Centennial Festival

2013-14 Season  Friday 25 October 2013
127th Concert  Miller Auditorium
8:00 p.m.

WESTERN WINDS
Scott Boerma, Conductor

GRAND CHORUS
UNIVERSITY SYMPHONY ORCHESTRA
Bruce Uchimura, Conductor
Chorus prepared by Kimberly Dunn Adams

featuring
ELIZABETH COWAN, Mezzo-Soprano
JAMES DOING, Tenor
STEPHEN LANCASTER, Baritone

special guest
RICHARD DANIELPOUR, Composer

Richard Danielpour
b. 1956

Icarus (2009)
Western Winds

Richard Danielpour

An American Requiem (2001)
Part I
I. Introit: Requiem
II. Dies Irae
III. Vigil II—Lacrimosa—Pie Jesu

Part II
IV. Sanctus—Benedictus
V. Lay This Body Down—Agnus Dei
VI. Libera Me—Not in Our Time
VII. Lux Aeterna

Grand Chorus and University Symphony Orchestra

Building emergencies will be indicated by the flashing exit lights and sounding of alarms within the seating area. Please walk, DO NOT RUN, to the nearest exit. Ushers will be located near exits to assist patrons. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.
The title Icarus comes from the Greek myth involving an ambitious young man whose father, Daedalus, gives him a pair of wings made of wax, wood and feathers. With this gift came the stern admonition from Daedalus not to venture too close to the sun, or the wax would melt and Icarus would fall. And of course, ignoring his father’s warning, Icarus does indeed fly too high and comes crashing down.

I saw the appropriateness of this myth as a metaphor for our time in America – particularly in the last 8 to 10 years. The striking resemblance between the behavior of Daedalus and Icarus to George H.W. Bush and his son George W. Bush is ironic, if not tragic.

The story of Icarus also acts as a metaphor for the current state of American culture and its economy. The age-old myth warns all civilizations of arrogance and ignorance and most of all, the sometimes lethal combination of the two together.

- Richard Danielpour, 2009

This work is for all American heroes – and for all those who support them. When I began writing An American Requiem, I, of course, had no idea what would eventually occur on September 11, 2001. Nevertheless, I feel it is appropriate to share with you some of the ideas that precipitated the composition of this work.

My initial interest in writing the piece that became An American Requiem began in 1998 when I started to establish dialogues with American veterans of World War II, the Korean War and the war in Vietnam. It became immediately apparent to me that, in my life, I had completely missed anything having to do directly with the experiences that had shaped, and in some ways, defined the lives of these servicemen. I was born eleven years after the end of World War II and had just entered Oberlin College when the Vietnam War was drawing to a close. And while the war in Southeast Asia and the domestic crises that had pervaded most of the sixties and early seventies was known to me as a child and adolescent, the experiences and their implications were taken in from a distance.

As I continued to conduct these informal interviews, I found myself in the presence of individuals with an integrity and nobility of heart that I had rarely seen in my own generation. I gradually began to understand why such clichéd phrases that I had heard as a child (i.e. “the quality of courage” and “the supreme sacrifice”) had existed in the first place.

Initially, some of what I had experienced in my talks with Vietnam vets proved to be confusing rather than clarifying. Having grown up during Vietnam and in the time of the assassinations of both the Kennedy’s and Martin Luther King Jr., I naturally had a great skepticism about a war that was driven by economic and political agendas. But eventually, I began to understand that regardless of which war was being discussed, there emerged a constant thread throughout my encounters with these veterans: namely their integrity, vigilance, and inner resolve to give of themselves, and indeed, to lay down their lives for their fellow soldiers if the need arose.

Another common insight that the veterans spoke of was their belief in the absolute hellishness and insanity that exists in a state of war. It is still my hope, although it will certainly not occur in our lifetime, that war will be seen as an obsolete alternative to solving the world’s problems. From where I stand, the soldiers who have seen action are perhaps the most qualified to be ambassadors of peace in the world, for it is these individuals who have seen firsthand the darkest side of humanity.

