



Arizona State University

School of Music

Chamber Orchestra

Timothy Russell, Conductor

Desert Bells International
George Sakakeeny, Bassoon
Caio Pagano, Piano
David Hickman, Trumpet

in

"A Concerto Evening"

Tuesday, November 30, 1999

7:30 p.m.

Gammage Auditorium



PROGRAM

Bassoon Concerto.....Peter Schickele
(b. 1935)

Blues
Intermezzo
Scherzo
Song
Romp

George Sakakeeny, bassoon

Piano Concerto No. 1, Op. 35.....Dmitry Shostakovich
(1906-1975)

Allegro moderato
Lento
Moderato
Allegro brio

Caio Pagano, piano
David Hickman, trumpet

INTERMISSION

Heart Melodies.....William Payn
(Concerto for Handbells and Chamber Orchestra)

Yearning (Adagio and Andante)
Devotion (Theme and Variations)

Desert Bells International

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.

GEORGE SAKAKEENY

Bassoonist **George Sakakeeny** has appeared as a soloist with orchestras throughout the United States, Europe, and the Far East, including engagements with the Cleveland Orchestra, the Harmonia Classica Orchestra in Vienna at the historic Musicverein, and a nationally televised concert in Japan under the baton of Seiji Ozawa. Peter Schickele's *Bassoon Concerto*, which was commissioned for Sakakeeny by the ProMusica Chamber Orchestra of Columbus, is the third new work for bassoon that he has premiered. Viennese composer Alexander Bleckinger's *Fagott Konzert* was written especially for him in 1997, and in 1993, he performed the world premiere of Michael Daugherty's *Dead Elvis* with the Boston Musica Viva. As a soloist, he has recorded Bleckinger's *Fagott Konzert* for the Harmonia Classica label with the Kiev Cammerata.

Sakakeeny is currently Professor of Bassoon and Chair of the winds, brass, and percussion division at the Oberlin Conservatory. He also serves as Principal Bassoonist of the ProMusica Chamber Orchestra of Columbus. Before joining the faculty at Oberlin, he served as Principal Bassoonist of the New Japan Philharmonic of Tokyo, the Handel & Haydn Society of Boston, the Opera Company of Boston, Boston Musica Viva, and the New Hampshire Symphony Orchestra. He has also performed and toured extensively with the Boston Symphony and Boston Pops Orchestras.

As a clinician, Sakakeeny has given numerous recitals and master classes at leading institutions in the U.S. and Europe, including the Eastman School of Music, the State Music Conservatory of the Ukraine, and the Tchaikovsky National Music Academy in Kiev. A veteran chamber music performer, he is the Artistic Director of the Chamber Music at Oberlin series. He has appeared on three continents with various ensembles, including the Oberlin Reed Trio, Boston Musica Viva, and the Boston Wind Octet. He is featured on the International Double Reed Society's 25th anniversary CD in a performance of the Villa-Lobos *Duo for Oboe and Bassoon* with Chicago Symphony Principal Oboist Alex Klein, on the Crystal record label. He is a former student of K. David Van Hoesen.

CAIO PAGANO

Loved both on and off stage by audiences and critics everywhere for his "commanding technique" and "power and bravura", the extraordinary artistry of Brazilian pianist **Caio Pagano** is in great demand in major musical and cultural centers around the world. Twice

voted best Brazilian pianist, Pagano frequently performs with leading orchestras throughout Central and South America, the United States and Europe. His extensive recital and concert tours include appearances in the great halls of Europe and the United States, including Wigmore Hall, Alice Tully Hall, the Kennedy Center, the Concertgebouw and the Musikhalle. His programs run from the traditional classical repertoire to twentieth century music gems to world premieres of noted contemporary Brazilian composers. He consistently receives rave reviews from music critics wherever he performs.

Pagano's proficiency was recognized at the young age of seven when he began his piano studies and when he continued his instruction with Magda Tagliaferro in Paris and Helena Costa in Portugal. He completed his training with Karl Engel in Hanover, Germany and Conrad Hansen at the Hamburg Hochschule.

Among Caio Pagano's many awards are the International Beethoven Award, Portugal; the Honors Diploma in Barcelona; and the Grand Prix of the National Piano Competition in Brazil. Other academic credits include a law degree from the University of São Paulo and a Doctorate in Music from Catholic University of America in Washington, D.C.

As Professor at the University of São Paulo, Brazil, Caio Pagano created the International Biennial of Music which attracted many internationally acclaimed artists who collaborated with him (including Saschko Gawriloff, Cristof Caskel, Raphael Hillyer, Werner Taube, Henry Schuman). He also toured with Pierre Fournier, Janos Starker, Thomas Friedli, Szymon Goldberg and Albor Rosenfeld. Pagano was a featured artist at the first Miami New World Festival.

