



The University of Arizona Symphonic Choir

Elizabeth Schauer, conductor
Christian Hagedon, accompanist

Sebastian Alameda
Peter Arriola
Katrina Bley
Trevor Bourland
Grace Bryars
Hailey Butler
Joseph Campbell
Pauline Castro
David Condit
Ashlee Davis
Michael Di Camillo
Emily Drum
Joshua Elias
Kaitlyn Fahrendorf
Lylah Field
Sean Finn
David Ingram
Lauren Jackson
Jinzhou Jia
Bridget Marlowe
Diana Peralta
Abigail Prusinski
Jesus Quintero
Armando Ramirez
Allison Rascon
TJ Simon
Ashley Sova
Gabe Sulser
Joshua Troyani
Jacob Walters



The Arizona Symphony Orchestra & UA Symphonic Choir

Thomas Cockrell, conductor & Elizabeth Schauer, conductor



Guest Choirs:

Canyon del Oro High School Canyon Singers

Brandi Dignum, director

Catalina Foothills High School

Concert Chorale, Women's Silver, Change of Pace

William Mattison, director

The Gregory School Choir

Chris Fresolone, director

Pusch Ridge Christian Academy Advanced Ensemble

Daniel Dunning, director

Salpointe Catholic High School

Mixed Choir, Advanced Choir, A Capella Choir

Natalie Hall, director

Wednesday, April 24, 2019

Crowder Hall

7:30 p.m.



**The Arizona Symphony Orchestra
 UA Symphonic Choir
 Guest Choirs**

Wednesday, April 24, 2019
 Crowder Hall
 7:30 p.m.

**The Arizona Symphony Orchestra
 Thomas Cockrell, conductor**

**Variations on an Original Theme, "Enigma," Op. 36.....Edward Elgar
 (1857-1934)**

Theme. Andante

- I. (C.A.E.) *L'istesso tempo*
- II. (H.D.S-P.) *Allegro*
- III. (R,B,T,) *Allegretto*
- IV. (W.M.B.) *Allegro di molto*
- V. (R.P.A.) *Moderato*
- VI. (Ysobel) *Andantino*
- VII. (Troyte) *Presto*
- VIII. (W.N.) *Allegretto*
- IX. (Nimrod) *Adagio*
- X. (Dorabella) *Intermezzo. Allegretto*
- XI. (G.R.S.) *Allegro di molto*
- XII. (B.G.N.) *Andante*
- XIII. (***) *Romanza. Moderato*
- XIV. (E.D.U.) *Finale. Allegro – Presto*

INTERMISSION



**Salpointe Catholic High School
 Mixed Choir
 Advanced Choir
 A Capella Choir**

**Natalie Hall, conductor
 Joel Castleton, rehearsal accompanist**

- Hermione Alvarez
- Grecia Anaya
- Tania Celaya-Alcala
- Hayden Corrado
- Daryn Davis
- Olivia Del Castillo
- Mariana Heras
- Lilianna Hishmeh
- Emma Hugeback
- Robyn Jose
- Helena Kyriakis
- Jada Lewis
- Jenae Mona
- Laura Padilla
- Michaela Parks
- Valeria Rodriguez Pinzon
- Sonya Salway
- Savannah Seid
- Kailie Simpson
- Analia Siqueiros
- Isabel Elena Snyder
- Kathryn Stearns
- Aurora Jayde Thompson
- Lilian Vasquez
- Juan Pina Zelinger





*Pusch Ridge Christian Academy
Advanced Ensemble*

**Daniel Dunning, director
Robyn Riggers, accompanist**

Tara Bushelman
Trevor Crabb
Kirk Dignum
Avery Hart
Ella Jenkins
Brian Joneleit
Elianna Newborn
Henry Newman
Taylor Ramsey
Hayden Sawyer
Jesse Turner
McKenna Walter
Nina Weinberger



