



Arizona State University

**School of Music**

# Sinfonietta

Timothy Russell

Joel Brown

Michael Hoerber

*Conductors*

"Myths and Legends: Musical Stories"

Wednesday, October 13, 1999

7:30 p.m.

Gammage Auditorium



## PROGRAM

Morning, Noon, and Night in Vienna.....Franz von Suppé  
(1819-1895)

Michael Hoerber, conductor

L'Arlésienne Suite No. 2.....Georges Bizet  
(1838-1875)

- I. Pastorale
- II. Intermezzo
- III. Menuetto
- IV. Farandole

Timothy Russell, conductor

## INTERMISSION

Night on Bald Mountain.....Modest Mussorgsky  
(1839-1881)

Joel Brown, conductor

Mazeppa.....Franz Liszt  
(1811-1886)

Michael Hoerber, conductor

## 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 an Orff-Schulwerk Music Specialist at Percy Priest Elementary School, working with children of many music business professionals, songwriters, producers and studio performers.

Mr. Brown has studied conducting with Karen Deal, Harold Farberman, Robert Hause, Jorge Mester, Gunther Schuller, and Tsung Yeh, and has also studied many summers in the Czech Republic. Joel has conducted the Bohuslav Martinů Filharmonie in Europe, the Knoxville Symphony, the Nashville Symphony and recently the Phoenix Symphony's "Sinfonietta". He has also conducted the youth orchestras of Knoxville, Los Angeles and New York.

Joel is the conductor of the Phoenix College Community Orchestra and is also a cover conductor this season for Hermann Michael and the Phoenix Symphony. He is a graduate teaching assistant for the ASU Orchestra Program and is also assisting Dr. William Reber, Director of the ASU Lyric Opera Theatre. Joel is pursuing his D.M.A. in Instrumental Music 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 and has just completed five years of study with Dr. Robert Spring, Professor of Clarinet at Arizona State University.

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 an emphasis in orchestral conducting.

## PROGRAM NOTES

Tonight's program includes "musical stories" from four of the most active and influential composers of the nineteenth-century. Although Franz von Suppé can be credited with almost 200 compositions for the theatre, he is best known today for his operetta overtures. His music is appreciated for his ability to vary phrase lengths and melodic and rhythmic figures in a light and fluent manner. *Morning, Noon, and Night in Vienna* premiered in Vienna on February 26, 1844. The opening melody for pizzicato strings, solo cello and solo clarinet is one of von Suppé's most beautiful and memorable themes.

In 1872, Georges Bizet was commissioned to compose twenty-seven pieces of incidental music for the spoken drama, *A Woman of Arles*, by Alphonse Daudet. Daudet's drama, set during the Christmas holiday in Provence, was the story of the downfall of peasant boy's hopeless love for an unnamed woman of Arles. The play was an immense failure. A month after its premiere, Bizet successfully re-scored a number of the twenty-seven selections in two orchestral suites, the *L'Arlésienne Suites*. These included a Prelude based on the Provençal carol, March of the Three Kings, a Minuetto, a Trio, and a Carillon depicting church bells on Christmas Eve. After Bizet's death in 1875, Ernest Gueiraud, a close associate of Bizet, added three more selections to the suite: a Pastoral, an Intermezzo, and the concluding Farandole dance. Bizet's music represents the simple life of the Provençal folk. Both the March of Three Kings and the Farandole were inspired by Provençal folklore, and the use of the saxophone depicts the rich emotionalism of southern folksong.

Modest Mussorgsky continually revised *Night on Bald Mountain* from 1860 to his death in 1881. It was first intended for incidental music to Mengden's play, *The Witches*, which was never completed. In 1867, Mussorgsky completed a tone poem, or "musical picture," on *Night on Bald Mountain*. It included an assembly of chattering witches, a cortège of Satan, an unholy glorification of Satan, the witches' sabbat, and the break of dawn, whereupon the spirits dispersed. Mussorgsky revised his tone poem in 1871 for the opera-ballet *Mlada*. He also included recycled themes from his *Night on Bald Mountain* in his unfinished opera, *Fair at Sorotchintsky*. After Mussorgsky's death, Nikolay Rimsky-Korsakov re-orchestrated *Night on Bald Mountain* in the version we know today.

The story of Mazeppa, a seventeenth-century Cossack knight of the Polish court, was a popular subject for nineteenth-century poets and playwrights. Franz Liszt's musical depiction of Mazeppa was inspired by a poem by Victor Hugo. The story unfolds as Mazeppa is bound to his horse and whipped into the desert by his enemies after the discovery of his

affair with a Polish Countess. After an exhausting and terrible gallop, the horse collapses and dies and Mazeppa is left in the desert to face his inevitable fate alone. He is saved by his own people, the wandering Cossacks, becomes their leader, and defeats all his foes. Liszt first published the music from *Mazeppa* as a Transcendental Study for piano in 1837. In 1840, the Transcendental Study was revised into a large-scale piano composition dedicated to Hugo and published under the title *Mazeppa*. Liszt finished his orchestral version of the Mazeppa story in 1850. The tone poem is based on the "Mazeppa theme" which can be heard at the outset in the trombones and bass strings. The violent horse's gallop comes to a dramatic end as the timpani depict the fall of the steed. The tone poems ends in a rousing march as Mazeppa defeats his enemies and becomes the hero of his people.

Program notes by Heidi A. Droegemueller

## 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.

## SINFONIETTA PERSONNEL

### Violin I

Julie Tollefsen\*\*  
Jennifer Koehler  
John Fulton  
Ron Meidlinger  
Rebecca Williams  
Maria Roggenhofer  
Lee Pike  
Rebecca Valentino  
Holly Sokol  
Tennille Taylor

### Violin II

Brittany Scoville\*  
Sara Wright  
Rebekah Taylor  
Janette Petersen  
Laura Muterspaugh  
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

Amy Adams\*  
Lee Veazey  
Dean Rodemack  
Matt Shelley

### Flute

Tina Kuenzel\*  
Monica Sauer  
Linda Watkins

### Piccolo

Monica Sauer  
Linda Watkins

### Oboe

Jenny Wheeler\*  
Janae Golding  
Kendra Wittreich

### English Horn

Lara Saville

### Clarinet □

Bethany Brestel  
Tim Haas  
James Quintero

### Bass Clarinet

Bethany Brestel

### Saxophone

David Jenkins

### Bassoon

Donald Hassler\*  
Ryan Maples

### Horn

Rebecca Bell\*  
Sadhana Patel  
Melanie Woodward  
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

### Percussion

Casey Farina\*  
Ian Templin  
Robert Oeser  
David Bouchard

### Orchestra Assistants

Joel Brown  
Michael Hoerber

### Orchestra Librarian

Ivan Insua

### Orchestra Managers

Bradley Lovelace  
Zoran Jašmak

\*\* Concertmaster

\* Principal

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

## UPCOMING EVENTS

### **ASU Chamber Orchestra**

J. Robert Wills, narrator  
Timothy Russell, conductor  
Wednesday, October 20, 1999  
7:30 p.m.  
Music Theatre

### **University Symphony**

*"In the Presence of Greatness"*  
Lattie Coor, narrator  
Faye Robinson, soprano  
Chuck Marohnic, jazz piano  
George Walker, visiting composer  
Wednesday, October 27, 1999  
7:30 p.m.  
Gammage Auditorium

### **ASU Sinfonietta**

Wednesday, November 17, 1999  
7:30 p.m.  
Gammage Auditorium

### **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



ARIZONA STATE UNIVERSITY

**College of Fine Arts**

School of Music

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