Now, as Professor of Music at Arizona State University, Caio Pagano attracts some of the brightest students on the horizon today. He is also a noted scholar, published in the United States, Europe and Brazil, delineating his vast knowledge of twentieth century music and the works of composers from Haydn to Schoenberg.

Caio Pagano is a Steinway Artist who regularly appears on radio, including a recent feature on National Public Radio, and television. With more than a dozen recordings heralding his mastery, Pagano's two recent CDs were produced by Summit Records.

DAVID HICKMAN

David Hickman is considered one of the world's pre-eminent trumpet virtuosos and has appeared with over 400 orchestras worldwide. His tours have taken him to Japan, Korea, Germany, France, Switzerland, Sweden, Nova Scotia, Austria, Canada, Mexico and virtually every major American city. "David Hickman, playing as soloist with The American Sinfonietta in the Musikverein, played the Trumpet Concerto by Hummel. Spectacular was his playful change from staccato to a songful, soft legato with almost unending arches of phrasing and virtuosic agility of his delivery." -- *Weiner Zeitung* (Vienna)

Hickman has released over a dozen solo albums encompassing a wide variety of repertoire, from J.S. Bach to Michael Conway Baker, Herbert L. Clarke to Norman Dello Joio. "David Hickman is an astonishing musician. His articulation and phrasing are impeccable. More importantly, the wide affective range he coaxes from his instrument is continuously revelatory." -- *Fanfare*

As a noted clinician and author, Hickman has presented workshops on over 300 major university campuses and regularly teaches at the Banff Centre for the Arts and the Rafael

Mendez Brass Institute. He taught at the University of Illinois for eight years before moving to Tempe, Arizona in 1982, where he is currently a Regents' Professor of Music at Arizona State University. He has published over forty articles and ten music texts including *Music Speed Reading*, a sight reading method used by hundreds of university and conservatory classes as well as numerous public school systems.

David Hickman is founder and president of the acclaimed Summit Brass and is a past president of the International Trumpet Guild. He has performed with the Saint Louis Brass Quintet, Illinois Brass Quintet, Contemporary Chamber Players, and the Baroque Consort. In addition, he has been a featured artist at the National Trumpet Symposium, International Trumpet Guild Conference, Bremen Trumpet Days, Keystone Brass Institute, and many national music conventions. Mr. Hickman is a Yamaha Artist and is represented by the Joanne Rile Artists Management. "The most difficult task facing any trumpeter is not the production of bright, assertive fanfare, but rather the task of coaxing agile, cantabile lines from the most stentorian of instruments. David Hickman...proved himself expert in both capacities." -- *New York Times*

DESERT BELLS INTERNATIONAL

Desert Bells was founded in March of 1991 by Artistic Director, Kay Cook. Its youth ensemble, Bronzeworks™, comprised of 15 young people ages 12 to 21, performs a diverse repertoire ranging from classics to pops to jazz.

Audition for membership focuses on natural rhythm and musical ability. Hallmarks of the program are discipline, teamwork and self-confidence, developed and achieved through rehearsal and rigorous performance and tour schedules.

Bronzeworks™ has performed in Japan, England, Scotland, France, Belgium, Mexico, Germany, Puerto Rico and throughout the United States. Desert Bells participates in a cultural exchange program sponsored by the Arizona-Sonora (Mexico) Commission for the Arts. One of the highlights of 1998 was the Japan tour. Bronzeworks™ was invited to participate and was featured in both the nationally televised 8th International Handbell Symposium in Tokyo and the annual Hiroshima Peace Festival. Bronzeworks™ also performed in Kamakura and at Yokota Air Force Base Chapel.

In 1991, Bronzeworks™ recorded a Christmas album with The Phoenix Symphony's Principal Pops Conductor, Doc Severinsen, of "Tonight Show" fame. Bronzeworks™ latest release includes works performed on the Japan tour. CDs and cassettes are available.

KAY COOK

Kay Cook is internationally recognized as a leader in the development of virtuoso handbell choirs. Desert Bells began in March 1991, with Kay Cook as the founding Artistic Director. She started the group with an idea toward community outreach and a desire to develop a bell choir with high technical and musical abilities. Ms. Cook studied music at Eastern Illinois University. She has served as guest conductor and clinician at handbell seminars and symposia in Europe, the United Kingdom, Canada and the United States. She directs Handbell Exploration, a workshop for ringers, directors, composers, and publishers.

