



Herberger College
of Fine Arts

University Symphony Orchestra “Encounters”

Timothy Russell, conductor
Mischa Semanitzky and Gunther Schuller,
guest conductors

Kimberly Marshall, organ
David Ballou, trumpet
Seamus Blake, tenor saxophone
Allan Chase, alto saxophone

With the ASU Concert Jazz Band

School of Music
Herberger College of Fine Arts
Arizona State University

Friday, September 17, 2004
7:30 p.m.
Gammage Auditorium

Program

Overture to *Nabucco* Giuseppe Verdi
(1813 – 1901)

Timothy Russell, conductor

Symphony No. 3 (Symphony – Poem) Aram Il'yich Khachaturian
(1903 – 1978)

Allegro moderato, maestoso

Allegro

Andante sostenuto

Maestoso – Tempo I

(played without pause)

Kimberly Marshall, organ
Mischa Semanitzky, conductor

Intermission

Remarks by Dean J. Robert Wills

Remarks by Gunther Schuller

Encounters (2003) Gunther Schuller
(b.1925)

I. Tempo moderato

II. Quasi Presto

III. Adagio

IV. Misterioso

(played without pause)

Gunther Schuller, conductor

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

Program Notes

Symphony No. 3 – Aram Il'yich Khachaturian

In November 1953, Aram Khachaturian acted on the encouraging signs of a cultural thaw following the death of Stalin six months earlier and wrote an article for the magazine *Sovetskaya Muzika* pleading for greater creative freedom. The way forward, he wrote, would have to be without the bureaucratic interference that had marred the creative efforts of previous years. How often in the past, he continues, 'have we listened to "monumental" works... that amounted to nothing but empty prattle by the composer, bolstered up by a contemporary theme announced in descriptive titles.' He was surely thinking of those countless odes to Stalin, Lenin and the Revolution, many of them subdivided into vividly worded sections; and in that respect Khachaturian had been no less guilty than most of his contemporaries. Only now, from a distance, are we beginning to make distinctions between so many of these party-line blockbusters, discovering, for example, how much of his own ironic and questioning self Prokofiev crammed between the lines of his Cantata for the 20th Anniversary of the October Revolution (CHAN 9095) or – at the other extreme – how true and beautiful a vein of simple melody Shostakovich was able to tap in *The Song of the Forests*. Although painted in cruder Soviet-poster colors than even Shostakovich at his most raucous was prepared to contemplate, the noisily ambivalent Third Symphony was written just before Stalin's right-hand man Andrei Zhdanov made his infamous 1948 attacks on "formalism in music."

Khachaturian may have described his Third Symphony, subtitled *Symphony-Poem* as "an apotheosis of joy and confidence in the future, a hymn to labor" but in its own, deliberately bludgeoning way, it continually undermines that sense of confidence as surely as the terrifying finale of Prokofiev's Sixth Symphony (both works received their Moscow premieres at the same concert on 25 December 1947). Only mention the *Symphony-Poem's* central feature of 15 extra trumpets (in addition to the three in the large orchestra) and the listener anticipates a blast of C major right at the start. Yet the first note we hear is a tremolo B on strings, swiftly crescendoing towards a tam-tam crash and the trumpets' seven-part entry – indeed in C, but tension has already been established. Their fanfares are further undercut by the organ – appearing not in majesty but in toccata-like panic, the one-man equivalent of a Shostakovich orchestral scherzo as the organist runs the gamut in chromatic semiquavers, ignoring more fanfares and eventually sweeping the strings along with him.

