



Arizona State University

School of Music

Chamber Orchestra

Joel Brown, Conductor
Martin Schuring, English horn
Gary Leopold, Trumpet

Tuesday, May 2, 2000

7:30 p.m.

Music Theatre

PROGRAM

Siegfried Idyll.....Richard Wagner
(1813-1883)

Concertino for English horn.....Gaetano Donizetti
(1797-1848)

Martin Schuring, English horn

INTERMISSION

Quiet City.....Aaron Copland
(1900-1990)

Martin Schuring, English horn
Gary Leopold, trumpet

Symphony No. 35 in D Major, K. 385 ("Haffner").....W.A. Mozart
(1756-1791)

Allegro con spirito

Andante

Menuetto. Trio. Menuetto

Presto

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 recently 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.

MARTIN SCHURING

Martin Schuring has held orchestral positions with the Hong Kong Philharmonic, The Florida Orchestra and the Phoenix Symphony Orchestra. Since 1980, Schuring has been a regular participant at the Grand Teton Music Festival, playing English Horn and oboe in the Festival Orchestra as well as making frequent appearances on the Festival's chamber music series.

In other summer activities, he has participated in the Bach Aria Festival,

served as professor of oboe at the 1996 Londrina Music Festival in Brazil, and performed as principal oboe of the Orchestre Philharmonique Rhodanien and professor of oboe at the Academie Europeenne de Musique in Tournon-sur-Rhône, France. Schuring has recorded for Philips, Koch International, and Summit Records, both as soloist and as an orchestral player. Recently, he recorded the world premiere of *Oboe Concerto*, Op. 57 by Eric Funk with the Prague Radio Symphony on the MMC label. He has performed at every Conference of the International Double Reed Society since 1997. Together with bassoon colleague Jeffrey Lyman, Martin Schuring hosted the 1998 Conference of the International Double Reed Society at Arizona State University where he is Assistant Professor of Oboe. Mr. Schuring studied at the Curtis Institute of Music with John de Lancie.

GARY LEOPOLD

Gary Leopold's professional experience has covered a wide range of musical settings, including symphony orchestras, chamber groups, jazz ensembles, and a traveling circus band. Most recently, he has performed with the Arizona Opera Company, Arizona Ballet, Desert Foothills Music Festival Orchestra, Symphony of the West Valley, and ASU's Lyric Opera Theater. Tonight's performance of *Quiet City* marks Mr. Leopold's debut as a soloist.

Mr. Leopold holds a Bachelor's degree in performance from the University of Kansas and a Master's degree in performance from Washington State University. Currently, he is completing work towards the Doctor of Musical Arts degree in performance at ASU under the guidance of Regent's Professor David Hickman.

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.

PROGRAM NOTES

Siegfried Idyll

Richard Wagner

Cosima Wagner was 33 years old on Christmas Day, 1870. She awakened to the sounds of music playing - new, wonderful, unfamiliar music performed by a chamber ensemble. Cosima later wrote in her diary,

As I awoke my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming; music was sounding, and such music! When it dies away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so was all the rest of the household. Richard had

arranged his orchestra on the staircase, and thus was our Triebchen [their Swiss villa] consecrated forever. . . . After lunch the orchestra came into the house downstairs, and now the *Idyll* was heard once again, to the profound emotion of us all.

The music of *Siegfried Idyll* was written to express Wagner's happiness in his marriage to Cosima, in his new retreat on the shore of Lake Lucerne, and in his young son Siegfried. The composer had found peace, however temporarily, after struggling against public scandal.

Cosima had been the source of the scandal, which nearly ruined his career. She was the second of three illegitimate children of composer Franz Liszt and the Countess Marie d'Agoult. When Cosima first became interested in Wagner, she was married to conductor Hans von Bülow, to whom she had borne two daughters. Eventually von Bülow agreed to a divorce, and Wagner (whose first wife had conveniently died) and Cosima were married on 25 August 1870. For their first Christmas as a married couple, Wagner presented Cosima with *Siegfried Idyll*.