PROGRAM NOTES

Concerto for Bassoon and Orchestra
Peter Schickele

Peter Schickele was born in Ames, Iowa, on July 17, 1935, and was raised there, in Washington, D.C., and in Fargo, North Dakota, where the roots of his new bassoon concerto first sprang forth through the happenstance that he was persuaded to learn to play the instrument (as he recounts below). Before college, as well as during his student years at Swarthmore and his graduate-student years at Juilliard, he absorbed a wide range of music of all kinds, a catholicity of background experience that has borne fruit throughout his creative career. Following a summer spent studying with Roy Harris in Pittsburgh, he worked with Vincent Persichetti and William Bergsma at Juilliard. Eventually he became a teacher himself there, but found that academic life was stifling his creative career, particularly at a time---the early 1960s---when the musical world was locked into tightly compartmentalized pigeonholes and movement from one kind of music to another was regarded with the deepest suspicion. Schickele wrote film scores, made arrangements for dance groups and jazz bands, collaborated with Joan Baez, and created the persona by which he has become best known, the "last and least" of the many children of Johann Sebastian Bach, the gloriously incompetent P.D.Q. Bach. So successful has this comic creation been that many people remain unaware how wide-ranging is Peter Schickele's music in his own right. Schickele's output comprises all the standard ensembles---orchestra, band, chorus, solo voice, piano---but also unique combinations such as a work for "Renaissance ensemble," as well as film and television scores, and, of course, the richly imaginative series of P.D.Q. Bach parodies. And as if all this weren't enough, he has also created, in the last decade, one of the most stimulating radio programs on the subject of music, *Schickele Mix*, ever broadcast.

Whether he is being drolly "musicological" in introducing the latest P.D.Q. discovery or simply autobiographical, no one can better introduce a Peter Schickele work than the composer himself:

"When I was about twelve years old, and living Fargo, North Dakota, I started fooling around on the old clarinet my mother had played in her college band; when it became apparent that I had more than a passing interest in music, I was sent to a teacher. Bertram McGarrity was a fine clarinetist, and after hearing me play, he said, 'Peter, you already have so many bad habits on the clarinet that it would be easier for you to start a new instrument,' and he suggested the bassoon. I realized later that he had an ulterior motive: Fargo-Moorhead had an ambitious community orchestra (its program, around 1950, included works by Shostakovich and Messiaen), but no bassoonists.

"I never regretted the switch, because bassoonists were always in demand. I played for about ten years, from junior high school through Swarthmore College. I quit when I reached Juilliard (as a composition major), because at Juilliard there were real bassoonists who not only knew how to make their own reeds, but who owned their own instruments. Since then my rare forays into public bassoon playing have been restricted to the P.D.Q. Back part of my life.

"My love for the instrument, however, has never abated, and over the years I've written a fair amount of chamber music featuring bassoon, including a set of blues for bassoon quartet.

"I have always hoped that someday I would have the opportunity to write a concerto for bassoon, and I was delighted when the opportunity finally materialized, and that it came from Timothy Russell and the ProMusica Chamber Orchestra of Columbus, with whom I had enjoyed such a pleasurable experience in our previous collaboration, *Thurber's Dogs*. The latter work didn't happen to include any prominent solo bassoon passages, so I hadn't really realized what a fine player George Sakakeeny is until he sent me some recordings of himself in concerto and chamber music performances.

"Even though I'm not a bassoonist of professional caliber, I enjoyed the fact that, while composing the concerto, I noticed my fingers involuntarily fingering everything in the solo part, except for a couple of very high notes that I, personally, can't play, and never could.

"The opening melody of the fourth movement came to me while I was walking in midtown Manhattan, soon after the commission was discussed; the bulk of the work, however, was written in Woodstock, New York, and Jackson Hole, Wyoming. It was finished on November 23, 1998; the inscription reads: 'This work was commissioned for the ProMusica Chamber Orchestra of Columbus, Ohio, to commemorate the ensemble's 20th anniversary season and move to the newly restored Southern Theatre and is dedicated to National City in gratitude for its generous support of the arts. The work was first performed by the ProMusica Chamber Orchestra of Columbus on March 7, 1999 with Timothy Russell, Musical Director, and George Sakakeeny, bassoon soloist.'" -Peter Schickele