And so, An American Requiem began as both a tribute to the American soldier and an examination of the insanity we call war. In choosing my texts, I sought to juxtapose the personal, private issues that arose out of these campaigns, with the more public, global and philosophical ones. It is for this reason that the work is sung by a large chorus as well as three solo voices; and, it is also for this reason that the work is in two languages. The Latin texts from the Roman Catholic Requiem Mass are usually given to the chorus (while sometimes sung by the soloists), while the American poems that were set are always given to the soloists either individually or in ensemble. The Latin Requiem texts were used not only because they represent a spiritual dimension (involving man’s relationship to a Supreme Being in the face of death), but also because it is an archetypical language traversing both ancient and modern cultures. I also found the invoked images of the Apocalypse and the spiritual hell and fear of annihilation to be an appropriate reflection of the hell on earth that is experienced in war. In some sense An American Requiem is not only about our relationship to war, but also our relationship to death as a part of life.

The texts in English, from Whitman, Emerson, Michael Harper, Hilda Doolittle (known as H.D.) and an anonymous Afro-American spiritual, were chosen to bring these issues into a more personal light. The inclusion of a female soloist – the mezzo-soprano – indicates that the work is not only about soldiers but also about their families, and in essence the witnesses and survivors of such events.

Work on the piece began in Bellagio, Italy (at the Rockefeller Foundation on Lake Como) on Sept. 22, 2000; the orchestration, largely done in New York City, was essentially finished by June 1, 2001, but the entire work was actually not completed until Sept. 20, 2001 in Peekskill, New York. On the early morning of Sept. 11, 2001, I had just opened a package containing the orchestral engraving of An American Requiem to edit for the upcoming premiere. I knew, because of the length of the work (60’) and the large forces required for performing it, that editing would be a long process. The first thing I noticed however was that there was no dedication on the first page. I had evidently not been able to come up with the appropriate words or way to inscribe such a dedication. Around 9:10 am, I called my publisher G. Schirmer to speak with my editor about the issue of the missing inscription, and eventually found myself on the phone with Deborah Horne, who works in the Promotion Department at Schirmer. She explained to me, that just two minutes earlier, she had witnessed from her office window in downtown Manhattan the second of two jets that had exploded into the World Trade Center. In the ensuing days as I edited and finalized the score of my work, I had in the most disquieting and disturbing way found my dedication.

- Richard Danielpour, 2001
RICHARD DANIELPOUR is one of the most gifted and sought-after composers of his generation. He has been commissioned by an impressive array of international music institutions, festivals, and artists, and his music has been championed by such soloists as Yo-Yo Ma (whose recording containing Danielpour’s Cello Concerto won a Grammy), Jessye Norman, Dawn Upshaw, and Emanuel Ax; chamber ensembles including the Guarneri, Emerson, and American String Quartets; and conductors such as Leonard Bernstein, Kurt Masur, Charles Dutoit, David Zinman, Zdenek Macal, and Philippe Entremont. Among Danielpour’s recent successes was A Woman’s Life, a song cycle based on poetry of Maya Angelou, premiered in June 2009 by Angela Brown and the Pittsburgh Symphony conducted by Leonard Slatkin. Danielpour’s critically acclaimed first opera, Margaret Garner, written in collaboration with Noël Laureate librettist Toni Morrison, premiered in May 2005 at the Michigan Opera Theatre and received its New York premiere in 2007 at New York City Opera, conducted by George Manahan. Danielpour has received a Lifetime Achievement Award, the prestigious Charles Ives Fellowship, a Guggenheim Award, and grants and residencies from the Barlow Foundation, MacDowell Colony, Yaddo, Copland House, and the American Academy in Rome. He was one of the first composers invited for a coveted residency at the American Academy in Berlin, and he was only the third composer, after Stravinsky and Copland, to be signed to an exclusive recording contract by Sony Classical. He later diversified, and his music can also be heard extensively on Delos, Koch, harmonia mundi, New World, and Reference recordings.