The composition uses themes from the third act of the opera *Siegfried* and also the cradle song "Sleep, Baby, Sleep." Wagner intended the work only for his family and friends, but, because of financial difficulties, he was forced in 1878 to publish it, in a version for full orchestra. It is the only symphonic composition of Wagner's maturity. He also published a detailed program:

The first ninety measures of *Siegfried Idyll*, in order to sing of the purity and holiness of the child's soul, use Brunhilde's theme from the opera *Siegfried* ("From Eternity to Eternity Am I"). The mother, near his little bed, sings the boy to sleep with a lullaby. He falls asleep, during the soft, intermittent horn notes. The mother notices that he is asleep, but she continues to sing, though halting several times. A series of trills . . . [indicates that] the boy is now deeply asleep. The mother gazes thoughtfully upon her beloved child and dreams about his future. She seems touched by a shiver as she thinks about the unknown man who will grow from this boy - arpeggios in the strings. She envisions (when the meter changes to 3/4) a handsome man in flowering youth. This is Siegfried's theme of glory, from the opera ("Siegfried, Thou Glorious Protector of the World"), as sounded by an interplay of flutes, clarinets, and oboes. A descending clarinet run expresses the mother's delight; then the strings pick up the theme. . . . It is combined with the holy music: in the mother's soul her remembrance of the boy's childhood and of her cares joins with this vision of maturity. . . . Now the mother

envisions the youth becoming more manly and growing in strength: he is driven to accomplish important deeds. He gains for himself a place among men. But then comes a moment of contemplation. A nameless desire captures the youth's heart as he wanders alone (forest sounds and birdsongs and the theme of love and unity from *Siegfried*). Passion awakens in him, and he feels for the first time soul-wearying pains. His passion grows until finally love makes him happy. The highest sound of joy signals the full happiness of his life in love. Birdsongs foretell success (from *Siegfried*), and gladness is expressed along with feelings about the innocent childhood of the soul ("From the Time of Youth, a Song Ever Sings in Me"). . . . The mother awakens from her reverie and turns again to the slumbering child. She gives thanks for her happiness and prays for heaven to bless her son. Once again the lullaby is heard, along with the theme of holiness. Suddenly the haunting forest horns and birdsongs return. Does the boy dream of his future? No, he sleeps quietly with a happy smile. . . . After a final loving kiss from the mother, the future hero rests in the care of God.

Jonathan D. Kramer

Concertino for English horn Gaetano Donizetti

Opera lovers have no problem relating to Donizetti, although even the most ardent of the breed are probably familiar with only a handful of the Italian composer's 65 works for the lyric theatre, chief among them *Lucia di Lammermoor*, *L'elisir d'amore* and *La fille du régiment*. Concertgoers, however, would have to ponder whether they've ever heard any of his symphonies, choral works, piano pieces, or chamber music, including 19 string quartets. Prolific is an understatement in describing the amazing creative fertility of this composer whose accomplishments in 50 years of life are nothing less than staggering.

Considering the number of operas Donizetti wrote, it's not surprising that his instrumental music is only a short step removed from the opera stage. The *Concertino for English horn* is a case in point. The brief opening sounds like the orchestral preparation for an aria, and indeed the English horn's main theme could easily be the beginning of a soprano's showpiece. What ensues is a set of variations for the solo instrument on that initial theme, variations that range from the pleasantly lyrical to the technically virtuosic. Between some of the variations the orchestra enters with brief interludes, happily allowing the busy soloist to take

a breath and rest the lips. The solos are understandable operatic in nature, which is not to say that this music is not instrumental, for it is. But after all, for an opera composer a larynx is an instrument, and vice versa. You can take the man out of the opera, but you can't take the opera out of the man.

Orrin Howard

Quiet City

Aaron Copland

Quiet City is an intimate work scored modestly for trumpet, English horn and strings. It is based on some incidental music which Copland wrote in 1939 for a play by Irving Shaw, "a realistic fantasy concerning the night thousands of many different kinds of people in a great city". The play provided two significant musical images: a jazz trumpet solo played by a young Jewish boy, and a limping string figure representing (in the composer's words) "the slogging gait of a dispossessed man". The concert piece which Copland arranged from this music in 1940 is in effect a short continuous suite, ending as it begins with the stillness of the night and the loneliness of the trumpeter.

Anthony Burton

Symphony No. 35 in D Major, K. 385 ("Haffner")

Wolfgang Amadeus Mozart

Mozart lived in Vienna for the last ten years of his life. By the time he had moved there from his native Salzburg, he had already composed over forty symphonies - all his works in that genre save the final half dozen. He composed *no* symphonies specifically for Vienna, except possibly the last three (no one knows for what occasion or reason he wrote them). The other symphonies from his Vienna period are K. 385 (written for Salzburg), K. 425 (for Linz), and K. 504 (for Prague). Mozart's main instrumental output during the Vienna decade comprised piano concertos.