This is modernism of a kind, Khachaturian's belated equivalent to the kind of experiments Shostakovich and Prokofiev had gotten out of their systems in the 1920s. What follows is Khachaturian's more familiar, very personal brand of synthetic melody. Born in Georgia of Armenian parents and receiving a long-overdue musical education in Moscow, he had soon learned to blend elements of the transcaucasian folksong familiar from his childhood – it would be hard to trace them exclusively to Armenian, Georgian or Azerbaijani roots – with a more conventional European romantic vein. The unmistakable string melody, *espressivo con anima*, at the heart of the Third Symphony is a classic example. It looks back to the slow movements of the two concertos with which Khachaturian had made his name in the 1930s and forward to *Spartacus* (the less familiar of the ballet's two *pas-de-deux* clearly shares its eastern inflections). Here, however, Khachaturian's short-lived modernist ambitions spice the theme with bitonal ornamentations, and the eventual climactic outcome is a threatening march. An interlude interrupted by rapid woodwind figurations proves short-lived; the fanfares

and the organ fantasia make a lengthy reappearance and all fifteen trumpets blast out the lyrical theme with unashamedly overscored support of the full orchestra. The final victory charge boisterously asserts C major as expected.

In spite of that massive happy end, there was enough so-called “eccentricity” in this Symphony-Poem to place Khachaturian under scrutiny at the First All-Union Congress of Composers organized by Zhdanov the following April (though even had it been completely harmless, one imagines that the party would have found fault with it; after all, the catalyst for all the troubles, Muradeli’s operatic homage to Georgia, *The Great Friendship*, was innocuous enough). Khachaturian withdrew into writing film and ballet scores, and after Stalin’s death he was too deeply entrenched in his role as the party’s musical spokesman to take the advice of his own “courageous” article.

– Written by David Nice, 1994.

***Encounters* (2003) – Gunther Schuller**

Most of my so-called “Third Stream” pieces, i.e. those that combine classical music and jazz in one way or another, were composed in the late 1950s and 1960s for various groups and soloists, such as the Modern Jazz Quartet, Dizzy Gillespie, Eric Dolphy, Ornette Coleman, Bill Evans, J.J. Johnson and Charles Mingus, including a three-act jazz opera. In the intervening years, I have occasionally included jazz elements, jazz instrumentations and jazz improvisations in my compositions, but *Encounters* is the first and most recent work to once again bring the two main traditions, jazz and classical, together in a substantial full-length composition for large symphony orchestra and a good-sized jazz band.

Although *Encounters* is in four more or less traditional movements, they are played without interruption, and are clearly discernable, even on a first listening.

Movement I begins with what Richard Dyer, the music critic of the *Boston Globe*, reviewing the premiere on October 24, 2003, called a “gigantic yawp.” This bracing orchestral outburst, quickly relaxing to the opposite of a yawp – utter calm and serenity – is repeated two more times, serving as a kind of three-part introduction, as the music gathers strength and energy. (It’s a little like having to start a car three times in bad weather on a bitter cold morning.) By the way, the slightly unusual sounds heard in the calmer sections come from two pianos tuned a quarter tone apart.

The symphony orchestra now takes the musical lead, quietly – no jazz yet – with shimmering clarinet runs and fleeting sustained passages for low-register woodwind ensembles, comprising, for example, alto flute, bass oboe, alto clarinet and bass clarinet.

A fourth leftover “yawp” leads in a different direction than before, with the jazz rhythm section sneaking in almost unnoticed, accompanying a three-bar phrase in four clarinets and four muted horns. This is almost immediately repeated in eight muted trumpets (four from the jazz group, four from the symphony). The five-piece saxophone section soon joins in, and the music begins to swing. A fortissimo climax for both orchestras leads abruptly to:

Movement II (in two parts). Part one (marked quasi presto) is played by the symphony orchestra. Tremolando violins and violas provide an ongoing background for brief, fragmented interjections by the horns, muted trombones, flashing woodwind runs – basically a kind of furtive, scattered, random continuity – all of which alternates with three interruptive full-orchestra outbursts. In part two the jazz orchestra takes over. A fast-moving, careening, slightly jagged theme, bifurcated into contrapuntal lines for high saxes/

clarinet and muted trumpets, becomes the basis for a longish section of improvisations for the three up-front soloists: alto, trumpet, tenor in succession. A brief drum solo interrupts these proceedings, and both orchestras now join hands in swinging to an enormous climax – which in turn quickly subsides, collapsing like an imploded building.