*The Arizona Symphony Orchestra
Canyon del Oro High School Canyon Singers
Catalina Foothills Change of Pace, Concert Chorale, Women's Silver
The Gregory School Choir
Pusch Ridge Christian Academy Advanced Ensemble
Salpointe Catholic High School Mixed Choir,
Advanced Choir, A Capella Choir
University of Arizona Symphonic Choir
Elizabeth Schauer, conductor*

*Missa Cellensis in C, H.XXII: 8 (Mariazeller).....Franz Joseph Haydn
(1732-1809)*

*Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei*

Lylah Field, soprano
Diana Peralta, mezzo-soprano
Jacob Walters, tenor
David Ingram, baritone

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Notes & Translations

Missa Cellensis (Mariazeller Messe) in C by Franz Joseph Haydn

“Missa Cellensis” means literally “Mass for Zell,” referring to the town of Mariazell in the Styrian hills, about 30 miles south of the Danube. It is the site of a Benedictine monastery, founded in 1157 and famous for its woodcarvings. As early as the 14th century it had become a favored site for pilgrimages, and, during Haydn’s lifetime, the town was attracting over 100,000 pilgrims a year. The Esterhazy family, as benefactors of the monastery, would no doubt have prevailed on Haydn to name a Mass in its honor, and that resulted in his fifth mass, also called *Missa Cellensis*.

Between 1772 and 1796, Haydn composed only two Mass settings, neither of which was written for the court. One of these was the *Mariazellermesse* of 1782, also known as the second *Missa Cellensis*. While an inscription on the autograph manuscript tells us that the work was commissioned by retired military officer Anton Liebe de Kreutzner, the reason it was requested is not clear. One theory proposes that the *Mariazellermesse* was first performed at one of the celebrations commemorating Kreutzner’s ennoblement, which had taken place the previous year. Kreutzner was also a member of the Viennese brotherhood responsible for services in honor of the Mariazell pilgrimages, and it is even more likely that he commissioned the piece on behalf of the group.

Whatever the specific reason for its composition, the *Mariazellermesse* quickly became one of Haydn’s most popular Masses. As Haydn scholar H.C. Landon explains, “it is clear that with this *Missa Cellensis*...he reached, and reached with panache and astonishing vigour, the popular style for which he had been so long and so diligently searching in his instrumental music.” For this reason, the *Mariazellermesse* is often understood as both the precursor to Haydn’s late Masses as well as the culmination of his early efforts in the genre.


One key to the *Mariazellermesse*’s popularity might be the easy way in which Haydn intermingles traditional approaches to mass-setting with elements of symphonic style. The work displays many ties to tradition: Haydn wrote the work in C major, the key most commonly used in Viennese mass settings and one he rarely used in his own. Haydn also draws on many standard procedures in the Gloria: dividing up the text to more specifically depict its distinct moods, while still creating a single, continuous movement; using the soloists to call the deity and the choir to petition in answer; and, after having quickly navigated the lengthy text, giving extended fugal treatment to the single word “Amen.” The *Credo* again demonstrates his facility in setting large amounts of text including the particularly characteristic “telescoping” of text in which multiple phrases of the creed are presented simultaneously in the four voices of



The Gregory School Choir


Chris Fresolone, director

Elisa Acuna
Liora Buchler
Anna Goes
Sheela Gowriskaan
Madison Harland
Isabelle Harrison
Lucia Iurino
Alexandra Knope
Ella Maltzman
Kira McNeill
Katie Nayak
Francesca Peroni
Karl Ramus
Mackenzie Reagan
Karina Schmit
Noah Sharma
Sara Silverberg
RC Troike
Yusi Wang


