



Arizona State University

**School of Music**

# ASU Sinfonietta

Timothy Russell, Joel Brown, Michael Hoerber  
*Conductors*

Wednesday, April 28, 1999

7:30 p.m.

Gammage Auditorium



## Program

### Soirées Musicales

Suite of Five Movements from Rossini.....Benjamin Britten  
(1913-1976)

- I. March
- II. Canzonetta
- III. Tirolese
- IV. Bolero
- V. Tarantella

Timothy Russell, conductor

### Wotan's Farewell and Magic Fire Music

from Act III, Scene 3 of *Die Walküre*.....Richard Wagner  
(1813-1883)

Michael Hoerber, conductor

## Intermission

Symphony No. 9 ("From the New World").....Antonín Dvořák  
(1841-1904)

- Adagio; Allegro molto  
Largo  
Scherzo: Molto vivace  
Allegro con fuoco

Joel Brown, 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 also 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 release, *Circle of Faith*, and his recording of traditional spirituals and contemporary gospel favorites with soprano, Faye Robinson and the Milton Ruffin Gospel Choral, an album entitled *Remembering Marian Anderson*, as well as *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 1998-99 season will be most exciting, his twentieth 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 seven 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, is involved in research and publication, and continues to be a featured speaker at music conferences and workshops. 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 recent 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, Symphonic Band Brass and Percussion Sections, and Symphony Orchestra. He has also written and arranged music for 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

Wotan's Farewell and Magic Fire Music from *Die Walküre* - Act III, Scene 3.

The music in this selection is taken from the closing moments of *Die Walküre*, the second of four music-dramas from Wagner's "Ring" cycle. Although usually sung, the concert version heard here is equally as passionate and powerful as the aria version. The baritone solo line is traded from instrument to instrument, but is heard mostly in the trombones and trumpets.

In the previous scene, Wotan, the head god, just finished listening to the pleas of mercy from Brünnhilde, one of the Valkyre, who had disobeyed

his will. The Valkyre are immortal warrior women sent by Wotan, their father, to rescue the souls of the valiant dead and bring them to Valhalla, the palace of the gods. There, they will wait to serve Wotan in the "final battle" between good and evil. Because Brünnhilde had not done as Wotan wished, he sentences her to fall into a deep sleep, and in the process, lose her immortality. He tells her that the first man to come upon her and kiss her will wake her from her sleep, and she will be obligated to marry him.

Disheartened by this, but aware of her disobedience, Brünnhilde agrees to the punishment. She does, however, ask that certain obstacles be placed around her so that only the most valiant and courageous man would dare pass through them to get to her. The music begins here with a gradual ascending fanfare figure in the low brass, accompanied by long chords in the woodwinds and flourishes in the strings. This ultimately leads into a fortissimo stating of the "Brünnhilde" motive. Wotan, so moved by the unselfishness of his favorite daughter, begins to passionately bid farewell to her. He knows that his sentence will prevent her from ever again entering the palace at Valhalla as an immortal, and that he will not see her for a very long time. He speaks of all the wonderful times they will not share again and how he will miss having her at his side. He agrees to her request, stating that "a flaming glow shall burn around the rock, with devouring terrors to scare the faint-hearted." Brünnhilde, moved and exalted by her father's decision, runs up to him. He holds her in a long embrace. Soon they pull back and gaze at each other. Wotan laments that he is going to miss "that shining pair of eyes." He gives her a kiss on the forehead, which immediately begins the sleeping spell. This part of the scene is depicted in the music by soft and sustained, chromatically descending chords in the winds, first, and then the strings.

Once Brünnhilde is safely asleep, Wotan summons the fire-god, Loge, to appear in his true form and to surround the rock upon which Brünnhilde lay with the "Magic Fire." After Loge has struck the rock three times with his spear, the fire appears. The Magic Fire is illustrated in the music by non-stop arpeggios in the piccolo, harps and violins. Super-imposed onto this motive is Brünnhilde's motive, which makes for some beautiful counterpoint. Wotan makes a final comment: "Whosoever my spear's point fears shall never pass through the fire!" He looks back upon Brünnhilde with woeful adoration, then disappears into the fire. Thus ends the scene and the opera.

Notes by Michael Hoerber

## Sinfonietta Personnel

### Violin I

Eugenie Wu\*\*  
Lee Pike  
Jessica Castor  
John Fulton  
Ron Meidlinger  
Larissa Fernandez  
Margaret Matulef  
Stephanie Westgate  
Massiel Linarte

### Violin II

Julie Tollefsen\*  
Tennille Taylor  
Heather Lee  
Jeanette Peterson  
Della Marco  
Christie Diershaw  
Becky Kong  
Lindsay Thomas  
Brittany Scoville  
So Yeon Hwang

### Viola

Christine D'Alexander\*  
Rebecca Sutterlin  
Karen Hayes  
Burke Lokey  
Erin Skehan  
Raquel Ramos  
Seth Willey  
Marie Kawa

### Cello

Heather Johnson\*  
Cici Hsiao  
Toni Jones  
Ben Schwartz  
Jenny Kitchen  
Elisabeth Ferris  
Matt Hill

### Bass

Dean Rodemack\*  
Amy Adams

### Flute□

Andrea Hounjet  
Monica Sauer  
Amy Tatum

### Oboe□

Jason Belz  
Jenny Wheeler

### Clarinet□

Ben Baron  
Melonie McCown

### Bassoon

Nathaniel Parker\*  
Alfonzo Chavez

### Horn

Andrey Astazia\*  
Catherine Thompson  
Jennifer Linek  
Matt B. Smith  
Andrew MacDonald

### Trumpet

Brian Roberts\*  
Nick Froehlich

### Trombone

Brian Wilson\*  
Mario Villalobos

### Bass Trombone

Gary Hellick

### Tuba

Tristan Bouilly

### Harp

Rachel Young

### Timpani

Casey Farina

### Percussion

Casey Farina\*  
Andrea Avery  
Jason Covert  
Brian Hanes

### Orchestra Librarian

Ivan Insua

### Orchestra Managers

Zoran Jašmak  
Bradley Lovelace

\*\* Concertmaster

\* Principal

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



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