Having studied at Oberlin College and the New England Conservatory of Music, Danielpour earned his doctorate at the Juilliard School, where he studied with Vincent Persichetti and Peter Mennin. A member of the Manhattan School of Music composition faculty since 1993, he is an active educator who believes deeply in mentoring young musicians. He also serves on the faculty of the Curbs Institute of Music and gives master classes throughout the country.

UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Irina Kagan, Co-Concertmaster, San Jose CA

Liang Dong, Co-Concertmaster, Beijing, CHINA

Melissa Taddie, Strongsville OH

Michelle Besemer, Port St. Lucie FL

Ariele Macadangdang, Kalamazoo

Shu W ang, Beijing, CHINA

Audrey Jansma, Fremont

Sydney Mason, Kalamazoo

Lindsey Mrozcek, Mattawan

Thomas Hanawalt, Grass Lake

Violin II

Sophie Petroski, Principal, Boise ID

Rachel Mostek, LaGrange Park IL

Jordan Curry, West Olive

Jonathan Robey, Jackson

Gretchen Clemans, Canton

Brandon Pacheco, Mount Morris

Leah Jurik, Traverse City

Nick Voit, Newaygo

Anne Rhodes, Farmington Hills

Joel Myers, Chelsea

Nathan Bagby, Tecumseh

Viola

Josh Holcomb, Co-Principal, Kalamazoo

Amanda Smith, Co-Principal, Wayland

Laura Boekeloo, Portage

Janay Hughes, Oak Park

Kristin Benes, Downers Grove IL

Jonathan Boyd, Farmington Hills

Katelyn Hickey, Shelbyville

Rachel Ramirez, Dearborn Heights

Lukas Stanley, Midland

Rebecca Dube, Ray Township

Christina Karakos, Traverse City

Alexander Neumann, Benton Harbor

Cello

Chas Helge, Principal, Manistee

Warren Oja, Royal Oak

Allyson Perez, Santo Domingo, DOMINICAN REPUBLIC

Carrie Brannen, Wyoming

Samantha Hickey, Clarkston

Patrick Hartson, Fort Gratiot

Brittany Harris, Rochester

Greg Binger, St. Joseph

Kate Nichols, Beverly Hills

David Martin, Davison

Matthew Heyboer, Holland

Robert Mercier, Flint

Double Bass

Steven Fernandez, Co-Principal, Farmington Hills

Brett Armstrong, Co-Principal, Grand Rapids

Craig Kwokalski, Commerce

Andrew Rose, Kalamazoo

Katie Pitcher, Dorr

Mike Horrigan, Grand Rapids

Evan Rausch, Farmington Hills

Kellen Boersma, Holland

Flute

Carmen Ritchie, Principal, Elkhart IN

Maria Eugenia Valleejo, Quito, ECUADOR

Kaitlin Black, Augusta

Oboe

Lucas Florin, Principal, St. Clair Shores

Kayla Pingel, Farmington

Michael Wessels, English Horn, Wayland

Clarinet

Danny Mui, Macomb

Stephanie Torok, Kalamazoo

Elisabeth W aldburger, Bass, Granger IN

Bassoon

Josh Hart, Principal, Mattawan

Whitney Miller, Dumfries VA

Mingyuan Yang, Zhengzhou, CHINA

Trumpet

Adam Phillips, Principal, Kalamazoo

Mitchell Curry, West Chester OH

Ray Bazz, Long Beach CA

Horn

Luz Glasser, Principal, Middleton WI

Jeremy Larson, Spokane WA

Derek Polthoff, Muskegon

Nicole VandenBosch, Jenison

Vanessa Marshall, Portage

Tuba

Rob Medd, Co-Principal, Coralville IA

Anibal Hernandez, Co-Principal, Areuico, PUERTO RICO

Evan Clifton, Bass Trombone, Howell

Nicholas Dewyer, Chelsea (off-stage)

Luke Marlowe, Byron Center (off-stage)

Karl Schmidt, Highland (off-stage)

