



Arizona State University

School of Music

Sinfonietta

Timothy Russell

Joel Brown

Michael Hoerber

Conductors

Wednesday, November 17, 1999

7:30 p.m.

Gammage Auditorium



PROGRAM

Colas Breugnon Overture.....Dmitry Kabalevsky
(1904-1987)

Symphony No. 8 in B minor ("Unfinished").....Franz Schubert
(1797-1828)

Allegro moderato
Andante con moto

Peer Gynt Suite No. 1.....Edvard Grieg
(1843-1907)

Morning Mood
The Death of Åse
Anitra's Dance
In the Hall of the Mountain King

TIMOTHY RUSSELL

In the Fall of 1993, **Timothy Russell** became Professor of Music and the Director of Orchestras at Arizona State University. He has established himself as one of America's most versatile conductors, foremost music educators, and outstanding record producers. His recording, *The Manhattan Transfer Meets Tubby the Tuba*, received a Grammy nomination as the "Best Musical Album for Children." Other recordings by Russell include Poulenc's *The Story of Babar* and *The Nutcracker* by Tchaikovsky (the full-length ballet with a complete story narration by Janet and Martin Bookspan). In addition to these popular favorites, Russell has conducted the world premiere recordings of Peter Schickele's new work *Thurber's Dogs*, written in honor of the 100th anniversary of the birth of humorist James Thurber, and Stephen Paulus' riveting inter-related arts masterpiece, *Voices from the Gallery*. Also available are Russell's newest releases, *Circle of Faith* and *Inner Voices*, with Native American cedar flutist, R. Carlos Nakai. Russell's additional recordings include *Remembering Marian Anderson*, a collection of traditional spirituals and contemporary gospel favorites with soprano, Faye Robinson, and the Milton Ruffin Gospel Choral, *Hope's Journey, A Brassy Night at the Opera* with the ASU Chamber Orchestra, and *Perception: The Music of Eugene Anderson* with Sam Pilafian and the ASU Symphony Orchestra. These recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Equally at home conducting the great symphonic literature, music for chamber orchestra, large choral works, pops concerts, and children's programs, Russell is a frequent guest conductor with The Phoenix Symphony. Other recent guest conducting appearances have included the Charlotte Symphony, Hawaii Symphony, Spokane Symphony, Baltimore Chamber Orchestra, South Dakota Symphony, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, Interlochen Arts Academy Orchestra, World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana, and Texas.

The 1999-2000 season will be most exciting, his twenty-first as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. The orchestra continues to make significant strides in musical excellence, having earned an outstanding reputation for artistic performances and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music.

For nine seasons, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra experienced dramatic growth in the size of their audience and became recognized as one of the finest performing ensembles in the southeastern United States, with a full-time resident core ensemble of forty musicians. In addition to the numerous symphonic, pops, and educational performances, Russell conducted a collaborative ballet series with the Miami City Ballet and its Artistic Director, Edward Villella. In November of 1990, Russell conducted the premiere performances of a new production of *The Nutcracker*, as choreographed by George Balanchine.

Timothy Russell and ProMusica have been active in the commissioning of new works. Russell's commitment to contemporary music, having conducted the world premiere

performances of over seventy new compositions, is coupled with energetic and exacting renditions of a repertoire that covers over 300 years of musical composition.

A Danforth Foundation Fellow, Dr. Russell is an active music educator. He regularly leads pre-concert talks and symposia and is involved in research and publication. He continues to be a featured speaker at music conferences and workshops as well as guest conductor of numerous All-State orchestras. Dr. Russell has held academic appointments at The Ohio State University and the University of Rochester, including in its Eastman School of Music as an Associate Professor of Conducting and Ensembles.

Timothy and his wife, Jill reside in Phoenix, Arizona, with their children, Kathryn and Geoffrey. They enjoy sports, travel, and cooking.