Movement III a slow moving Adagio – back to the symphony orchestra – features all kinds of coloristic ensembles and instrumental groupings, including a duet for contrabass clarinet and contrabassoon, and a trio for oboe, English horn and bass oboe. A celesta heard from the distance – it is played backstage – and tremulous shimmering violins occasionally peak through the quiet texture. The mood changes abruptly when jazz takes over once again, but this time played in effect by both orchestras. Gentle harp and piano undulations provide a harmonic background for three improvisatory episodes, led primarily by the three main soloists. The first two of these ‘jam sessions’ lead to two frantic, improvised, ad libbed sonic explosions, which can only be described as “very loud” and “chaotic.” A fourth improvisatory episode is given to the jazz band: six eight-bar ‘choruses’ in which gradually more and more players join in, so that at the end all eighteen jazzers are involved in what becomes a dense, multi-voiced, polyphonic “musical cloud.”

Another “chaos” explosion leads to a long, gradual slowing and relaxing of the music, settling down ultimately in a quiet, languorous horn solo and a prayer-like pianissimo passage for the muted strings. This signals the arrival of:

Movement IV, marked misterioso. The music sinks to the lowest orchestral depths. Over a long low-C pedal point, various subterranean, gurgling, bubbling sounds try to rise, but don’t seem to be able to get very far. A trio of bass clarinet, contrabass clarinet and contrabassoon try to bring order to the scene with a brief melodic motif. This is taken up gradually in a rising line by a (jazz) bass trombone, the bass oboe, a tenor trombone, the bass trumpet. As the music ascends from the gloomy depths, more and more orchestral groups join in, along the way bringing back jazz reminiscences from earlier movements, all leading eventually to a fortissimo high point. A moment of ethereal calm seems to want to take over, but the huge gathered orchestral forces cannot resist bringing their “encounter” to a grand climactic close.

– Notes by the composer.

Timothy Russell is in his 12th year as a Professor of Music and Director of Orchestras at Arizona State University. He is one of America’s most versatile and dynamic conductors and foremost music educators. He is equally at home conducting the great symphonic literature, music for chamber orchestra, ballet, large choral works, pops concerts, and children’s programs. An articulate spokesperson for the arts, his obvious joy in discussing music and building new audiences is only surpassed by the insight and energy which his concerts possess



...entertaining and enlightening programs of music spanning over four centuries, powerfully presented for listeners of all ages. In addition to his conducting at ASU, Dr. Russell directs the Herberger College School of Music’s graduate orchestral conducting program. He is also the co-founder and Music Director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio.

Russell has been a frequent guest conductor with The Phoenix Symphony, including highly acclaimed full-length productions of Tchaikovsky's *Swan Lake* and *Nutcracker* ballets. He will return to the podium in December to lead this season's *Nutcracker* collaboration with the PSO and Ballet Arizona. Other guest conducting appearances have included the Charlotte Symphony, Baton Rouge Symphony, American Classical Orchestra, Hawaii Symphony Orchestra, South Dakota Symphony, Spokane Symphony, Baltimore Chamber Orchestra, Pittsburgh New Music Ensemble, Lehigh Valley Chamber Orchestra, Summit Brass, and Interlochen Arts Academy Orchestra, and symphony orchestras in Arkansas, Indiana, Iowa, Missouri, Montana and Texas.

The conductor/producer of 25 CDs, Russell has received two Grammy nominations. All of his recordings have been enthusiastically received by listeners and critics alike, as has his vital and imaginative orchestral leadership.

Maestro Russell just celebrated his 25th season as music director of ProMusica. His achievements with that ensemble have been remarkable and diverse. A recipient of the Greater Columbus Arts Council's "Artistic Excellence Award," the orchestra continues to maintain its outstanding reputation for artistic performance and exciting, adventuresome programming. On eight occasions the American Society of Composers, Authors, and Publishers (ASCAP) has honored Russell and ProMusica for their service to contemporary music. Together, they have been active in the commissioning of new works. Russell has conducted the world premiere performances of over eighty new compositions.

Dr. Russell spends part of each summer conducting and teaching at the Interlochen Arts Camp. 2004 was his 20th summer there, leading the World Youth Symphony for the eighteenth consecutive year. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, New Mexico, Ohio, Oklahoma and Texas. In January of 2005, he will lead the Missouri All-State Orchestra.