Charles Taft, Lacey WA (off-stage)

Aaron Buczek, Bass, Warren (off-stage)

AJ Musse, Bass, Grandville (off-stage)

Harp

Eleanor Wong, Kalamazoo (assistant)

Keyboard

William Davidson, Rockford

Orchestra Staff

Evan Clifton, Manager

Jeffrey Spenner, Librarian

+ Member of Phi Mu Alpha Sinfonia music fraternity for men
GRAND CHORUS

Soprano
Elizabeth Alibrand, Haslett
Christine Babcock, Sawyer
Jamie Berg, Janesville WI
Merrin Bethel, Homer
Tailer Bowen, Muskegon
Alyson Bruno, Allendale
Erica Buechele, Ottawa Lake
Bridge Cappell, Sterling Heights
Nicole Craggs, Burr Ridge IL
Kelsi DeBruyn, Jenison
Samantha Doorn, W alton NY
Meagan Draper, Greenville
Hannah Earl, Vicksburg
Kelsey Ennis, Midland
Victoria Evans, Kalamazoo
Nikki Finkler, Allendale
Corinne Gahan, Three Rivers
Tamsen Glaser, Kalamazoo
Megan Grimm, Schoolcraft
Lauren Hampton, Southfield
Chelsie Haney, Stevensville
Jillian Heilborn, Pleasant Lake
Xueyan Hui, Dallas, CHINA
Hannah Joseph, Grand Blanc
Allison Koker, Jackson
Elizabeth Lentz, Eaton Rapids
Abigail Lindeman, Jenison
Kara Marks, Jackson
Sarah Mikulski, Traverse City
Emily Miller-Madj, Ann Arbor
Sarah Noe, Villa Park IL
Gabrielle Oliva, Kalamazoo
Danae Picklo, Harrison Twp.
Mikayla Rayne, Charlotte
Clare Regan, Caledonia
Alicia Renney, Eaton Rapids
Hannah Robinson, Kalamazoo
Alexandra Robson, Northbrook IL
Shaina Sanders, Brighton
Sarah Schinberg, Jenison
Madeline Timmer, Portland
Amanda Tycha, Darien IL
Michelle Valente, Rockford
Grace VanHoven, Grand Rapids
Lauren Vibu, Saginaw
Melanie Walker, Kalamazoo
Alyson Wandel, Wyoming
Somi Yoon, Frederick MD

Alto
Isabel Abbott, Grand Rapids
Kasey Bailey, Fort W ayne IN
Bethany Barroso, Battle Creek
Renee Beaudoin, Milford
Nicole Bell, Kalamazoo
Amanda Bistof, Davis CA
Carly Dauer, Kawkawlin
Bridge Dietlein, Saint Clair
Amanda Durden, Rochester
Sarah Fridley, Fort W ayne IN
Sadarra Fields, Lansing
Eleni Gaves, Oronville
Rose Gifford, Portage
Tricia Goble, Rochester
Savannah Gonsoulin, Lake Orion
Dana Hanson, Saginaw
Elizabeth Hayden, Eaton Rapids
Hannah Kadrich, Grosse Pointe Woods
Alana Kaner, Huntington Woods
Karina Koch, Park Ridge IL
Lindsey Kuster, Kalamazoo
Renee MacDonald, Kalamazoo
Anna Martuch, Augusta
Tara Murdock, Adaltom OH
Monica Pabelonio, Skokie IL
Monique Pipkin, Auburn Hill
Rachael Pulice, Warren
Santosha Pratt, Mattawan
Grace Reich, Macomb
Sydney Reynolds, Escanaba

Shannon Romba, Elburn IL
Akilah Russell, Detroit
Emile Schult-Bodien, Belmont
Lillian Slack, Kalamazoo
Bonnie Smith, Battle Creek
Alexandria Sparkman, Kalamazoo
Karina Stabile, Ann Arbor
Maryly Thompson, Kalamazoo
Laura Triiby, Gobles
Audrey W edwood, Holland
Kate W eston, Grand Rapids
Chelsea W hilney, Grand Rapids
Kelsey W illiams, Richmond
Elizabeth W ood, Clay NY
Allison Zeff, Chicago IL
Brianaa Zimmer, Marysville