JOEL ANTHONY BROWN

Joel Anthony Brown is a native of Wilmington, North Carolina. He received his Bachelor's degree in Music Education in 1994 from East Carolina University and his Master's degree in Orchestral Conducting in 1996 from the University of Tennessee. While at the University of Tennessee, Joel studied conducting with Kirk Trevor, Music Director of the Knoxville Symphony. Upon his graduation, Joel served two years as an Apprentice Conductor with the Nashville Symphony, mentoring under Leonard Bernstein protégé, Kenneth Schermerhorn, Music Director. While in Nashville, Joel was also a Music Specialist at Percy Priest Elementary School, incorporating the Orff-Schulwerk method daily with children of many music business professionals, songwriters, producers and studio performers.

Mr. Brown has studied conducting with Karen Deal, Cornelius Eberhardt, Harold Farberman, Robert Hause, Jorge Mester, Gunther Schuller, and Tsung Yeh, and has also studied many summers in the Czech Republic and in Graz, Austria at the American Institute of Musical Studies (AIMS). Joel has conducted the Bohuslav Martinu Philharmonic, the Knoxville Symphony, the Nashville Symphony and the Phoenix Symphony. He has also conducted the youth orchestras of Huntsville, Knoxville, Los Angeles, New York and Phoenix.

Joel is the conducting assistant to Hermann Michael and the Phoenix Symphony, where he works with world renowned soloists and conductors. His duties there consist of conducting education concerts in various schools and at Symphony Hall and serving as the cover conductor for many classical concerts. He is also an adjunct faculty member at Phoenix College, where he conducts the Phoenix College Community Orchestra. He is a teaching assistant for the Arizona State University Orchestra Program and also assists Dr. William Reber, Artistic Director of the ASU Lyric Opera Theatre. Joel is pursuing his Doctor of Musical Arts degree (DMA) in Music Education with an emphasis in conducting from ASU and is a student of Dr. Timothy Russell.

MICHAEL DAVID HOERBER

Michael David Hoerber is a summa cum laude graduate from Arizona State University, where he received his Bachelor's degree in Instrumental Music Education. Upon graduation, he was honored with the Most Outstanding Undergraduate in Music Education Award given

by the Director of ASU's School of Music, Dr. Toni-Marie Montgomery.

Since age 16, Mr. Hoerber has been conducting, composing and arranging music for band, choir and orchestra. He has written music for Arizona State University's Sun Devil Marching Band and the Symphonic Band Brass and Percussion Sections. He has also written and arranged music for the Paradise Valley High School Marching Band, the Auburn University War Eagle Marching Band, and the Ft. Lewis College Marching Band.

Mr. Hoerber is originally from Phoenix but grew up in the West Palm Beach area of Florida's east coast. While in Florida, he studied clarinet with Mr. Jerome Levine of the prestigious Juilliard School of Music. During his undergrad at ASU, he studied five years with Dr. Robert Spring, Professor of Clarinet.

Mr. Hoerber is continuing his studies at Arizona State University as a graduate teaching assistant for Dr. Timothy Russell, Director of Orchestras. He will be working towards a Master's degree in Music Education with a concentration in orchestral conducting.

PROGRAM NOTES

Colas Breugnon Overture
Dmitry Kabalevsky

Dmitry Borisovich Kabalevsky is one in a long line of Russian composers that have shown the world their mastery of the art. Raised in St. Petersburg, he showed considerable artistic ability at a young age. He painted and wrote poetry, and he was a talented young pianist. Like the Mighty Handful that preceded him, the bulk of this composer's education was not centered on the arts. When the Kabalevsky family moved to Moscow during Dmitry's fourteenth year, he was expected to follow in his father's footsteps, pursuing education in mathematics or economics. This was uninspiring to him, however, and he elected to establish a career as a pianist.

In 1925, at the age of 20, Kabalevsky entered the Moscow Conservatory. There he studied piano and composition. Between 1925 and 1930, he composed works for solo piano, orchestra, voice, and chamber ensemble. In the 1930s, he held a position as Assistant Professor at the Moscow Conservatory. During this decade, Kabalevsky produced more compositions than at any other time in his career. By the early 1930s, he had experimented with many musical genres but had not yet been given the opportunity to write for the stage.

