

ASU Chamber Orchestra
presents

Mendelssohn, Mozart and Clyne

Michelle Di Russo
Conductor

Yun Song Tay
Conductor

School of Music
Herberger Institute for Design & the Arts
Arizona State University
2018-2019 Season

October 2, 2018
7:30 pm

ASU, Katzin Hall

ASU Chamber Orchestra

Hebrides Overture, op. 26 (1832)Felix Mendelssohn
(1809-1847)

Within Her Arms (2009)Anna Clyne
(b.1980)

Symphony No. 29 in A major,
K. 201/186a (1744) Wolfgang Amadeus Mozart
(1756-1791)

ASU Chamber Orchestra

Violin I

Jingting Liu, concertmaster
Christiano Rodrigues
Eva Dove
Dylan Feldpausch
Grace Wills
Kah Yen Lee

Violin II

Ramon Soberano, principal
Alisson Unglaub
Izayah Dutcher
Shinhye Dong
Julian Nguyen

Viola

Gloria Yoon, principal
Mila Gallardo
Kim Hankins
Chloe Calvino

Cello

Jacob Barker, principal
Xue Chen
Xuehui Yu
Cameryn Baum

Bass

Triston Kosloske, principal
Nathaniel De La Cruz
Scott Martinez

Flute/Piccolo

Eyona Matthews, principal
Erin Delaney

Oboe

Issac Miller, principal
Charlotte Ethington

Clarinet

Paco de Alba, principal
Katrina Clements

Bassoon

Leon Jin, principal
Nicholas Pitcher

Horn

Jeremy Ulm, principal
Maria Long
Adam Heyen, Assistant

Trumpet

Daniel Bardán, principal
Julian Iralu

Timpani

Jingya Zhou

Program Notes

Mendelssohn - Hebrides Overture

In the Nineteenth Century it was common for wealthy young men to undertake a "Grand Tour" of Europe to gain perspective and culture. Mendelssohn's tour lasted four years, taking him through every major country and city of the time. His first stop was London, his second Scotland, where he visited the Hebrides and the renowned Fingal's Cave. Tremendously impressed by the beauty and immensity of the place, he quickly jotted down what would become the opening notes of the overture, including them in a letter home written that same evening.

More than a year would pass before the composer finally completed the overture, tentatively titled "Die einsame Insel," or "The Lonely Island," and yet another before it could be performed. (It is fortunate for history that he had included the introduction in his letter, or we might have mistaken this for one of those situations where a composer writes "pure" music and a publisher later applies a catchy title, as happened with Beethoven's "Moonlight" Sonata, among many other works; indeed, the final title is far more apt than the interim one.)

The most striking aspect of this overture is its successful tone-painting. We can hear the breaking of the waves, almost see the basalt columns and strange colors, and above all experience the overwhelming vastness of the cavern. Many composers, before and since, have used music to depict the physical world, but in *Fingal's Cave*, Mendelssohn set an example that has never been equaled.

Notes by Geoff Kuenning, 1996

Clyne - Within her arms

Within Her Arms is music for my mother, with all my love.

*Earth will keep you tight within her arms dear one -
So that tomorrow you will be transformed into flowers -
This flower smiling quietly in this morning field -
This morning you will weep no more dear one -
For we have gone through too deep a night.
This morning, yes, this morning, I kneel down on the green grass -
And I notice your presence.
Flowers, that speak to me in silence.
The message of love and understanding has indeed come.*

-Thich Nhat Hanh

Notes by Anna Clyne

Mozart - Symphony No. 29 in A major, K 186A

Approximately one third of Mozart's total symphonic output was generated in just two years between 1772–1774. After that, between the summer of 1774 and the spring of 1778, Mozart turned away from symphonic writing because other forms of instrumental compositions received his interest. One of the most interesting and polished symphonies emanating from fertile two-year period was Symphony No. 29, K. 201.

On every count, Symphony No. 29 is a fine specimen of gallant writing: well bred, charming, polite and faithful to the Viennese classical model. Its light-hearted charm and elegance intends a work which is truly meant to entertain and delight. For this purpose, Mozart chose to score the work modestly. Aside from the basic string component, only a pair of oboes and pair of horns are required. The economy of means in no way limits or impedes its symphonic character

The first movement, *allegro moderato*, begins softly introducing the first main theme immediately. The tune is catchy, marked by an octave drop and pulsing repeated notes. That opening idea rises sequentially by step, as if making certain that we do not miss the point. Horns and oboes later join with an expanded repetition. A lyrical second theme is sung by the violins. The very small development (approximately thirty measures) follows before a standard, literal recapitulation with a coda finishes the movement.