Prior to coming to the Valley of the Sun, Maestro Russell served for nine seasons as the Music Director and Conductor of The Naples Philharmonic. For the last four years of his tenure he was the resident conductor in Naples, Florida, in addition to serving as Director of Music Education for the city's spectacular new Philharmonic Center for the Arts.

A Danforth Foundation Fellow, 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. Dr. Russell regularly leads pre-concert talks and symposia, and continues to be a featured speaker at music conferences and workshops. He is actively involved in research and publication, currently writing two books with renowned Harvard psychologist Ellen Langer, *Mindful Music* and *Mindful Tennis*. Russell is a USPTR Certified Tennis Instructor and was a featured speaker at the 1998 and 2000 USTA's National Teachers Conference. He is currently the President of the United States Tennis Association's Southwest Section, and a member of the national Youth Competition and Training Committee.

Timothy Russell and his wife, Jill, and their children Kathryn and Geoffrey reside in Phoenix, Arizona.

Mischa Semanitzky founded the Music in the Mountains Festival in 1987, when there were five concerts with eleven musicians. Now in its 18th season, he has nurtured its growth, with 34 conservatory concerts, more than 200 performers and a school's program. Son of a Russian Orthodox priest, he began violin training at age five and his conducting career at age ten, conducting his father's church choir. His



Carnegie Recital Hall debut in 1972 earned from *The New York Times*: “a musician of impeccable taste, with a dramatic flair.” He has served as concertmaster of the Nashville Symphony, assistant conductor of the Pittsburgh Symphony, and music director and conductor of the Pittsburgh Ballet and Les Grands Ballet Canadiens of Montreal. His guest conducting appearances include orchestras in Korea, Mexico, Russia and Canada, and cities throughout Europe and the United States.

Press reviews included: In Russia – “Semanitzky, the American conductor of Russian heritage, gave new life to the familiar Tchaikovsky works...his dynamic readings brought forth standing bravos;” in Pittsburgh – “the Pittsburgh Symphony, under the baton of Semanitzky, played the Prokofiev score with superb dramatic brilliance;” in Chicago – “the Beethoven (Symphony No. 8) was sprightly and witty...Semanitzky had the orchestra (Chicago Civic Orchestra) under firm rhythmic control;” and, in London – “Semanitzky’s style is clean, expressive and dynamic.” He earned Bachelor’s and Master’s music degrees from Yale and a Doctorate from Columbia. He resides in Phoenix with his wife, Jenny St. John.

Legendary Pulitzer Prize-winning composer **Gunther Schuller** is serving as a distinguished artist in residence in the ASU Herberger College of Fine Arts School of Music. The multi-faceted scholar, composer, conductor, teacher, author, music publisher, record producer and advocate for the arts, began his residency in February 2004. He also holds the Katherine K. Herberger Heritage Chair for Visiting Artists.



Schuller, 78, began his professional career as a horn player at age 16 playing with Arturo Toscanini and the New York Philharmonic. A year later he became principal horn of the Cincinnati Symphony, and at age nineteen joined the Metropolitan Opera Orchestra in a similar position.

Schuller is one of the foremost experts on the genres and musical forms he has worked with for more than sixty years. He amassed a lifetime of observations on conducting in his book, *The Compleat Conductor*. His extensive writings on jazz, music performance, contemporary music, music aesthetics and education, have been issued in the collection, *Musings: The Musical Worlds of Gunther Schuller*. His monumental two-volume jazz history consists of *Early Jazz: Its Roots and Musical Development* (1967) and *The Swing Era*, published in 1989. The latter is considered to be the ‘Bible’ of 1930-1940s big band jazz.

He has created more than 160 original compositions, among which three of the most recent works are his 1994 Pulitzer Prize winning work, *Of Reminiscences and Reflections*, *An Arc Ascending*, and *The Past is in the Present*.