Catalina Foothills Advanced Choirs
Change of Pace
Concert Chorale
Women's Silver

William Mattison, director

Amaya Aguilar	Kryn Lincowski
Sophia Alexander	Annalise Mendoza
Alexander Alvarez	Macallister Montijo
Jean Paul Aoun	Maria Elena Morales
Elliot Baruch	Annabelle Mulick
Chloe Bell	Avery Nahf
Sally Bittner	Shea Newton
William Boyd	Erik Ostrop
Christopher Brinkley	Shawna Parsa
Chloe Burkhardt	Anjane Perez
Mackenzie Coats	Ryan Pittner
Cipora Cohon	Lauren Rosanio
Jessica Crocco	Lauren Rumel
Matthew Cucci-Zschoche	Indigo Runge
Vivian Current	Piper Runge
Ari Dettman	Haiden Salkowski
Arjoneel Dhar	Anja Servidio
Elizabeth Doucette	Bennett Silvyn
Rae Dudoit	Nathaniel Skiffington
Eva Durand	Rachel Solyn
Timothy Elmer	Meghna Sreeram
Nicole Fish	Stephen Stebner
Abraham Fletcher	Gabriel Stultz
Jaye Goodrich	Alexis Tofel
Aleksandra Grodzki	Jeremy Wang
Phoenix Haines	Saul Weintraub
Jack Harris	Bailey Williams
Lucy Harris	Kaylee Wilt
James Hollingsworth	Alana Winson
Tristan Holmes	Anna Wright
Kristina Horvath	Jordan Yozwiak
Matthew Kelch	Carolyn Zhao
Hallie Kolter	Emaleigh Zschoche
Margo Lefkowitz	Kristian Zwiers



the chorus. He observes other conventions in mass setting as well, exploiting the dramatic possibilities of the text: for example, giving the text on Christ's birth an intimate musical setting; the crucifixion text chromatic, dissonant harmonies; and juxtaposing the subdued "and was buried" with the exuberant "and rose again." This work exemplifies Haydn's approach to large-scale form as well. In both the *Kyrie* and *Credo*, he creates sonata-like structures by recapitulating the opening material, but infusing it with his own Haydn-esque surprises, for example, injecting deceptive cadences in the return of earlier musical materials where a final cadence is expected. Also unusual is the *Benedictus*, which Haydn – in a rare instance of self-borrowing – based on an aria from his opera *Il mondo della luna* (1777).

Kyrie


Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory be to God in the highest.
And on earth peace
to all of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.
Lord God, Heavenly King,
God the Father Almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of the Father, have mercy upon us.
For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father. Amen.

Credo

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,



the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.
I believe in the Holy Spirit, the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.
And I believe in one holy catholic and apostolic Church.
I acknowledge one baptism for the remission of sins.
I await the resurrection of the dead and the life of the world to come.
Amen.

Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.


Agnus Dei

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.
Grant us peace.

*Canyon del Oro High School
Canyon Singers*

Brandi Dignum, director

Jonathan Abramo
Clari Carlson
Caitlin Cavanaugh
Daniela Contreras
Mia Cross
Aimee Denogean
Florentina Duran
Hannah Eblen
Lillian Elder
Marcella Ferrell
Jayla Firkins
Shea Garrett
Amelia Gephart
Emma Howe
Faith Kirkland
Rylee Labrue
Cale McMurrich
Sage Popowitz
Donovan Reza
Annalupe Rodriguez
Kinzie Schoof
Sabrina See
Benjamin Spurlin
Maricela Valencia
Nicholas Visconti
Delaney Wilson


The Arizona Symphony Orchestra
Thomas Cockrell, music director & conductor

Violin

Isabella Bryant
Lauren Carrasco
Laura Cásarez**
Gabrielle Dietrich
Alexandra Fallgatter
Chiara Ferrero
Stella Kim
Yvette Lanz
Jessica Muiseke-Wilkison
Courtney Pinski
Carissa Powe
Rafael Reyes-Worman
Daniel Worms
Callum Robbins-Gennerich*

Viola

Katie Baird
Joseph Bingham
Gabiella Cioca
Xiaochen Dong
Angel Moreno
Tiezheng Shen*
Jenn Trần Đoàn

Violoncello

Caroline Bell
Rong Cao
Lilly Cottam
Jacob Ginn
Levi Powe
Maria Savarese
Diana Yusupov*

Bass

Matthew Carlyon
Dallas Carpenter*
Gareth Montanarello
Bryce Putt
Jeffrey Sandberg

