

## University Symphony Orchestra

**Timothy Russell,**

**Kayoko Dan and Nicholas Ross, conductors**

**Thomas Landschoot, violoncello**

**Wednesday, March 12, 2003, 7:30 p.m.**

**Gammage Auditorium**

### ny No. 5 in E minor, opus 64

sky's gift as a composer lay not in his ability to create monumental forms, to evolve profound movements, or to construct powerful contrapuntal designs. He was a supreme melodist. The drama of Symphony stems from this unending spring of powerful melodies, keenly designed to sing brightly in the full orchestra.

four movements follow traditional symphonic design. The first and last movements are in sonata form with slow introductions; the second movement is a lyrical slow piece, and the third movement is a waltz instead of the traditional minuet or scherzo.

The first movement begins in a somber tone with the clarinets, accompanied by low strings. A faster section begins the exposition with a Slavic-sounding melody played this time by the clarinets with the strings. Two more themes round out the exposition, which is followed by a development in which each theme is played in turn. The recapitulation closely follows the outline of the exposition and the coda features the dark sound of the bassoons, timpani, cellos, and basses played *pianississimo* in their lowest register.

The second movement, with its immortal melody played first by the solo horn and later the cellos, provides the evidence that Tchaikovsky had a program in mind when he began the symphony. There are hints of a program in the notebooks, but it appears to have been abandoned fairly early. Still, the movement contains instructions like "*con noblezza*" (with nobility) and "*con desiderio*" (with desire). The mood is lush and warm, until the anguished intrusion of the motto theme – of fate – just before the end. The melody returns. The mood is recaptured, only to be shattered again at the end of the movement by the brass intoning the fate theme.

In the third movement, the waltz, we hear the composer of the great ballets. This waltz is in the tradition of those from *Sleeping Beauty* and *Swan Lake*; its lyric beauty recalls the elegance of the dances at which they were played in those stories. Yet just before the end, there is a glimpse of the stormy fate theme in the clarinets and bassoons, and an element of discord is introduced into the otherwise festive atmosphere.

The last movement begins with a slow introduction based on the motto theme. Its character is serene and sounds like a hymn rather than a portent of doom. It is played first by the full orchestra, then by the brass and winds. An agitated exposition follows, with an anguished first theme and a lyrical second theme. The development combines the two themes, as though to reconcile the two contrasting movements' musical personality. The recapitulation is faithful to the outline of the exposition, but is interrupted by the now-triumphant statement of the motto theme in the brass. The stirring coda concludes with a statement of victory with the fate theme in the strings, then in the brass, just as in the beginning. At the end, the full orchestra states the theme in a whirling, crashing climax.

### of a Fantastic Dream

"*of a Fantastic Dream*" was written in response to Mark Gibson's request for a piece for the concert of Cincinnati College-Conservatory of Music Philharmonia Orchestra concert October 15, 2002, which also included Hector Berlioz's *Symphonie Fantastique*. Berlioz was an experimental composer whose music challenged listeners to hear in new ways, with a larger orchestra, precision in timbral color, and impetuous musical development. The "tape" and orchestral genres, while vastly different in performance mode, have parallels in the range of colors and of spatial aspects, allowing integration of sound worlds.

The piece originated with the idea of an imaginary amorphous ground world from which Berlioz's sound worlds could have emerged. The low, noisy sounds in the beginning, and granular blurring of bells into melodic lines, and the layered bell textures of the end are meant to create sound worlds of diversity and complexity which generate sculptured gestures and evolving textures. I processed sampled source sounds with a new version of my granular synthesis software, *StochGran*. The Verdin Company gave me samples of their bells for the source material for the computer part. Two Verdin bells appear both in my score and in *Symphonie Fantastique*.

— Note by the composer



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."

In January of 2000, *Inner Voices*, with Native American cedar flutist R. Carlos Nakai, received a Grammy nomination as "Best New Age Album." Other popular recordings by Russell include his own children's story, *The Gift of the Eagle*, Poulenc's *The Story of Babar* and *The Nutcracker* by Tchaikovsky. In addition to

these favorites, some of Russell's other recordings include *Remembering Marian Anderson*, *Hope's Journey*, *A Brassy Night at the Opera* with the ASU Chamber Orchestra, *Perception* and *Lilacs: The Music of George Walker* with 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 has been a frequent guest conductor with The Phoenix Symphony. Other recent guest conducting appearances have included the American Classical Orchestra, 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 and World Youth Symphony, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas. He has conducted All-State orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio and Oklahoma.

