

**Upcoming Events:**

**October 21, 2017**

**ASU Symphony Orchestra and Gospel Choir**

*'Level Up,' Music from Video Games*

Michelle Di Russo, Kamna Gupta, Mark Alpizar, *conductors*

**November 9, 2017**

**Prokofiev Romeo and Juliet**

**Mozart, Debussy and Prokofiev**

Jeffery Meyer, *conductor*

Gilbert Kalish, *piano*

*\*All events in ASU Gammage*

*unless otherwise specified*

*\*All concerts begin at 7:30pm*



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ASU Chamber Orchestra presents

**Modern Classics:  
Adams, Ligeti and  
Stravinsky**

Jeffery Meyer  
*Conductor*

David Russell  
*Cello*

School of Music  
Herberger Institute for Design & the Arts  
Arizona State University  
2017-2018 Season

**October 6, 2017  
7:30pm**

**Katzin Concert Hall**

## ASU Chamber Orchestra

Cello Concerto (1966) .....	György Ligeti (1923 - 2006)
<i>David Russell, Cello</i>	
Shaker Loops (1986) .....	John Adams (1947)
Pulcinella Suite (1922) .....	Igor Stravinsky (1882 - 1971)

## ASU Chamber Orchestra

<b>Flute</b> Abby Simpson Puckett, <i>Principal</i> Erin Delaney	<b>Bassoon</b> Kiefer Strickland # Sarah Rice *	<b>Trombone</b> Chris Wengert – Ramos* Liam Russell#
<b>Oboe</b> Isaac Miller, <i>Principal</i> Kathleen Romero	<b>Horn</b> Alexis Lovelady, <i>Principal</i> Parker Kauffman	<b>Harp</b> Mary Raunikar
<b>Clarinet</b> Vincent Dominguez, <i>Principal</i> Kimberly Fullerton	<b>Trumpet</b> Aaron Lovelady	
<b>Violin I</b> Michael DiBarry, <i>Concertmaster</i> Jingting Liu Grace Willis Dana Zhou Sanem Reinhardt Pan Du Amanda Romano	<b>Viola</b> Kim Hankins, <i>Principal</i> Joseph Bingham Mila Gallardo Jacob Anderson Christiano Rodrigues	<b>Bass</b> Evan Pardi, <i>Principal</i> Scott Martinez Triston Kosloske Nathan Benitez
<b>Violin II</b> Ramon Soberano, <i>Principal</i> Izayah Dutcher Inna Karsheva Hayden Shaner Emilio Vazquez Sicong Chen	<b>Cello</b> Jennifer Son, <i>Principal</i> Elliot Yang Wei Guo Jun Lee	

***Principal Distinctions:***  
\* Ligeti  
+ Adams  
# Stravinsky

**Assistant Conductors**  
Mark Alpizar  
Michelle Di Russo  
Kamna Gupta

## Program Notes

### **György Ligeti: Cello Concerto**

Described as ‘one of the most innovative and influential among progressive figures of his time’, György Ligeti (1923 – 2006) was able to constantly reinvent himself. In his earliest works, written in Communist Hungary, the musical language is often an extension of that of Bartók’s and he kept his most daring compositions to himself. Escaping Hungary in 1956 he was able to revel in the freedom to experiment – with electronic techniques as well as elaborate serialism – but he was forever sceptical of schools and steered his own course throughout life. The 1960s and early 70s were a highly productive period, which saw works such as *Lux Aeterna* and *Lontano*, as well as three other concertos- the piano concerto, the chamber concerto, and the cello concerto. In the Cello Concerto and the Chamber Concerto, Ligeti in different ways explores the idea of the concerto as something collective, rather than polarised between the one and the many. The Cello Concerto is striking, and even provocative, in that the soloist often seems to aspire to silence and even absence rather than virtuosic display. Melodies are frequently performed by large orchestra, but also, with a single string player per part.