Tenor
Sam Alhaidh, Canton OH
Bryan Blowers, Portage
Sean Boeberltz, Rochester Hills
Jared Copeland, Kalamazoo
Marcus Cotton, Detroit
Anthony Pink, Farmington Hills
Garrett Gagnon, Kalamazoo
Matthew Gifford, Portage
Chase Gray, Kalamazoo
Ian Graves, Tecumseh
Levi Hamlin, Battle Creek
Joey Huizar, Coloma
Zach Husak, Dexter
Neil Jansen, St. Clair
Jean-Claude Lambert, Spring Arbor
Lucky Middagh, Three Rivers
Andrew Miller, Saline
Quindell Moore, Detroit
Korbin Mulder, Muskegon
Andrew Myrule, Lansing
Mark Niskanen, Helsinki, FIN LAND
Shane O’akley, Berrien Springs
ILL Parker, Schoolcraft
James Richardson, Milford
Grant Rios, Kalamazoo
Alex Rogg, South Haven
Alex Salinas
Jordan Schinke, Portage
Kevin Taylor, Hastings
Taylor VanDuyne, Jenison
Adam Vaughn, Allegan
Kendall W alker, Kalamazoo
Max Wagner, Caledonia
Amos W arren, Farmington Hills
Nicholas Caswell, Kalamazoo

Bass
Kyle Ball, Macomb
Jared Bobe, Flat Rock
Aaron Bomer
Chris Brandt, Brighton
Jack Cotaling, Allegan
Christian O’Neill Diaz, Kalamazoo
Kevin Dorta, Kalamazoo
Jamal Epperson, Davison
Joseph Johnson, Midland
Mark Kahl, Davison
Scott Lassen, Farmington Hills
Samuel Gaunt, Howell
Avery Green, Eau Claire
Thomas Hanawalt, Grass Lake
Matt Hazel, Marshall
Joseph Johnson, Midland
Mark Kahl, Davison
Christopher Knapp, Beulah
Erik Musbach, Woodland
Alex Nuert, Carol Stream IL
Jesse Osen, Traverse City
Theodore Sarge, Suamico
Adan Sciberras, Howell
Androw Scott, Commerce Township
David Sedlecky, Three Rivers
Tyler Sone, South Elgin IL
Sam Stewart, N orton Shores
Ryan Swank, Kalamazoo

RobertToth, Dexter
David W ebb, Chesterfield
Andrew W ummel, China Twp.

WESTERN WINDS

Trumpet
Stephen Jones
Scott Thornburg
Adam Phillips, Kalamazoo
Ray Bazz, Long Beach CA

Horn
Paul Clifton
Liz Glasser, Middletown W I
Jeremy Larson, Spokane W A
Anna Marshall, Portage
Nicole VandenBosch, Jenison

Tuba
Jacob Cameron
Chance Trottman-Huiet, Berthoud CO

Percussion
Judy Moonert
N ick Cherich
Jennifer Pesch, Kalamazoo
Amber Feltrin, W hite Lake
Skye Hookham, Ann Arbor
Andrew Maxbauer, Traverse City
Nicholas Conley, Harrison Twp.

Piano
Helen Lukau
Tina Gorter

Indicates School of Music Faculty or Staff

Sam B. & Ethel G. Adams Scholar
Beulah & Harold McKee Scholar
Faye Ann Luscombe Scholar
Joyce Zastrow Scholar

Piano Development Scholar
Diana Spradling Vocal Jazz Scholar

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RobertToth, Dexter
David W ebb, Chesterfield
Andrew W ummel, China Twp.

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Faye Ann Luscombe Scholar
Joyce Zastrow Scholar

Piano Development Scholar
H. Glenn Henderson Scholar
Russell Brown Scholar
Michael Ustak Scholar

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