For nine seasons, prior to coming to ASU, Russell served as Music Director and Conductor of The Naples Philharmonic in Florida. Under his leadership, the orchestra 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.

The 2002-2003 season is his twenty-fourth as Music Director of the ProMusica Chamber Orchestra of Columbus, Ohio. Russell's achievements with ProMusica have been remarkable and diverse. On eight occasions the American Society of Composers, Authors and Publishers (ASCAP) has honored Russell and ProMusica for outstanding service to contemporary music. 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 eighty 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. Dr. Russell has held academic appointments at The Ohio State University and at 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, tennis in particular, travel and cooking.



**Nicholas Ross** is currently pursuing a Doctor of Musical Arts degree at Arizona State University, studying conducting with Dr. Timothy Russell, Director of Orchestras. Mr. Ross has held the position of Conducting Assistant with The Phoenix Symphony, conducting educational concerts in schools throughout the valley. In addition to the educational series, he has assisted Music Director Hermann Michael and other guest conductors. Mr. Ross received a Bachelor of Music degree in Violin Performance from Ithaca College. He earned a Master of Music degree in Violin Performance and a New York State Teaching Certificate as a String Fellow at Syracuse University.

Prior to relocating to Arizona, Mr. Ross held the positions of Music Director of the Onondaga Civic Symphony Orchestra and Assistant Conductor of the Syracuse Symphony Youth Orchestra. In addition, he was an Affiliate Artist at Syracuse University in the School of Music, where he was a private violin instructor and taught string pedagogy for five years. As a guest conductor, Mr. Ross has appeared with the Syracuse University Symphony Orchestra and the Finger Lakes Symphony Orchestra, and at area all-state and all-



**UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL****Violin I**

Anna Planeta\*\*+  
 Lisa Liebhaber+  
 Matthew Fritz+  
 Benjamin Lin+  
 Leah Schreffler+  
 Brynne Dunn+  
 Kaitlin Hille +  
 Kaitlin Faulstick+  
 Nathan Rice  
 Nathan Burley  
 Rebecca Williams  
 Amy Miller  
 Kaitasha Makhijani  
 Kaitara Kuzmich

**Violin II**

Bryn Moser\*+  
 Kaitly Greer+  
 Logan Kemp+  
 Kaitlynn Ford+  
 Kaitlynn Cole+  
 Rebecca Valentino+  
 Kaitlynn Olar  
 Kaitlynn Bellflower  
 Kaitlynn Davidson  
 Kaitlynn Lee  
 Kaitlynn Roggenhofer  
 Kaitlynn Bertrand  
 Kaitlynn Miners

**Viola**

Kaitlynn Hovhannisyann\*+  
 Kaitlynn Heidlinger+  
 Kaitlynn Berkseth+  
 Kaitlynn Morello+  
 Kaitlynn Vela  
 Kaitlynn Johnson

**Cello**

Kaitlynn Chanael Jasinski\*+  
 Kaitlynn Campbell+  
 Kaitlynn Jamin Vickers+  
 Kaitlynn Richardson+  
 Kaitlynn Morgan  
 Kaitlynn Madsen  
 Kaitlynn Morales  
 Kaitlynn Steinkamp  
 Kaitlynn Enders  
 Kaitlynn Allen

**Bass**

Waldir Bertipaglia\*+  
 Lee Veazey+  
 Krunoslav Kupresanin  
 Josh Weinstein  
 Marisin Alzamora R.  
 Daniel Stotz  
 Blake Thomson  
 Akiko Kikuchi  
 Michael Brown

**Flute**

Amy Tatum\*  
 Monique Brouwer^  
 Christina Klapper  
 Elany Mejia Lynch

**Piccolo**

Elany Mejia Lynch

**Oboe**

Annie Henneke\*  
 Melanie Carter^  
 Laura Medisky

**English horn**

Melanie Carter

**Clarinet**

Eileen McGonigal\*  
 Eric Hansen^  
 Lesley Hughes  
 Kristen Garnaat

**Bassoon**

Benjamin Yingst\*  
 Steven M. Parker  
 David Wells

**Horns**

Genevieve Klassen\*  
 Julie Martello  
 Nathan Stark^  
 Shona Brownlee  
 Rick Strong

