



Herberger College
of Fine Arts

ARIZONA STATE UNIVERSITY

ASU CHAMBER ORCHESTRA

Timothy Russell, conductor
Danwen Jiang, violin

School of Music
Herberger College of Fine Arts
Arizona State University

Tuesday, October 11, 2005
7:30 p.m.
Evelyn Smith Music Theatre

ASU

Program

Serenade for Strings in E minor, Op. 20 Edward Elgar
(1857-1934)

Allegro piacevole
Larghetto
Allegretto

Serenade (after Plato's "SYMPOSIUM") Leonard Bernstein
(b. 1918)

- I. Phaedrus; Pausanias
- II. Aristophanes
- III. Eryximachus
- IV. Agathon
- V. Socrates; Alcibiades

Danwen Jiang, violin

Intermission

Symphony No. 4 in B-flat major, Op. 60 Ludwig van Beethoven
(1770-1827)

Adagio; Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

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 Notes

Leonard Bernstein (1918-1990)

Serenade (after Plato's "SYMPOSIUM")

Philosophy and music tend to make odd pairings, for all that Wagner was influenced by Schopenhauer and Nietzsche himself wrote music as well as philosophy. By far the best-known piece of music expressly inspired by a work of philosophy is Strauss' *Also sprach Zarathustra*, which does not attempt to translate the philosopher's ideas into music but uses them simply to provide images that may generate music. Much the same can be said for Leonard Bernstein's *Serenade*, composed for Isaac Stern, who gave the first performance in Venice on September 12, 1954, with the composer conducting the Israel Philharmonic. *Serenade* takes its impetus from one of Plato's best-known dialogues, the one that deals extensively with the subject of love. The original dialogue has a succession of speakers, each of who proposes his own conception of love; these naturally reflect the character of each speaker. Leonard Bernstein has chosen to cast his work in five movements, each evolving out of certain elements in the preceding one (just as a good conversation moves rationally, but with considerable freedom, from one topic to another), and each bearing the title of one or more of the participants. His orchestral scoring — for strings alone, with harp and percussion — allows the solo instrument to be heard clearly in the musical dialogue. The composer's own description is quoted here as the best guide to the piece:

- I. *Phaedrus; Pausanias (Lento; Allegro)* Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love (*fugato*, begun by the solo violin). Pausanias continues by describing the duality of the lover and beloved. This is expressed in a classical *sonata-allegro*, based on the material of the opening *fugato*.
- II. *Aristophanes (Allegretto)* Aristophanes does not play the role of clown in this dialogue, but instead, that of the bedtime storyteller, invoking the fairy-tale myth of love.
- III. *Eryximachus (Presto)* The physician speaks of bodily harmony as a scientific model for the workings of love patterns. This is an extremely short *fugato scherzo*, born of a blend of mystery and humor.
- IV. *Agathon (Adagio)* Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms and functions. The movement is a simple three-part song.
- V. *Socrates; Alcibiades (Molto tenuto; Allegro molto vivace)* Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata form. The famous interruption by Alcibiades and his band of drunken revellers ushers in the *Allegro*, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party music but rather as the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

Biographies



Timothy Russell is in his 13th year as a Professor of Music and Director of Orchestras at Arizona State University. He is one of America's most versatile and dynamic conductors and foremost music educators. He is equally at home conducting the great symphonic literature, music for chamber orchestra, ballet, large choral works, pop concerts, and children's programs. An articulate spokesperson for the arts, his obvious joy in discussing music and building new audiences is only surpassed by the insight and energy that his concerts possess... entertaining and enlightening programs of music spanning over four centuries, powerfully presented for listeners of all ages. In addition to conducting at ASU, Dr. Russell directs the School's graduate orchestral conducting program. He is also the co-founder and music director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio.

Russell has been a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions of Tchaikovsky's *Swan Lake* and *Nutcracker* ballets. This season he will also lead Prokofiev's *Romeo and Juliet*. Other guest conducting appearances have included the Charlotte Symphony, Baton Rouge Symphony, American Classical Orchestra, Hawaii Symphony Orchestra, South Dakota Symphony, Spokane Symphony, Baltimore Chamber Orchestra, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana, and Texas.

The conductor/producer of 25 CDs, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Maestro Russell just celebrated his 26th season as music director of ProMusica. His achievements with that ensemble have been remarkable and diverse. A recipient of the Greater Columbus Arts Council's "Artistic Excellence Award," the orchestra continues to maintain its outstanding reputation for artistic performance and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors, and Publishers (ASCAP) has honored Russell and ProMusica for their service to contemporary music. Together, they have been active in the commissioning of new works. Russell has conducted the world premiere performances of more than 90 new compositions.