Not only was Symphony No. 35 not composed for Vienna, it was not even conceived as a symphony. In July 1782, while Mozart was involved in a time-consuming operatic project and in preparing for his wedding to Constanze Weber, he received a letter from his father. Leopold asked him to write a new serenade. Mozart's childhood friend Sigmund Haffner was to be elevated to the nobility. A new composition performed at the celebration in his honor would be

appropriate. Mozart had once before written a serenade for the Haffner family, the wedding serenade now known as the *Haffner*, K. 250.

Mozart was much too busy to write the new piece, but he nonetheless felt that he should undertake the project. On 27 July Mozart sent Leopold the opening allegro. "It has been quite impossible to do more for you, because I have had to write yet another serenade for wind instruments alone (otherwise I could have used the piece for *your* project as well). On Wednesday the 31st I shall send the two minuets, the andante, and the finale. If I can manage to do so, I shall also send a march. If not, then just use the one from my earlier Haffner music, which is quite unknown."

Not surprisingly, Mozart fell behind schedule. By 31 July he sent Leopold only a letter, but not music. "One cannot do the impossible! I won't scribble inferior stuff. So I cannot send you the whole symphony until the next mail day."

On 4 August the composer and Constanze were married. Somehow, at about the same time he sent off most of the serenade, except for the march, which followed on 7 August. The final piece consisted of an introductory march, an allegro, two minuets, an andante, and a finale. The date of the Haffner celebration is not known, and thus it is impossible to determine whether the serenade was ready in time for the festivities. It does seem unlikely that Mozart met his deadline.

Eventually he wanted the serenade returned for performance at one of his concerts. In order to transform the serenade into a true symphony, Mozart dropped the march and one of the minuets, and he added pairs of flute and clarinets to the outer movements. The origin of the *Haffner* Symphony as a serenade certainly does not preclude compositional subtlety. Consider the opening of the first movement, which the composer wanted performed "with great fire." The theme is an elaboration of the simplest of ideas: a stepwise descent of the scale from the tonic. The descent seems to get stuck on the fourth degree for several measures, after which its continuation is disguised. Mozart found this idea rich enough to base the entire movement on it. He inverts the theme and plays it in imitation.

Perhaps the most interesting moment in the direct and graceful andante movement occurs when the first violins continually repeat the same note for several measures, while the second violins play the melody. The minuet, according to musicologist Alfred Einstein, is characterized by "strength, festivity, and masculinity in the main section, and the most delicate grace in the trio." The relationship of the symphony to Mozart's entertainment music is most obvious in the effervescent finale, which the composer wanted played "as fast as possible."

Jonathan D. Kramer

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Call the Orchestra Office to
receive program information.

(480) 965-3476

CHAMBER ORCHESTRA PERSONNEL

Violin I

Ruth Ann Platt**
Min Kyung Park
Yoon-Jung Kim
Amy Neuenschwander
Astasia Al-Shamaileh
Lawrence Huang
Jessica Solano

Violin II

Drew Irvin*
Rachel Sompong
Shee Ling
Eugenie Wu
Maria Roggenhofer
Stephanie Groot

Viola

Jeffrey Norman*
Jennifer Walker
Katherine O'Brien
Emily Pullen
Michelle Peterson
Karen Hayes
David Rigby

Cello

Andrew Hamby*
Ozgür Elgün
Kerry Campbell
Merrick Jones
Bonnie Andrus
Richard Li

Bass

Ryan Kuck*
Kevin Kirkpatrick

Flute□

Sarah Andrew
Lisa Dektor

Oboe□

Michele Murray
Ryan Zwahlen

English Horn

Michele Murray
Ryan Zwahlen

Clarinet□

Benjamin Baron*
Anne Watson

Bassoon

Timothy Wiggins*
Dmitrius Whelan-Gonzales

Horn□

Alan Benson
Jennifer Kangas*

Trumpet□

Amanda Pepping
James Schmidt

Timpani

Jordan Gallaher

Orchestra Assistants

Joel Brown
Michael Hoerber

Orchestra Librarian

Ivan Insua

Orchestra Managers

Andrey Astaiza
Christopher Niileksela

** Concertmaster

* Principal

□ This section is
using a rotating
seating plan for
this concert



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School of Music

Main Campus, P.O. Box 870405, Tempe, AZ 85287-0405

480-965-3371 • www.asu.edu/cfa/music

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