**Trumpet#**

Erik Hasselquist  
 Andrew Kissling  
 David Melancon

**Trombone**

Brandt Payne\*  
 Hilario Triana

**Bass Trombone**

Mario Villalobos

**Tuba**

Curtis Peacock

**Harp**

Kathryn Black

**Timpani/Percussion**

Thomas Murphy^  
 Todd Spencer^  
 Eric Gewirtz  
 Joe Goglia

**Orchestra Assistants**

Kayoko Dan  
 Nicholas Ross

**Orchestra Librarians**

Kayoko Dan  
 Nicholas Ross

**Orchestra Managers**

Erik Hasselquist  
 Andrew Kissling

\*\* Concertmaster

\* Principal

^ Co-principals

# For this concert, this section is using a rotating seating plan.

+ Reduced strings for Nocturne and Rocooco Variations.

Special thanks to Sam Pilafian and Martin Schuring.

**ZUILL BAILEY, 'cellist**

Zuill Bailey is an engaging, multi-faceted American artist, a powerful performer who dazzles audiences with his technical and artistic command of the cello. Engagements for the 2002/03 season include his return to the Vail Valley Festival in Colorado as well as concerts with the Phoenix, Knoxville, Lexington, Illinois, San Luis Obispo and El Paso Symphonies. In addition to duo recitals with pianist Awadagin Pratt and performances with the Perlman/Schmidt/Bailey trio, he plays recitals in Texas, Nevada, Arkansas, Arizona, Idaho and Washington, D.C. in addition to a tour of the Caribbean.

Mr. Bailey has performed extensively throughout the United States with the Chicago, Dallas, and New York Chamber symphonies; at the Ravinia, Chautauqua, Bravo! Vail Valley and Appalachian Music Festivals; and with the symphonies of Arkansas, North Carolina, Santa Barbara and New Hampshire. Recently, he premiered the Theodorakis Cello Concerto at Carnegie Hall, played the Victor Herbert Concerto No. 2 with the National Orchestra of Cuba, and performed recitals at the Manchester International Cello Festival in England, the Matrix Midland Festival in Michigan, Vanderbilt University, the University of Maryland at College Park and at the Des Moines Civic Center. Zuill Bailey has been featured in recital on XM Radio Live from Studio II, in a nationally televised recital for NHK-TV Japan, National Public Radio's Performance Today, on the soundtrack for NBC's "Homicide, Life on the Streets" and onscreen in several segments of the HBO series "Oz." Mr. Bailey is also Artistic Director of the El Paso Pro Musica Chamber Festival and Series in Texas.

A graduate of the Peabody Conservatory and the Juilliard School, Mr. Bailey's principal teachers include Loran Stephenson, Stephen Kates and Joel Krosnick. He performs on a 1693 Matteo Goffriller, formerly owned by Mischa Schneider of the Budapest Quartet.

county festivals throughout central New York. He also has extensive public school teaching experience, having taught in three school districts in the Syracuse area.

Mr. Ross maintains his performance career as a section violinist in the Glimmerglass Opera Company in Cooperstown, New York. His professional experience also includes serving as Principal Second Violinist with the Utica Symphony Orchestra, as well as section positions with the Syracuse Symphony Orchestra and the Binghamton Philharmonic. Mr. Ross has also performed locally with Arizona Opera.



A native of Japan, **Kayoko Dan** grew up in Texas, where she received her musical training as a flutist and conductor before beginning her study at Arizona State University. In 2000, she received her Bachelor's degree in Music Studies (or Music Education) with instrumental emphasis from the University of Texas at Austin. There she studied conducting with Glenn A. Richter and flute performance from Karl F. Kraber and Jackie Hofto. At Arizona State University, Kayoko is currently pursuing a Master's degree in Music Education with an emphasis in conducting under the guidance of Dr. Timothy Russell. She is also a Teaching Assistant for the ASU Orchestra Program and a co-conductor of the ASU Sinfonietta.

**Thomas Landschoot** joined the Herberger College School of Music faculty of Arizona State University after having taught at the University of Michigan. Born in Belgium, Landschoot began studying the cello at the age of six with his father, leading to a successful career as soloist and teacher.

He performs virtually the entire standard cello repertoire, as well as works by contemporary composers such as Witold Lutoslawski, Kristof Penderecki and Bernd Alois Zimmermann. Several composers have dedicated their works to him. Mr. Landschoot has played numerous recitals in Europe, the United States and Japan, both as a soloist and in chamber music settings. He is a founding member of the Chamber Ensemble Bloomington, a piano trio that tours Japan annually. His performances and interviews have been broadcast on national, European and Japanese radio.

