today's Music Educator, The Canadian Band Journal as well as a number of band and brass arrangements.

Ensembles under his direction have performed at the College Band Directors National Association conference, the International Community Band festival in Switzerland, the All-Japan Band Directors Clinic, at nationally televised bowl games, and throughout the nation. He has conducted recordings of ensembles in the U.S. and throughout Europe. Former students hold numerous conducting and administrative positions at colleges and universities throughout the United States.

You are the one, who keeps me
Chained here with iron fetters: if not for you
We would’ve been free long ago. If not for your hate
Your sleepless spirit and your untamed soul,
That make them tremble, ah! we surely
Would’ve been free long since, would’ve fled this dungeon, Sister.

I must get away! I will not sleep here every night till Death releases me. Instead of dying, I crave living. I want to bear children before my body fades. Even if a peasant is chosen for me, I will bear him children, rejoining. I will clasp them to my bosom to warm in the cold nights, when the hut is shaken by winter winds.

Are you listening? Speak to me, sister!
Our father, he is dead. The brother doesn’t come home.
And always we sit, as on perches,
Like captive birds in cages, turning our heads
Left and right, and no one comes. No brother,
No messenger from our brother, not even
A messenger’s messenger. Nothing! And on my face
And yours the passing days carve their mark
With knives. The sun each day duly rises
And sets; and women whom I knew as slim maidens
Bear blessed burdens; struggling to the fountain,
They scarcely can lift their pitchers; and suddenly
They are freed from their burdens, and they come to the fountain again -- from their own bodies comes sweet sustenance.
A life hangs suckling from their bosom,
and the children grow and grow.
No. I’m a woman, and I want a woman’s fate!

Special Guest Artist

Michael Christie became the Virginia G. Piper Music Director of the Phoenix Symphony in August 2005 and Music Director of the Brooklyn Philharmonic in September 2005. With his orchestras, he has embarked on a series of ambitious projects focusing on interdisciplinary collaborations with visual artists, dance companies, and theater groups, as well as contemporary composers such as Gorecki, Ligeti, Adams, Golijov, and Tan Dun. He is also Music Director of the Colorado Music Festival, where he has been much praised for his innovative programming and where festival audiences are now at an all-time high.

Christie made his New York Philharmonic debut in March 2007, stepping in for an ailing Riccardo Muti. In previous seasons, he has conducted the Los Angeles Philharmonic, Dallas Symphony, Atlanta Symphony, Houston Symphony, the St. Paul Chamber Orchestra, the Minnesota Orchestra, Oregon Symphony, Indianapolis Symphony and the Cincinnati Symphony, among many others. In the 2008-2009 season, Christie returned to the St. Louis Symphony and made his debut with the National Symphony Orchestra. In the 2009-2010 season, Christie made his debut conducting "The Ghosts of Versailles" at the Wexford Festival. This production, a collaborative effort with the Opera Theatre of St. Louis and directed by James Robinson, won the 2010 Irish Times Irish Theatre Award for Best Opera. He conducted the opera again at the Aspen Music Festival in August 2010. In upcoming seasons he will make his debut with the Minnesota Opera and return to the Opera Theatre of St. Louis.

In Europe his career has been equally successful, with past engagements including the DSO Berlin, Orchestre National de Lille, Swedish Radio Symphony, Netherlands Radio Symphony, City of Birmingham Symphony, Orchestre National du Capitole de Toulouse, Lausanne Chamber Orchestra, NDR Hannover Orchestra and the Czech Philharmonic. His ties to orchestras in Scandinavia have been
Dr. Buck holds a Doctor of Musical Arts degree from Rice University and Bachelor and Master of Music degrees from The Juilliard School. She is an active and lifetime member of both the National Flute Association and the Arizona Flute Society. In her spare time, Dr. Buck enjoys cooking, hiking, reading and traveling.

Internationally, she has given masterclasses and guest recitals with Traveling Notes at the Conservatory of Music in Santo Domingo, Dominican Republic, Yonsei University (Seoul, Korea), Dankuk University (Seoul, Korea), Korea Artist Guild Hall and DS Hall in Seoul, Seoul International Summer Music Festival, and in Gwangju, Korea.

