

 Herberger College
of Fine Arts

School of Music

“MINIATURE SYMPHONIES”

Chamber Winds
Gary W. Hill, Conductor

KATZIN CONCERT HALL
Tuesday, December 2, 2003 • 7:30 p.m.

 ARIZONA STATE
UNIVERSITY

PERSONNEL

Flute
Katayoon Hodjati
Tina Wibe

Oboe
Mary Cicconetti
Heather Guadagnino

Clarinet
Leslie Moreau
Jana Starling

Soprano Saxophone
Ryan Bledsoe

Bassoon
Christy Schillinger
Julie Schlafer

Horn
Gustavo Camacho
Amanda Dix
Lauralyn Padglick

Percussion
Chris Reidy
Andrea Venet

Cello
Derek Stein

Bass
Blake Thomson

PROGRAM

Dixtour for Wind Instruments (1922) Darius Milhaud
Little Symphony No. 5 (1892-1974)
 I. Rude (Rough)
 II. Lent (Slow)
 III. Violent

Chamber Symphony No. 2 (2002) Daniel McCarthy
for Bassoon and Winds (b. 1955)
 I. Stomp and Buc Dance
 II. Interlude
 III. Mechanique
 IV. Interlude: Creep
 V. Static
 VI. Fire, Dance and Wahbekanetta

Jeffrey Lyman, bassoon

There will be a 10-minute intermission

Serenade in D minor (1878) Antonin Dvorak
 I. Moderato, quasi marcia (1841-1904)
 II. Minuetto
 III. Andante con moto
 IV. Finale

In respect for the performers and those audience members around you, please turn all beepers, cell phones, watches to their silent mode. Thank you.

Gary W. Hill is Professor of Music and Director of Bands at Arizona State University where he conducts the *Wind Symphony* and the *Chamber Winds*, teaches conducting, and is director of the Digital Conducting Laboratory. Hill also serves as conductor for *iChamber*, Phoenix's professional new music ensemble.

Prior to Hill's appointment at ASU, he held similar posts at the University of Missouri-Kansas City Conservatory of Music, at East Texas State University, and was Associate Director of Bands at the University of Colorado, Boulder. A native of Michigan, he earned degrees in music education and wind instruments from the University of Michigan and then served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, and Europe. As a guest conductor and clinician, Hill has performed with myriad high school honor bands, numerous college and university wind bands and orchestras, and has given hundreds of workshops on conducting and rehearsal technique for instrumental teachers of all levels. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the genuine articulation of musicianship through bodily actions. As the director of Arizona State University's Digital Conducting Laboratory, Hill is involved with the investigation of digital technologies applicable to the teaching of conducting.

Gary W. Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild, the American Bandmasters Association, The World Association of Symphonic Bands and Ensembles, and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991) as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and is currently National President.

Dr. Jeffrey Lyman, Associate Professor of Bassoon at Arizona State University, is known throughout the double reed world for his unique programming and dynamic recitals. As a soloist and orchestral player he has appeared often on the international festival circuit, most notably at the Moscow Autumn Festival, the Tchaikovsky Conservatory (Moscow), Le Festival d'Ainay-le-Vieil (Berry, France), the Festival dei Due Mondi (Spoleto, Italy), the Academie Européenne d'Été de Musique (Tournon-sur-Rhone, France), the Colorado Music Festival, Vermont Mozart Festival and the Saint Bart's Music Festival (French West Indies). He has held positions with orchestras across the US, including the Savannah Symphony, the ProMusica Chamber Orchestra of Columbus, the Grand Rapids Symphony, the Opera Company of Philadelphia and the Michigan Opera Theater. With colleagues Martin Schuring, oboe, and Robert Spring, clarinet, he formed the Ocotillo Winds, and has toured with them throughout the United States.

Lyman is well known as an advocate of new music, and has many publications and commissions to his credit. These range from a chamber concerto by the Russian Yuri Kasparov, to settings of cowboy tunes by John Steinmetz and John Allemeier. Other notable commissions include *Kuta Muela* by David Gompper, a work for bassoon, chamber ensemble and video based upon traditional Yaqui music, and the *Samba for Helen* by jazz vibraphonist Ben Thomas, composed to celebrate the great American wine maker Helen Turley. Dr. Lyman was co-host of the 1998 conference of the International Double Reed Society, was associate editor for the IDRS publications and is a frequent recitalist at the society's conferences around the world. He appears on Summit, Le Chant du Monde, New World, Brasswell and Koch International recordings.

THE KATHERINE K. HERBERGER
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