As Editor-in-Chief of *Jazz Masterworks Editions* and co-director of the Smithsonian Jazz Masterworks Orchestra in Washington, D.C. in the 1990s, Schuller helped to create the concept of Jazz Repertory to maintain American jazz performance traditions. During his tenure at the New England Conservatory he helped reintroduce the music of Scott Joplin to the American public, in part through his creation of the Conservatory’s Ragtime Ensemble. Under his direction it won a 1973 Grammy Award for its performance of Joplin’s, *The Red Back Book*.

In addition, he was editor of Charles Mingus’ huge 14-movement work, *Epitaph*, which received a posthumous premiere under Schuller’s direction at the Lincoln Center in 1989 and subsequently was released on Columbia/Sony Records. Schuller’s many awards include the 1994 Pulitzer Prize for composition, a 1991

MacArthur Foundation “Genius” Award, inauguration into the American Classical Music Hall of Fame, the DownBeat Lifetime Achievement Award, the Gold Medal for Music from the prestigious American Academy of Arts and Letters, the BMI Lifetime Achievement Award, and the William Schuman Award from Columbia University for “lifetime achievement in American music composition.” He has been awarded 12 honorary degrees.

At 25, he began a distinguished teaching career as a faculty member at the Manhattan School of Music where he taught horn. His academic positions have included Professor of Composition at the School of Music at Yale, President of the New England Conservatory of Music in Boston, and Artistic Director of the Tanglewood Berkshire Music Center, and of the Festival at Sandpoint in Idaho.

Schuller was born in New York to German immigrants. As a youngster he studied flute, horn and music theory. He also became active in the 1950s in the New York modern jazz scene, performing and recording with such jazz luminaries as Dizzy Gillespie, Miles Davis, Eric Dolphy, Ornette Coleman, J.J. Johnson and Charles Mingus. Schuller also worked at various times with Aaron Copland, Leonard Bernstein, Joe Lovano, Elvis Costello, Wynton Marsalis, John Lewis and the famed Modern Jazz Quartet.

Kimberly Marshall maintains an active career as a concert organist, performing regularly in Europe and the US. She presently holds the Patricia and Leonard Goldman Professorship in Organ at Arizona State University, having previously held teaching positions at the Royal Academy of Music, London, and Stanford University, California. Winner of the St. Albans Competition in 1985, she has been invited to play in prestigious venues and has recorded for Radio-France, the BBC, ABC, and numerous American stations.



Marshall has been invited to play throughout Europe, including concerts in London's Royal Festival Hall and Westminster Cathedral, King's College, Cambridge, Chartres Cathedral, Uppsala Cathedral, and the Dormition Abbey in Jerusalem. She has also performed on many historical organs, such as the Couperin organ at Saint-Gervais, Paris, the Gothic organ in Sion, Switzerland, and the Cahmann organ in Leufstabrik, Sweden. She especially enjoys tailoring programs to the styles of the instruments she plays, as is evident from her recordings of Italian and Spanish music on historical organs. Her playing is informed by research into obscure repertoire and knowledge of performance practice, although she does not limit herself to early music. While at Stanford, she gave performances of organ works by Ligeti in the presence of the composer, and during her time at the Royal Academy of Music she premiered a new work commissioned by Madame Messiaen. She is attracted to the organ by its vast possibilities of timbre and by the instrument's complex development since its invention in the third century BCE. Her work reflects this enthusiasm for musical creativity and historical awareness.

A native of Winston-Salem, North Carolina, Dr. Marshall began her organ studies with John Mueller at the North Carolina School of the Arts. Her early interest in French music took her to France where she worked with Louis Robilliard and Xavier Darasse. In 1986, she received the D.Phil. in Music from the University of Oxford. Her thesis, *Iconographical Evidence for the Late-Medieval Organ*, was published by Garland in 1989. More recently, she has developed this work in several articles and lecture/presentations; a CD recording of the earliest surviving keyboard music is in press. She has lectured on her research for the American Musicological Society, the

Berkeley Organ Conference, and the Göteborg Organ Art Center in Sweden. In recognition of her work, Kimberly Marshall was awarded a Fulbright Scholarship to continue her research and teaching during 1991 at the Sydney Conservatorium in Australia. Northeastern University Press published her edition of articles on female traditions of music making, *Rediscovering the Muses*, in 1993, and she contributed entries for the *Grove Dictionary of Music 2000*. Her two anthologies of late-medieval and Renaissance keyboard music were published by Leupold Editions in 2000 and 2004.