An elegant *Andante* concerns itself with a delicate theme spun by muted violins. Edward Downs commented, "It is full of eighteenth century clichés and turns that were used a hundred times before and after by other composers, but here they are so spontaneous and lovely that each phrase bears repeating and repeating. And still the movement seems too short." The form is tri-partite with the opening theme returning in the last part with increased violin embroidery.

The third movement is a minuet. However, Mozart now moves to a slightly more aggressive style than polite convention would have expected. Neal Zaslaw has astutely characterized the music as more symphonic than dancelike.

The fourth movement recalls the first theme of the first movement with its distinctive octave-drop profile. Another theme is typically galant, filled with decorative trills and grace notes. Mozart creates an informal fun-loving atmosphere (complete with hunting calls), spending more time on the development than in the first movement, thereby adding more weight to this final section. Overall, the music remains elegant and cheerful until the close.

Notes by Marianne Williams Tobias, Indianapolis Symphony Orchestra, 2016.

About the Artists

MICHELLE DI RUSSO is a doctoral candidate in Orchestral Conducting at Arizona State University where she serves as Assistant Conductor for the ASU Symphony Orchestra, Philharmonia and Lyric Opera Theatre. She holds a Master of Music in Orchestral Conducting from the University of Kentucky where she conducted performances of Ragtime and South Pacific. She also holds a degree in Orchestral Conducting and Music Production of Audiovisual Media from the Pontifical Catholic University of Argentina.

This past summer she participated at the Cabrillo Festival of Contemporary music and worked with Cristian Măcelaru and collaborated with the non-profit organization Música para el alma in Argentina. Other commitments include serving as assistant conductor for Prague Summer Nights for productions of Le Nozze di Figaro and Die Zauberflöte in the Czech Republic in 2018 and 2015. In addition to this, in 2016 she previously participated at the Cabrillo Festival of Contemporary Music with Marin Alsop and participated in several workshops with Paul Nadler and Donald Schleicher. She currently is a student of Jeffery Meyer.

YUN SONG TAY graduated his Bachelor's degree in Wind Conducting at the Conservatorium van Amsterdam in 2016 and a Master's degree in Orchestral Conducting at the Cleveland Institute of Music in 2018. His conducting mentors include, Carl Topilow, Danny Oosterman and Sam ten Velden. He has also participated in masterclass with Leonid Korchmar, Lutz Kohler, Colin Metters, Jahja Ling, Brett Mitchell and JoAnn Falletta. He is currently pursuing his Doctoral in Musical Arts at Arizona State University and is assistant conductor to Dr Jeffery Meyer.

Orchestras he had conducted include, Orchestra de Camera, Florentina, Berlin Sinfonietta, European Youth Wind Orchestra, Dutch Royal Guards Band, Parnu Linnaorkeste and Cleveland Heights Chamber Orchestra. He is also a semifinalist of Wind Band Conducting Competition in Jarvenpaa, 2014, and participated in the Fitelburg Conducting Competition 2017.

Yun Song plays the flute and was principal flautist with the Singapore National Youth Orchestra from 2007 to 2009. He is the 3rd Prize Overall (Youth Category) at the Singapore Flute Festival Competition in 2009.

ASU Instrumental and Voice Faculty

WOODWINDS

Elizabeth Buck	Flute
Martin Schuring	Oboe
Robert Spring	Clarinet
Joshua Gardner	Clarinet
Albie Micklich	Bassoon
Christopher Creviston	Saxophone

BRASS

John Ericson	Horn
David Hickman	Trumpet
Bradley Edwards	Trombone
Deanna Swoboda	Tuba

STRINGS

Danwen Jiang	Violin
Katherine McLin	Violin
Jonathan Swartz	Violin
Nancy Buck	Viola
Thomas Landschoot	Cello
Catalin Rotaru	Bass
Charles Lynch	Harp

PERCUSSION

Simone Mancuso
Dom Moio
J.B. Smith
Shaun Tilburg

VOICE

David Britton
Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan Myers
Stephanie Weiss
Andrea Pitman-Will

Frankenstein!!

Part of the ASU Frankenstein Bicentennial Project

Saturday, Oct. 20, 2018, 7:30 p.m.

ASU Gammage

Sunday, Oct. 21, 2018, 3 p.m.

Mesa Arts Center

ASU Chamber Orchestra

Bernstein MASS


Saturday, Nov. 17, 2018, 7:30 p.m.

Sunday, Nov. 18, 2018, 2 p.m.

ASU Gammage

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