In 1936, Kabalevsky began working on his first work for the musical theatre, the opera, *Colas Breugnon*. The music within is quite lyrical and was widely accepted among the people. Based on a short novel by Romain Rolland, this story takes place in 16th Century France, in the heart of Burgundy. Kabalevsky strived to create a French atmosphere by creating music that was faithful to French culture. He avoided direct quotation of French musical sources and period stylization in an attempt to convey a general spirit that was not associated specifically with 16th Century France but with which the public could relate.

After its first performance in 1938, the music from this opera underwent a great deal of revision. The final version of *Colas Breugnon* did not appear until 1970, but in the interim, the public's demand for the music was overwhelming. Popularized as a suite of symphonic extracts, this music retained its general esteem. The overture featured this evening was then, as it is now, a favorite in concert halls worldwide.

Symphony No. 8 in B minor ("Unfinished")
Franz Schubert

Franz Schubert began composing his "*Unfinished*" *Symphony in B minor* in October of 1822. He abandoned the work a month later, after completing the first two movements and only the first nine measures of the third movement, never knowing the controversy his symphony would cause over the next one hundred years. Schubert gave the unfinished score to his close friend and composer, Josef Hüttenbrenner, in 1823, who in turn passed the score on to his brother, Anselm. Anselm Hüttenbrenner tucked the manuscript away in a drawer where it laid undiscovered for over forty years. He eventually gave the score to the Viennese conductor, Johann Herbeck, in 1865. Schubert never heard his "*Unfinished*" *Symphony*. The completed two movements were premiered in Vienna by Herbeck on December 17, 1865, forty-three years after it was composed and thirty-seven years after Schubert's death.

There are many theories regarding the reasons and circumstances that caused Schubert to leave this promising work incomplete. For many years, it was believed that Schubert gave the score to the Hüttenbrenner brothers as a gesture of gratitude for his acceptance into the Musical Society of Graz, of which Anselm was president. However, it is assumed today that the manuscript was actually handed over as a private gift or payment for a debt or obligation. Some have speculated that Schubert did finish his B minor symphony, but that Anselm lost the final pages of the score. There are no facts to support such a theory. Others have claimed that Schubert intended to leave the symphony in two movements. This, too, seems unlikely, as we know that Schubert began sketching a third scherzo movement. Two-movement symphonies were not common in the early nineteenth-century. It is reasonable to assume that Schubert did at one time intended for this symphony to be a four-movement work.

The two most likely explanations for Schubert's abandonment of his B minor symphony are that he lost interest in the work and as a result never returned to finish it, or that his ill health prevented the completion of the symphony. During 1822 and 1823, Schubert worked on several song cycles and choral works that perhaps captivated his interest and inspired his creativity more than the symphony. In late 1822, Schubert contracted syphilis, which led to his death in 1828. By 1823, he was terribly ill. Perhaps Schubert, a very sensitive man, chose to avoid the completion of a work that he associated with such a tragic time in his life.

The "*Unfinished*" *Symphony* contains some of Schubert's most colorful and lyric melodies. The first movement's hushed opening theme is heard in the cello and basses, and later repeated by the oboe and clarinet. The glorious second theme, one of Schubert's most remembered melodies, remains somber in character despite its major tonality. It is first stated in the cello and later repeated by the violins. Although there is little change in tempo, rhythm and melody between the two movements, the effect of each movement is quite different. Schubert established a different timbre in the second movement by mixing tone colors and moving to distant and remote keys.

Today's audiences can become fully aware of Schubert's artistic talent and abilities, as he did not have the opportunity to make corrections or changes to the score upon hearing his B minor symphony. Whatever the reason for its incomplete state, the "*Unfinished*" *Symphony* is considered to be one of his greatest achievements.