Flute

Alysonn Hoffmann, *piccolo*
David Ramírez

Oboe

Tad Biggs
Michaela Gauthier
Maya Griswold

Clarinet

Charles du Preez
Baiyu Li

Bassoon

Jacob Fernandez
Curtis Novak
Tamara Smith, *contrabassoon*

Horn

Christopher Blanco
Anne Cotin
Michael Mesner
Quinn Zarecki

Trumpet

Connor Bagheri
Tony Belletti
Daniel Sauflay

Trombone

Rafael Marques
Neal Romberg
Katie Trent

Tuba

Willam Hammer

Percussion

Marcus Hawkins
Porter Ellerman, *timpani*
Gavin Thatcher

Assistant Conductor

Riddle Orchestral Assistant
Sean Bresemann

*Concertmaster **Principal


About the Artists

LYLAH FIELD, soprano, is currently pursuing her Bachelor of Music degree in vocal performance at the University of Arizona. Beginning at a very young age, Lylah possessed a strong passion for music and performance. Her desire to connect with others has only increased this passion, as she believes music is an integral part of community and that its applicability reaches across myriad disciplines. In keeping with her musical mission, Lylah continues to develop a diverse repertoire as she performs a wide selection in multiple languages and genres to showcase her passion for all music and art. She is a student of Professor Yunah Lee.

DAVID INGRAM, baritone, is a junior at the University of Arizona and is currently studying vocal performance with Dr. Andrew Stuckey. He has sung as a chorister all over the globe, and also has performed roles with Lawrence Opera Theater and the University of Arizona Opera Theater. He is currently under contract with Arizona Opera and was a member of their chorus for their recent production of Kevin Puts' *Silent Night*. Mr. Ingram was born and raised in Tucson and first started with music in the public school system. He plans to continue his studies after graduation and to become a teacher after finishing a career in performing.

DIANA PERALTA, mezzo soprano, was born in Mexico City and graduated from the National Conservatory of Music with degrees in opera and concert singing. Since then she has complemented and enriched her vocal technique with various professionals in the field, including Montserrat Caballé, Armando Mora, Javier Camarena, Eugenia Garza, Rogelio Riojas, Kristin Dauphinais, Anne Kopta, Julio Muñoz, and others. She has performed with Opera Lunario, Opera de San Luis and Opera de San Miguel as well as in University of Arizona Opera Theatre productions, and her roles include Carmen, Donna Elvira, Cherubino, Mercedes, Charlotte, Second and Third Lady of *The Magic Flute* among others. She also performs regularly on the concert stage and has served as the mezzo-soprano soloist in performances of *Requiem* (Mozart), *Symphony No. 9* (Beethoven), *Messiah* (G.F. Handel) and *Petite Mess Solennelle* (Rossini) in both Mexico and New York City. Diana has won numerous international awards and honors for her operatic and vocal performances. In October 2015, her debut recording (*Cricri Sinfónico*) was released with an accompanying international tour to promote it. Diana is a student of Dr. Kristin Dauphinais and is pursuing her Master of Music degree in vocal performance.

JACOB WALTERS, tenor, is from Tucson and is committed to changing how we view both classical and popular music. Mr. Walters, a Tucson native, has performed in numerous musical theatre productions ranging from professional performances, to smaller, community pieces. These include Stephen Sondheim's *Into The Woods* (Jack), Charles Strouse's