Dr. Marshall's compact disc recordings feature works by J. S. Bach and music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and late-medieval Europe. Loft Recordings has re-issued a number of her recordings, including "Divine Euterpe," works for organ by female composers, and "How Excellent is Thy Name," Jewish liturgical music for cantor and organ. Kimberly Marshall was a recitalist and workshop leader during recent National Conventions of the American Guild of Organists (Dallas, 1994; New York, 1996; Denver, 1998; Seattle, 2000; and Los Angeles, 2004). During the summer of 2001, she appeared in Seoul for the Korean Association of Organists and in Toronto for the Convention of the Royal College of Canadian Organists. Her recording of Chen Yi's organ concerto with the Singapore Symphony was released in 2003 on the BIS label. Her itinerary for 2004 includes appearances playing the famous Fisk organs at Stanford University and House of Hope Presbyterian Church, St. Paul, Minnesota; the newly restored Tannenberg organ in Old Salem, North Carolina; and the new dual-temperament Pasi organ in St. Cecilia's Cathedral, Omaha, Nebraska.

Dave Ballou is a versatile musician. With his vast knowledge and love of all things sound related, he creates music of many different influences. As a recording artist for SteepleChase records, one can hear his interest in the jazz vernacular and the concepts of collective improvisation. Ballou's improvisational skills are also well represented as a member of Mat Maneri's Quintet, Denman Maroney's Fluxations, Michael Formanek's Northern Exposure and Kevin Norton's Change Dance. His work with Maria Schneider, Andrew Hill, Dave Leibman, Oliver Lake, Sheila Jordan and Steely Dan show Ballou to be an inspiring soloist, adaptable lead trumpet player and a supportive section player.



Most recently he has joined and recorded with the bands of Rabih Abou-Kahlil (The Cactus of Knowledge) and Don Preston (Akashic Ensemble). These ensembles offer an opportunity for Ballou to explore the textures of world music and ambient sounds. In his work with the Akashic Ensemble, Dave has begun to explore the possibilities of using electronics to manipulate his trumpet's sound. He has performed Bach's *Brandenburg Concerto #2* with the Bella Musica Orchestra of New York, Larry Austin's *Improvisations* with the Boston Modern Orchestra Project, and Gunther Schuller's *Journey into Jazz* with the Spokane Symphony and Boston Modern Orchestra Project. Dave is currently serving as Assistant Professor of Music at Towson University in Towson, Maryland.

New York-based tenor sax player **Seamus Blake** is gaining increasing recognition as one of the finest and most creative young players emerging in jazz. His inclusion in the 1997 Downbeat Critics Poll as an artist deserving of wider recognition attests to this fact. Pat Metheny has described him as "the best tenor player I've heard in a couple of years" (*JazzTimes* April 1997). John Scofield, who hired him for his Quiet Band, calls him

“extraordinary, a total saxophonist.” Blake continues to tour with Scofield, most recently a summer 2001 quartet tour.

Born in England but raised in Vancouver, Canada, Blake was first asked to record at the age of 21 with drummer Victor Lewis while still a student at Boston’s prestigious Berklee College. Following his graduation, Blake moved to New York, where he rapidly established himself on the New York scene. At 33, he now has four releases on Criss Cross Records, including the 1995 premiere release of the *Bloomdaddies* – a “funky, alternative grunge jazz” band featuring two electrified tenors, electric bass, vocals and two drums (*Downbeat*, July 1996). His latest for them, entitled *Echonomics*, features Dave Kikowski and Victor Lewis. A CD of originals entitled *Stranger Things Have Happened* has also just been released on the Fresh Sound label with Kurt Rosenwinkel, Jorge Rossy and Larry Grenadier. Blake is a long-standing member of the Mingus Big Band and is featured on their last three recordings for Dreyfuss. He continues to play and record with Dave Douglas (RCA), Kurt Rosenwinkel, Victor Lewis (Enja, Red), Dave Kikowski, Bill Stewart and Kevin Hays (Blue Note Records). He has also recorded with Franco Ambrosetti (Enja), Mark Turner and Billy Drummond on Criss Cross. He has performed and recorded with many Canadian jazz artists as well such as Brad Turner, Ingrid Jensen, Denzal Sinclair, Bryn Roberts and Phil Dwyer.