Heidi Droegemueller

Peer Gynt Suite No. 1
Edvard Grieg

Edvard Grieg (1843-1907) was the most important Norwegian composer during the Romantic period. He studied piano from age six and was fortunate to study the music of Schumann, who ultimately made an impression that apparently never ceased. Tired of the rural town where he was raised, Grieg moved to Copenhagen, where he set out to find musical inspiration. It was around this time that he discovered that he had an interest in Norwegian folk music, a revelation that would forever change his concept of harmony. In the 1870s, an Impressionistic influence began to appear in his works. A combination of these characteristics can be detected in the music for *Peer Gynt*, written between 1874 and 1875, right in the midst of Grieg's career.

The *Peer Gynt Suite No. 1* is extracted from incidental music to Henrik Ibsen's play, *Peer Gynt*. This suite depicts four crucial moments within the drama but is renowned only of its own merit, not as a result of its relation to the play. In fact, at the time of the play's debut, some critics went as far as to say that the quality of the music overshadowed that of the play.

Grieg captivated audiences by applying characteristics of the nation's music in an attempt to support the drama. The selections, "Morning Mood" and "Anitra's Dance" reflect trends in the entertainment music of Copenhagen. In "The Death of Åse," Grieg experimented with a different usage of harmony (that which he discovered in Norwegian folk music), while employing some classic-style string writing. Finally, "In the Hall of the Mountain King" was definitely ahead of its time. This monothematic writing style had yet to be introduced to the world in such a large manner and began a trend that would eventually be taken to extremes in Ravel's *Bolero*, about fifty years later. It is no wonder that this suite is performed so frequently and with such reverence.

Patricia Senko

UPCOMING EVENTS

ASU Chamber Orchestra

"A Concerto Evening"

Desert Bells International

George Sakakeeny, bassoon soloist

Caio Pagano, piano soloist

David Hickman, trumpet

Tuesday, November 30, 1999

7:30 p.m.

Gammage Auditorium

University Symphony

"A Family Holiday Concert"

ASU Concert Choir

University Choir

2:30 p.m.

Gammage Auditorium

\$6

ASU Chamber Orchestra

"Premieres: New and Newly Discovered"

Michael Hoerber, conductor

James DeMars, guest conductor

Eric Hoover, flute soloist

Tuesday, February 8, 2000

7:30 p.m.

Music Theatre

University Symphony Orchestra

"The Concert of Soloists"

Henry Charles Smith, guest conductor

Joel Brown & Michael Hoerber, conductors

1999 Concerto and Composition

Contest winners

Wednesday, February 23, 2000

7:30 p.m.

Gammage Auditorium

ASU Sinfonietta

Frank Spinosa, conductor

Tuesday, February 29, 2000

7:30 p.m.

Gammage Auditorium

ASU Chamber Orchestra

"A Tribute to Copland"

Mischa Semanitzsky, guest conductor

Robert Spring, clarinet soloist

Sunday, March 5, 2000

2 p.m.

Fleischer Museum in Scottsdale

University Symphony Orchestra

"A Jazz Week Celebration"

Samuel Pilafian, guest conductor

Wednesday, March 8, 2000

7:30 p.m.

Gammage Auditorium

ASU Sinfonietta

Joel Brown, conductor

Thursday, March 30, 2000

7:30 p.m.

Gammage Auditorium

University Symphony Orchestra

"A Mariachi Festival"

featuring Jose Hernandez and Sol de Mexico

Friday, March 31, 2000

7:30 p.m.

Gammage Auditorium

ASU Chamber Orchestra

"Soaring High: An Avian Tribute"

Joel Brown & Michael Hoerber, conductors

Sunday, April 9, 2000

7:30 p.m.

Location TBA

University Symphony Orchestra

"Fantasy"

Featuring the ASU Choral Union

George Umberson, conductor

Michael Hoerber, guest conductor

Caio Pagano, piano soloist

Tuesday, April 18, 2000

7:30 p.m.