Bye Bye Birdie (Mr. MacAfee), and various roles in several runs of musical adaptations of Charles Dickens' *A Christmas Carol* at The Comedy Playhouse. More recently, he has appeared in University of Arizona Opera Theater productions, covering for L'Aumônier in Poulenc's *Dialogues of the Carmelites*, and performing as Orpheus in *Orphée aux enfers* by Offenbach. Additionally, he was a featured soloist in University of Arizona Symphonic Choir's recent performances of Mozart's *Coronation Mass*. Mr. Walters took part in Lawrence Opera Theatre's 2016 and 2017 seasons in Lawrence, Kansas, playing First Sailor in an avant-garde presentation of Henry Purcell's *Dido and Aeneas*, and covering Monostatos in Mozart's *The Magic Flute*. Mr. Walters was also awarded second place in his division of the 2018 NATS competition, and tied for second place in the 2018 Amelia Rieman competition. He is currently pursuing a Bachelor of Music degree in voice performance at the University of Arizona Fred Fox School of Music. He has had the privilege of studying under the direction of soprano Yunah Lee, and former Metropolitan Opera tenor, Dr. Hugo Vera. Mr. Walters intends to continue to pursue performance and composition.

Conductors

Dr. **THOMAS COCKRELL** has served as the Nelson Riddle Endowed Chair in Music, director of orchestral activities and music director of the UA Opera Theater at the University of Arizona since 2000. He is also the artistic director of Opera in the Ozarks at Inspiration Point, a summer festival in Eureka Springs, Arkansas. Cockrell has conducted the professional symphony orchestras of Dallas, Cincinnati, Phoenix, Tucson, Louisville and Boulder, as well as several in Romania, Italy, Mexico and South Korea. Operatic credits include productions for Dayton Opera, Opera Colorado, Opera Theatre of the Rockies and Washington D.C.'s Summer Opera Theatre. He served as the associate conductor of Cincinnati Opera, Opera Colorado, The Colorado Symphony Orchestra and the Spoleto Festivals, music director of Denver Young Artists Orchestra, and interim conductor of the Phoenix Youth Symphony. He was a member of the conducting faculty of the Interlochen Arts Camp from 2006 to 2008. While on sabbatical leave fall 2018 he served as a guest professor in Mexico City at Universidad Autónoma de México/Facultad de Música, with which the Fred Fox School of Music has recently established a promising partnership.

Cockrell earned his Doctor of Musical Arts and Master of Music degrees from the State University of New York at Stony Brook and a Bachelor of Arts from Yale University. He studied conducting with Franco Ferrara in Rome and at L'Accademia Musicale Chigiana in Siena, Italy. Additionally, he was an Aspen Conducting Fellow and completed advanced training at the Conservatoire Americain in Fontainebleau, France and the Tanglewood Music Center, where he worked with Gustav Meier, Leonard Bernstein and Seiji Ozawa.

Dr. **ELIZABETH SCHAUER** serves as associate director of choral activities and professor of music at the University of Arizona, where she is in her fifteenth year of teaching. An award-winning educator, Dr. Schauer directs the Symphonic Choir and teaches undergraduate and graduate conducting. She is in demand as an adjudicator, clinician, presenter and guest conductor throughout the United States, including recently for performances with the National High School Women's Honor Choir at Carnegie Hall and Georgia, Connecticut and New Mexico All-State Choirs.

Choirs under her direction have been selected by audition and invited to perform on local, state and regional conferences of American Choral Directors Association (ACDA), National Association for Music Education, College Music Society and American Guild of Organists. In addition her choirs have been featured on the ACDA National YouTube Channel and the Community Concert Series of Arizona Public Media's KUAT-FM Classical Radio, and are regularly invited to collaborate, notably with the Tucson Symphony Orchestra and Chorus, Arizona Symphony and the UA Wind Ensemble. Repertoire embraces choral and choral-orchestral masterworks of the western canon from the Middle Ages through the present, up to and including new works commissioned for her ensembles, as well as music of our time and from a variety of cultures.

Dr. Schauer has presented sessions at the national conventions of American Choral Directors Association (ACDA), Presbyterian Association of Musicians (PAM) and College Music Society (CMS); regional conferences of ACDA, and state conferences of ACDA and National Association for Music Education (NAfME). Former students are active as music educators at public and private schools, churches, colleges and universities throughout the country, and have been accepted into respected graduate schools and programs for continued study. Dr. Schauer holds degrees from University of Cincinnati College-Conservatory of Music, Westminster Choir College and University of Michigan.