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

Prior to coming to the Valley of the Sun, Maestro Russell served for nine seasons as the music director and conductor of The Naples Philharmonic. For the last four years of his tenure, he was the resident conductor in Naples, Fla. in addition to serving as Director of Music Education for the city's spectacular Philharmonic Center for the Arts.

A Danforth Foundation Fellow, Dr. Russell has held academic appointments at Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles. Dr. Russell regularly leads pre-concert talks and symposia, and continues to be a featured speaker at music conferences and workshops. He is actively involved in research and publication, currently writing two books with renowned Harvard psychologist Ellen Langer, *Mindful Music* and *Mindful Tennis*.

Timothy Russell and his wife, Jill, and their children, Kathryn and Geoffrey, reside in Phoenix, Ariz.



An active soloist and chamber musician, violinist **Danwen Jiang** began her performing career at the tender age of 13, when she became a winner at China's National Violin Competition, performed Lalo's *Symphonie Espagnole* with the Central Radio Philharmonic Orchestra in Beijing, and recorded for the China Record Corporation. Since moving to the United States in 1987, she has won first prize in the St. Louis Symphony Young Artist Scholarship Competition, the Mid-American Violin Competition and the St. Louis International Artist Presentation Society Competition, and performed more than two dozen concertos with symphony and chamber orchestras across North America.

Called by *The Boston Globe* "an intelligent, agile and breathtaking violinist," Jiang has concertized throughout France, Italy, China, Canada and the United States, and has performed in some of the world's famous concert halls, including Carnegie Hall in New York City, Kennedy Center for the Performing Arts in Washington, D.C., the Great Hall and Beijing Concert Hall in China, and Salle Gaveau in Paris. She has been heard through radio networks across the country. Her recent recordings released under the Eroica and MMF labels include her live performances of Samuel Barber's Violin Concerto, Antonio Vivaldi's *Four Seasons*, Maurice Ravel's "Tzigane" - *Rapsodie de Concert* and Ludwig Van Beethoven's Piano Trio Op. 97 "Archduke" from the Manchester Music Festival (where she has been an artist/faculty member since 1996).

As a featured guest artist, Jiang has appeared at the Sanibel Chamber Music Festival, Yale Chamber Music Series and Rutgers' Summerfest in the United States, the Festival Du Quercy Blanc and Festival Dan Le Gard in France, the Gioventù Musicale D'Italia in Italy and the Victoria International Music Festival in Canada, among others. She has collaborated in chamber music performances with distinguished musicians, including pianists André-Michel Schub, Lillian Kallir, and members of the Guarneri, Juilliard, Tokyo, Emerson and Shanghai String Quartets, as well as with ensembles, such as the Soloists of the Pacific Rim, the Boston Players and the American Chamber Players. In a recent review of her performance of Mozart's *Sinfonia Concertante* with Arnold Steinhardt (on the viola), the *New Jersey Star-Ledger* wrote, "Jiang and Steinhardt achieved a magical moment of heart-stopping poetry. Their sensibilities were identical, phrasing a perfectly blissfully, serene spell. This is chamber music's Holy Grail, a single musical vision from multiple voices... What a treat!"

Currently Assistant Professor of Violin at Arizona State University, Jiang has taught at Oberlin College Conservatory of Music and the University of Illinois at Urbana-Champaign, and has presented master classes and recitals at Cornell University, Florida State University, and the universities of Wisconsin-Milwaukee, New Mexico, Maryland and Michigan, among others. She was the founding violinist of the Quartetto Vita, the concertmaster of the Riverside Symphonia and the lead violinist for the Riverside Chamber Players in New Jersey from 1996 to 2002. Jiang has studied with renowned violinists including Arnold Steinhardt, Oscar Shumsky and Taras Gabora. She holds degrees from the Central Conservatory of Music in Beijing, St. Louis Conservatory of Music, Oberlin College and Rutgers State University of New Jersey.

ASU Orchestra Program

The **Arizona State University Orchestra Program** in the Herberger College of Fine Arts School of Music is dedicated to providing the finest musical and educational opportunities for those qualified individuals interested in studying and performing a wide variety of orchestral music. The faculty and administration are committed to the training and development of professional orchestral performers (instrumentalists and conductors), orchestral music educators and therapists, musicologists, theorists, composers, arts administrators and future arts supporters. The students share in this commitment, aspiring to the highest possible standards of musical excellence.