Carole FitzPatrick received her Bachelor’s degree from the University of Texas and two Master’s degrees from Yale, then moved to Europe in 1988. After engagements in Dortmund and Osnabrück, Germany, she joined the ensemble of the State Theater in Nuremberg. Her extensive opera repertoire during her 17 years in Germany included Mozart, Verdi, Puccini, Strauss and Wagner, having sung over 60 major roles in German opera houses, including Hannover, Mannheim, Duesseldorf, Essen and Berlin. Her concert work has been extensive as well, including concert tours in France and Spain, and performances in Finland, Austria, Holland, the Czech Republic, Luxemburg, and Russia. At its inception, Ms. FitzPatrick was a vocal advisor for the Nuremberg State Theater’s Opera Studio for Young Singers, giving both master classes and private voice lessons to the participants. She was selected by the City of Osnabrück as “Citizen of the Year” and was named by the professional magazine Opernwelt as one of its “Singer of the Year” candidates. In 2005 she participated in the premiere performance of Wagner’s Ring des Nibelungen in Beijing, and in 2006 sang “Donna Anna” in Don Giovanni in Hong Kong. Since August 2005, she has been a professor of voice at Arizona State University. Recent performances include appearances with the Chicago Chamber Musicians, Arizona State Lyric Opera and Symphony Orchestra, Prager Sinfoniker, the Austin Chamber Music Society, and the BerlinerCappella. In 2008, she created the role of “La Malinche” in the world premiere of James DeMars’ opera Guadalupe, Our Lady of the Roses, which was recorded and released by Canary Records. Ms. FitzPatrick can also be heard on the just-released CD called “Two Plus One,” a collection of art song duets with colleagues Robert Barefield and Eckart Sellheim.

Dina Ternullo Melley received a BFA in dance from the Boston Conservatory and received additional training from the Joffrey School in San Antonio and Gus Giordano in Chicago. Dina has performed master works by José Limón, Paul Taylor, Martha Graham and Donald McKayle and has toured and conducted workshops nationally and internationally with the Boston Liturgical Dance Ensemble. Dina has had the pleasure of both choreographing works for and performing with the Baton Rouge Ballet Theater, Of Moving Colors, the LSU Dance Department and Desert Dance Ensemble. She has also performed with Baton Rouge Ballet Theater’s outreach company Ballet for Children, Colleen Cavanaugh and Dancers, and AZ Dance Group. Dina has been on faculty at Boston College, Regis College, and Louisiana State University, as well as numerous schools throughout the eastern and southwestern United States.

Guest Artists

Elizabeth Buck is Associate Professor of Flute at Arizona State University. Previous appointments include Visiting Associate Professor at Indiana University Jacobs School of Music and Principal Flute with the Phoenix Symphony Orchestra. As an orchestral musician, she has performed as Principal Flute with the River Oaks Chamber Orchestra (Houston, TX), Arizona MusicFest Orchestra, Brevard Music Center Orchestra (Brevard, NC), Saint Louis Symphony Orchestra, Houston Grand Opera, New York City Opera National Company and the Nova Philharmonia Portuguesa in Lisbon, Portugal.

An active chamber musician in addition to orchestral performer, Dr. Buck is a member of the Manhattan Wind Quintet and performs regularly with ASU’s Ocotillo Winds. With the Manhattan Wind Quintet, Dr. Buck has recorded on Centaur Records, and has performed on such distinguished series as the Frick Collection in Washington, DC, the Dame Myra Hess Series in Chicago, IL, and the Da Camera Series in Houston, TX. With the Buck/Thiele Duo, Dr. Buck has recorded Sonatas for Flute and Harp and has appeared in recital throughout North America.

As a recitalist and master class clinician, Dr. Buck has performed for the Arizona Flute Society, the National Flute Association Conventions in Anaheim, New York, Phoenix and Pittsburgh, at Bowling Green State University, Butler University, Eastman School of Music, Indiana University, Ithaca College, Northern Arizona University, Penn State Erie, Rice University, SUNY-Fredonia, SUNY-Stony Brook, Texas Tech University and University of Wisconsin-Milwaukee.