Piano Concerto No. 1, Op. 35
Dmitry Shostakovich

The brilliant success of his *First Symphony* at the age of nineteen, was a dramatic turning point for Shostakovich. Immediately hailed as a young genius, Shostakovich set about composing a stream of varied works, including his *Second* and *Third Symphonies* and his opera *The Nose* (after Gogol). The *First Piano Concerto* was written during the spring of 1933, the same year as the *Preludes and Fugues, Op. 34* for solo piano, and shortly after the soon-to-be controversial opera, *Lady MacBeth of the Mtsensk District*. Shostakovich was the soloist with the Leningrad Philharmonic at the premiere of the concerto on 15 October 1933. The work amused Russian audiences with its sly humor and became immediately popular in America after its premiere by the Philadelphia Orchestra with Stokowski conducting and Eugene List as soloist. Some critics have described this work as "a celebration of the Russian circus," while one of Shostakovich's biographers, Victor Serov, wrote, "It wounds as though it might have been written by a schoolboy with his cap set rakishly on the back of his head."

The *Piano Concerto No. 1* is scored for piano, trumpet and strings. The trumpet is given an extensive obligato role throughout the work. In fact, when Shostakovich performed the concerto, he usually had the trumpet player sit next to the solo piano. These two instruments open the concerto (Allegro moderato, 4/4, C minor), with a brief flourish on the piano which is answered by a terse statement of the trumpet. The piano then immediately states the first theme which is quickly taken over by the strings. As is typical in much of Shostakovich's music, new melodic ideas flow in unbroken sequence from the original motive, resulting in almost seamless music. Further evidence of this quality is found in the indication to perform all four movements without pause. The first movement ends almost as it began, with a coda based on the opening theme.

The second movement (Lento, 3/4) is a lyrical waltz. Muted strings begin this movement of crystalline clarity. The entrance of the piano is barely perceptible, however, it steadily builds to a climax and then subsides again. The muted trumpet reiterates the opening melody, followed by the piano and cello which carry this movement to its quiet conclusion.

The third movement (Moderato, 4/4) begins with a brief, cadenza-like passage for the piano, followed by a march-like episode for the strings. Another flourish by the piano leads into the finale (Allegro con brio, 2/4). In this movement, the piano and trumpet vie for the listener's attention. This movement is a constantly changing tapestry of colors, textures, themes and rhythms. Both the trumpet and the piano have cadenzas; however, according to Victor Serov, the piano cadenza was inserted by Shostakovich as an afterthought when a pianist friend complained about its omission. Serov also claims that the theme for the cadenza is a satire on Beethoven's rondo, "Rage Over a Lost Penny." A series of rapidfire C major chord in the piano and orchestra, with the trumpet sounding above them, brings the Concerto to its brilliant conclusion.

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 Dieterow, 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.

UPCOMING EVENTS

University Symphony

"A Family Holiday Concert"

ASU Concert Choir

University Choir

Sunday, December 5, 1999

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

CHAMBER ORCHESTRA PERSONNEL

Violin I

Min-Kyung Park**

Zoran Jašmak

Sarah Fourt

Ben Whitehouse

Ruth Ann Platt

Lisa-Marie Johnston

Andrew Tholl

Ana Ortiz

Joyce Quon

Violin II

Drew Irvin*

Karla Smart

Amy Neuenschwander

Astasia Al-Shamaileh

Beth Yue

Nathan Seaman

Philip Mann

Erica Adams

Viola

Patrick Rosalez*

Jeff Norman

David Rigby

Victor Melgoza

Michelle Petersen

Emily Pullen

Jennifer Walker

Kathryn Yadon

Mary Harrah

Cello

Ellie Wee*

Jessica Andrew

Peter Jenkins

Merrick Jones

Özgür Elgün

Jocelyn Williams

Kerry Campbell

Bass

Ryan Kuck*

Bradley Lovelace

Patrick Hershey

Flute

Sarah Andrew ^

Lisa Dektor ^

Piccolo

Lisa Dektor

Oboe

Michelle Murray

Ryan Zwahlen

English Horn

Ryan Zwahlen

Clarinet

Benjamin Baron*

Anne Watson

Bassoon

Dmitrius Whelan-Gonzales

Timothy Wiggins*

Horn

Alan Benson

Jennifer Kangas*

Trumpet

Scott Miller*

Amanda Pepping

Trombone

Erik Bestmann

Chris Niileksela*

Harp

Gayla Smith

Piano

Levi Hammer

Timpani

Tim Rush

Percussion

Robert Oeser

Tim Rush*

Orchestra Assistants

Joel Brown

Michael Hoerber

Orchestra Librarian

Ivan Insua

Orchestra Managers

Bradley Lovelace

Zoran Jašmak

** Concertmaster

* Principal

^ Co-principal



ARIZONA STATE UNIVERSITY

College of Fine Arts

School of Music

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EVENTS HOTLINE
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