Currently the program includes three ensembles: the University Symphony Orchestra, the Chamber Orchestra and the Sinfonietta. The **ASU Chamber Orchestra**, which in 1997 produced its first commercially released CD, *A Brassy Night at the Opera*, on the Summit label, presently performs approximately six concerts annually. This ensemble performs works explicitly composed or originally intended for a small orchestra. Their recording of the Hoover Clarinet Concerto was released in 2005 on the Summit label.

Visiting artists who have performed with the Chamber Orchestra include violinists Ilya Kaler and Sergiu Luca, as well as cellists Colin Carr and Stephen Kates. Faculty soloists also regularly appear in concert with the ASU Chamber Orchestra.

In addition to performing on the ASU campus, in March of 2005 they offered two performances of Bach's monumental B minor Mass with the ASU Concert Choir. In Spring 2002, the Chamber Orchestra offered three complete performances of Handel's *Messiah* with the Phoenix Bach Choir. The two ensembles collaborated again in 2003. In 2001, the Chamber Orchestra was a featured performance ensemble at the national conference of the American Society of University Composers.

Please visit our Web sites at <http://music.asu.edu> for further information about the ASU School of Music, and <http://music.asu.edu/performance/orchestras.htm> for information about the Orchestra Program.

Chamber Orchestra

Timothy Russell, conductor

Violin I

Shanna Swaringen**

Shumin Lin

Angela Cassette

Melissa Nino

Jamie Brooke Forseth

Brian Chen

Violin II

Steven Crichlow*

Xi Wang

Aeryn Burley

Danica Terzic

Bonnie Teplik

Viola

Michi Aceret*

Ryan Berkseth

Louis Privitera

Ellen Tollefson

Cello

Nick Alvarez*

Erin Richardson

Jennifer Hartman

Ajay Patel

Bass

Christopher Rose*

Blake Thomson

Flute

Jeanie Jang

Oboe

Elizabeth Gerber*

Nikolaus Flickinger

Clarinet

Leslie Moreau*

Jeff Quamo

Bassoon

Joseph Kluesener*

John H. Veloz

Horn

Rose Marie French*

Adam Nelson

Trumpet

Ryan Lehr*

J. David Hunsicker

Harp

Kathryn Black

Timpani

Darrell Thompson

Percussion

Matt Holm *

Matt Coleman

Michael Kemp

Mat Solace

Laura Wiedenfeld

** Concertmaster

* Principal

Orchestra Assistants

Jana Minov

Daniel O'Bryant

Orchestra Librarian

Jacob Harrison

Orchestra Managers

Jana Minov

Derek J. Stein

UPCOMING EVENTS

University Symphony Orchestra and ASU Choral Union

Music of Johannes Brahms

Friday, October 21, 2005

7:30 p.m.

Gammage Auditorium – free admission

Jonathan Swartz, violin

Timothy Russell and David Schildkret, conductors

University Symphony Orchestra and Sinfonietta

40 years with the Aeolian-Skinner Organ

Monday, November 21, 2005

7:30 p.m.

Gammage Auditorium – free admission

Timothy Russell, Jana Minov, Daniel O'Bryant and Joel Neves, conductors

University Symphony Orchestra and ASU Choral Union

Holiday Concert

Sunday, December 4, 2005

2:30 p.m.

Gammage Auditorium

Admission: \$12.50 general, \$7.50 students

Call ASU Gammage Box Office, 480-965-3434

www.asu.gammage.com

Katie McLin, violin

Timothy Russell and David Schildkret, conductors

University Symphony Orchestra

Concert of Soloists

Monday, February 6, 2006

7:30 p.m.

Gammage Auditorium – free admission

Jana Minov, guest conductor

University Symphony Orchestra performs with Lyric Opera Theatre

Poulenc's *Dialogue of the Carmelites*

February 24-March 4, 2006

Admission: \$20 general, \$5 students

Herberger College Box Office: 480-965-6447

<http://herbergercollege.asu.edu/tickets>

University Symphony Orchestra and ASU Trumpet Ensemble

A Celebration of the 100th Birthday of Rafael Mendez

Wednesday, March 8, 2006

7:30 p.m.

Gammage Auditorium – free admission

David Hickman, Jens Lindemann and Allen Vizzutti, trumpet soloists

University Symphony Orchestra, ASU Choral Union, Concert Choir and University Choir

Friday, April 28, 2006

7:30 p.m.

Gammage Auditorium – free admission

Carole FitzPatrick, soprano

Isola Jones, mezzo-soprano