He recently placed first in the Thelonious Monk Jazz Competition in February 2002, where he performed with Herbie Hancock and Wayne Shorter. He is currently on the faculty at the New School in New York City teaching jazz and improvisation.

Allan Chase teaches jazz saxophone, composition, theory and history at New England Conservatory, and also serves there as Dean of Faculty. He was born in Willimantic, Connecticut, in 1956 and grew up in Phoenix, Arizona, where he began playing saxophone in school bands in 1965. He studied music theory and composition at Arizona State University, improvisation at the Creative Music Studio, jazz at New England Conservatory and ethnomusicology at Tufts University.



He has recorded with Rashied Ali and Prima Materia, Your Neighborhood Saxophone Quartet, Philip Johnston, John McNeil, Bruno Råberg, Joe Mulholland, Dominique Eade (with Stanley Cowell, John Lockwood, and Alan Dawson), Gunther Schuller and Marimolin. He has made two CDs with his own quartets, featuring Ron Horton, Lewis Nash, Tony Sherr, and Matt Wilson, *Phoenix* (1996) and *Dark Clouds with Silver Linings* (1993). He has also performed with D. Sharpe, Mick Goodrick, Teddy Kotick, Donald Brown, Alan Dawson, John Zorn, William Parker, the Walter Thompson Orchestra, Jon Damian, Bob Nieske, Joel Forrester, the Jazz Composers Alliance Orchestra, Boston Jazz Repertory Orchestra, Orange Then Blue, The AlphaBettys, Victor Mendoza, Prince Shell and Francine Reed, and on rarer occasions with Andrew Cyrille, Leroy Jenkins, Anthony Braxton, Steve Lacy, Bill Mays, Uri Caine, Walter Perkins, Julius Hemphill, Muhal Richard Abrams, the Either/Orchestra, Steve Stain, Gap Mangione and others.

He is a former member of the faculties of Tufts University and Berklee College of Music.

University Symphony Orchestra

Timothy Russell, conductor

Violin I

Eva Liebhaber**
Liana Austin
Xian Meng
Shanna Swaringen
Matthew Fritz
Megan Kemp
Steven Crichlow
Jamie Forseth
Amy Cote
Melissa Nino
Jenwei Yu
Ellen Tollefson
Patricia Cole
Sarah Bowlin
Lauren Rausch
Aeryn Burley
Chun-Chih Chen
Heide Hille

Violin II

Lydia Mittelman*
Robert Dunger
Britanie Hall
Heather Gill
K. Brandon Ironside
Kimberly Watson
Cayce Miners
Bonnie Teplik
Chrystal Smothers
Taylor Morris
Gina Dyches
Crystal Blakley
Kaelie Retts
Amy Anderson
Crystal Gheen
Danica Terzic
Lindsay Parker

Viola

Matthew Gordon*
J.J. Johnson
Ryan Berkseth
Willinda M. Watkins
Steven Heitlinger
Louis Privitera, Jr.
Jackie Son
Alexander Vittal
Amelia Daniels

Cello

Matt Ryan-Kelzenberg*
Nick Alvarez
Brian Ashton
Hope Shepherd
Michelle Morales
Ajay Patel
Joel Morgan
Jenna Dalbey
Derek Stein
Erin Richardson
Annemarie Smith
Jennifer Hartman
Marie Allen
Stefanie Schatz

Bass

Waldir Bertipaglia*
Blake Thomson
Daniel Stotz
Krunoslav Kupresanin
David Kopper
Allison Zenner
Jerome Lopez
Marisin Alzamora