Mr. Landschoot holds a Master of Music degree from the Conservatory in Antwerp, Belgium, a Master of Music degree from the University of Michigan, an Artist Diploma from Indiana University and an Artist Diploma (cum laude) from the Conservatory of Maastricht, Netherlands. His major teachers include Erling Blondal Bengtsson, Antonio Meneses and Tsuyoshi Tsutsumi (for whom he served as a teaching assistant). He also enjoys a close relationship with Bernard Greenhouse, the distinguished former cellist of the Beaux Arts Trio. He has given masterclasses at conservatories and universities throughout the U.S., Europe and Japan. He spends his summers performing and teaching at the Music Academy of the West in Santa Barbara, California.

**Mara Helmuth** composes for computer and acoustic instruments and creates software for music composition. She is Associate Professor in Composition and the Director of (ccm)2, the College-Conservatory of Music Center for Computer Music at the University of Cincinnati. She received degrees from the University of Illinois at Urbana-Champaign (B.M. and M.M.) and Columbia University (D.M.A., 1994), and then taught at Texas A&M University. Her performances have occurred within the United States and internationally, including conferences of the International Computer Music Association and Society of Electroacoustic Music in the United States. Her tape music includes "Abandoned Lake in Maine" (1997), based on loon sounds; "Mellipse" (1989, 1995), which won third prize in the 1990 NEWCOMP computer music competition and the new "bugs and ice: A Question of Focus" (2002) based on natural sounds. Collaborations for percussion and computer with Allen Orte are heard on the Electronic Music Foundation compact disk "Implements of Actuation" (EMF 023), and in the monodrama, *Clotho: the Life of Camille Claudel*. Her writings have appeared in the monograph *Audible Traces*, and in the *Journal of New Music Research*, *Computers and Mathematics with Applications* and *Perspectives of New Music*. Collaborations in sound and animation with Mary Beth Haggerty produced the video, "(e)," and with Aladin Ibrahim produced an application for creating systematically coordinated granular synthesis sound and animation. Her software for UNIX platforms includes *StochGran*, for granular synthesis composition and *Patchmix* and *Collage*, for the *Sound Colors* installation. The most recent programming project is *SoundmeshInternet Sound Exchange*, for high bandwidth computer music improvisation between remote hosts on Internet 2. More information can be found at:

<http://meowing.memh.uc.edu/~mara/>.

## PROGRAM

- Prelude to *The Afternoon of a Faun* . . . . . Claude Debussy  
Kayoko Dan, conductor
- Origins of a Fantastic Dream*\* . . . . . Mara Helmuth  
Nicholas Ross, conductor
- Nocturne . . . . . Peter I. Tchaikovsky  
Timothy Russell, conductor  
Thomas Landschoot, violoncello
- Variations on a Rococo Theme . . . . . Peter I. Tchaikovsky  
Thomas Landschoot, violoncello

## INTERMISSION

- Symphony No. 5 in e minor, opus 64 . . . . . Peter I. Tchaikovsky  
*Andante; Allegro con anima*  
*Andante cantabile, con alcuna licenza*  
*Valse: Allegro moderato*  
*Finale: Andante maestoso; Allegro vivace*

\*Performance of this work marks the beginning of the 2003 National Conference/Festival of the Society of Electro Acoustic Music, U.S. (SEAMUS). Papers, presentations, and twelve concerts of music involving electronics will be presented at Arizona State University over the next three days.

## UPCOMING EVENTS

### **Chamber Orchestra**

Program with the  
Phoenix Bach Choir  
Charles Bruffy, conductor  
Saturday, April 5, 2003  
8 p.m.  
First United Methodist Church  
Sunday, April 6, 2003  
3 p.m.  
Epiphany Lutheran Church  
800 W. Ray Road, Chandler  
Tickets: 602-253-2224

### **Chamber Orchestra and Sinfonietta**

*Music of the Theatre*  
Tuesday, April 15, 2003  
7:30 p.m.  
Gammage Auditorium

### **University Symphony Orchestra**

Brahms – *A German Requiem*  
Sunday, May 4, 2003  
2:30 p.m.  
Gammage Auditorium  
Jayne West, soprano  
Stephen Bryant, bass-baritone  
Choral Union, Concert Choir,  
University Choir,  
and Women's Choir