Gammage Auditorium

SINFONIETTA PERSONNEL

Violin I

Julie Tollefsen**

Jennifer Koehler

John Fulton

Ron Meidlinger

Rebecca Williams

Maria Roggenhofer

Lee Pike

Rebecca Valentino

Tennille Taylor

Violin II

Brittany Scoville*

Sara Wright

Holly Sokol

Rebekah Taylor

Laura Muterspaugh

Janette Petersen

Hamed Abbaszadegan

Elizabeth Prendergast

Viola

Bryan Wright*

Rebecca Sutterlin

Erin Skehan

Amber O'Brien

Seth Willey

Marie Kawa

Elizabeth Holub

Raquel Ramos

Cello

Heather Johnson*

Toni Jones

Sasha Konstantinov

Ben Schwartz

Jenny Kitchen

Elizabeth Anderson

Bass

Dean Rodemack*

Lee Veazey

Amy Adams

Matt Shelley

Flute

Tina Kuenzel*

Monica Sauer

Linda Watkins

Piccolo

Monica Sauer

Oboe

Jenny Wheeler*

Janae Golding

Kendra Wittreich

English Horn

Kendra Wittreich

Clarinet[□]

Bethany Brestel

Tim Haas

James Quintero

Bass Clarinet

James Quintero

Bassoon

Donald Hassler*

Ryan Maples

Horn[□]

Rebecca Bell*

Sadhana Patel

Alan Benson

Matt Brown

Trumpet[□]

Chad Buhr

Amanda Pepping

Allyn Swanson

Trombone

Kevin Coles*

Chad McCoy

Bass Trombone

Bob Cockrell

Tuba

Curtis Peacock

Harp

Rachel Young

Timpani

Casey Farina

Robert Oeser

Percussion

Casey Farina*

Ian Templin

Robert Oeser

David Bouchard

Jason Covert

Steve Sehman

Orchestra Assistants

Joel Brown

Michael Hoerber

Orchestra Librarian

Ivan Insua

Orchestra Managers

Bradley Lovelace

Zoran Jašmak

Special thanks to

Frank Spinosa

** Concertmaster

* Principal

□ For this concert, this section is using a rotating seating plan

ASU ORCHESTRA PROGRAM

The **Arizona State University Orchestra Program** 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 University Symphony Orchestra presents many concerts on campus each year in the internationally acclaimed Gammage Center for the Performing Arts, which was designed by Frank Lloyd Wright. Soloists with the orchestra include renowned faculty performers as well as such visiting guest artists as violinists Glenn Dicterow, Szymon Goldberg, Dylana Jenson, Ani Kavafian, and Edvard Melkus; cellists Colin Carr, Stephen Kates, and Lazlo Varga; pianists Ursula Oppens and Jeffrey Siegel; guitarist Manuel Lopez-Ramos; soprano Faye Robinson, the Roger Wagner Chorale; guest conductors Lukas Foss and Vincent Persichetti; and the hilarious PDQ Bach and Victor Borge. Annually the orchestra combines with the University Choral Union to present a "Holiday Concert" to sold-out houses - featuring such works as Handel's *Messiah*, the Vaughan Williams *Hodie*, Bernstein's *Chichester Psalms*, and other great choral works. Outstanding student soloists, chosen through a rigorous competition on campus are presented in a "Concert of Soloists" each February. This concert also features the world premiere performance of the work which has won the annual ASU Student Composition Contest. The Orchestra has a commitment to the performance of contemporary music and has recently premiered pieces by Michael Conway Baker, Randall Shinn and Chinary Ung, performed a concert with visiting composer Joan Tower, and produced a CD recording of works by Eugene Anderson called *Perception* which is available on d'Note Classics.

Please visit our website at <http://www.asu.edu/cfa/music/> for further information on the Arizona State University School of Music and its Orchestra Program.



ARIZONA STATE UNIVERSITY

College of Fine Arts

School of Music

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EVENTS HOTLINE
CALL 965-TUNE (965-8863)