Flute

Elany Mejia Lynch*
Katie Lindeman
Monique Brouwer#
Katayoon Hojati#

Alto Flute

Nina Moran

Piccolo

Nina Moran
Angela Rich
Elany Mejia Lynch

Oboe

Ashley Reid*
Rebecca Jolly
Rachel Cullers
Heather Guadagnino#
Elizabeth Gerber#

English Horn

Holly Swartz
Ashley Reid
Rebecca Jolly

Bass Oboe

Elizabeth Gerber#

Clarinet

Natalie Pascale*
Wesley Ferreira
Jeff Quamo
Leslie Moreau#
Jana Starling#
Mindy Pyle#

Alto and Eb Clarinet

Mindy Pyle#

Bass Clarinet

Jeff Quamo
Wesley Ferreira

Bassoon

Benjamin Yingst^
Jim Onstott^
Becky Mestek
Ian Newton

Contrabassoon

Ian Newton

Alto Saxophone

Michael Napoleon

Horn

Gustavo Camacho*
David Simon
Ryan Gastonguay
Amanda Dix
Katie Paetz
Lauralyn L. Padglick#

Trumpet

Ryan Lehr*
Eric Baker
Ryan Nielsen
J. David Hunsicker#

Bass Trumpet

Jamie Van Valkenburg#

Trombone

Paul Fahrting*
Shiori Yoshida
Jeff Hanel#

Bass Trombone

Jason Malloy

Tuba

Curtis Peacock*
Kevin Bock#

Harp

Kathryn Black*
Ingrid Lincoln

Piano

Robert Springer#
Solim Bac#

Celeste

Liang-Yu Wang#
Megan Reilly#

Timpani

Ellen Simon^
Matt Holm^

Percussion

Ellen Simon^
Matt Holm^
Joe Goglia
Chris Cameron
Pat Fanning
Josh Carro

** Concertmaster

* Principal

^ Co-Principals

Schuller only

Orchestra Assistants

Kayoko Dan
Daniel O'Bryant

Orchestra Librarians

Kayoko Dan
Jacob Harrison

Orchestra Manager

Chris Niileksela

Special thanks to

Wayne Bailey
Gregory Gentry
David Hickman
Sam Pilafian
David Schildkret

Khachaturian Trumpets

Prepared by Professor David Hickman

Ryan Nielsen, Trumpet 1
Andrew Kissling, Trumpet 2
Joseph Kim, Trumpet 3

Ryan Lehr, Solo Trumpet 1
Eric Baker, Solo Trumpet 2
Nathan Hamilton, Solo Trumpet 3
Ivan Pour, Solo Trumpet 4
J. David Hunsicker, Solo Trumpet 5
Joshua Whitehouse, Solo Trumpet 6
Amanda Pepping, Solo Trumpet 7
Erik Hasselquist, Solo Trumpet 8

Jason Mosall, Solo Trumpet 9
Brian Shook, Solo Trumpet 10
Allyn Swanson, Solo Trumpet 11
Amy Frost, Solo Trumpet 12
Will Dobra, Solo Trumpet 13
John Marchiando, Solo Trumpet 14
Brandon Corenman, Solo Trumpet 15

ASU Concert Jazz Band

Prepared by Professor Sam Pilafian

Saxophone

Paul Brewer, Alto I
John Dawson, Tenor I
Therese Kirby, Baritone
Lewis Nelson, Tenor II
Steven Yarbrow, Alto II

Trumpet

David Coolidge, Lead
Coby Boyce, Second
Bob Powers, Third
Jessica Young, Fourth

Trombone

Matthew Lennex, Lead
Charles Hopkins, Second
Tara Davis, Third
Jeffrey Hanel, Fourth

Vocal Ensemble

Gregory Gentry, Director

Laura Inman, Soprano 1
Kristin Jensen, Soprano 2
Laura Noble, Alto
Kevin Hanrahan, Tenor 1
Kenny Miller, Tenor 2
Jeffrey Jones, Baritone

Piano

Danielle Cooke

Guitar

Marc Lingle

Bass I

Kale Gans

Bass II

Ray Thiry

Drums

Ben Tyler