*Notes from the BIS recording*

### **John Adams: Shaker Loops**

*Shaker Loops* began as a string quartet with the title *Wavemaker*. At the time, like many young a young composer, I was essentially unaware of the nature of those musical materials I had chosen for my tools. Having experienced a few of the seminal pieces of American Minimalism during early 1970’s, I thought their combination of stripped-down harmonic and rhythmic discourse might be just the ticket for my own unformed yearnings. I gradually developed a scheme for composing that was partly indebted to the repetitive procedures of Minimalism and partly an outgrowth of my interest in waveforms. The “waves” of *Wavemaker* were to be long sequences of oscillating melodic cells that created a rippling, shimmering complex of patterns like the surface of a slightly agitated pond or lake. But my technique lagged behind my inspiration, and this rippling pond very quickly went dry. *Wavemaker* crashed and burned at its first performance. The need for a larger, thicker ensemble and for a more flexible, less theory-bound means of composing became very apparent.

Fortunately I had in my students at the San Francisco Conservatory of Music a working laboratory to try out new ideas, and with the original *Wavemaker* scrapped I worked over the next four months to pick up the pieces and start over. I held on to the idea of the oscillating patterns and made an overall structure that could embrace much more variety and emotional range. Most importantly the quartet became a septet, thereby adding a sonic mass and the potential for more acoustical power. The “loops” idea was a technique from the era of tape music where small lengths of prerecorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum. (Steve Reich’s *It’s Gonna Rain* is the paradigm of this technique.) The *Shakers* got into the act partly as a pun on the musical term “to shake”, meaning

either to make a tremolo with the bow across the string or else to trill rapidly from one note to another.

The flip side of the pun was suggested by my own childhood memories of growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. Although, as has since been pointed out to me, the term “Shaker” itself is derogatory, it nevertheless summons up the vision of these otherwise pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in the orderly mechanistic universe of Minimalism, gave the music its *raison d’être* and ultimately led to the full realization of the piece.

Shaker Loops continues to be one of my most performed pieces. There are partisans who favor the clarity and individualism of the solo septet version, and there are those who prefer the orchestral version for its added density and power. The piece has several times been choreographed and even enjoyed a moment of cult status in the movie *Barfly*, an autobiographical account of the poet Charles Bukowsky’s down and out days on LA’s Skid Row. In a famous scene Bukowsky (Mickey Rourke), having been battered and bloodied by his drunken girlfriend (Faye Dunaway), holes up in a flophouse room, writing poems in a fit of inspiration to the accompaniment of the insistent buzz of “Shaking and Trembling”.

*Notes by John Adams*

### **Igor Stravinsky: Pulcinella Suite**

No 20th-century composer was more involved with dance than Stravinsky. He wrote at least 12 scores specifically for ballet production, and choreographers have also found his nontheater works irresistible and have utilized a large number of them for dances.

The original and prime mover of all this Stravinskian dance activity was Serge Diaghilev, the Russian impresario for whom the composer wrote his early (1910-13) triumphant triumvirate of ballets, *The Firebird*, *Petrushka*, and *The Rite of Spring*. Reassembling his company after World War I, Diaghilev searched for a project with which to lure Stravinsky back to ballet. Contemplating the success of *The Good-Humored Ladies*, danced to music of Domenico Scarlatti as arranged by Vincenzo Tommasini, he struck upon the music of Pergolesi as a likely prospect for Stravinsky's manipulation. At first cool to the plan, the composer was won over as he read through the many scores by the 18th-century Italian master that Diaghilev had gathered - not knowing that most of the pieces were not authentic Pergolesi articles.

The task of selecting the music and a scenario was relatively easy. Stravinsky chose various pieces attributed to Pergolesi, and from an old manuscript he took a comic episode whose leading character was Pulcinella, the traditional hero of Neapolitan *commedia dell'arte*.

The plot is a natural for Stravinsky's sophisticated wit: Pulcinella, sought after by all the girls, is in danger of being killed by their boyfriends. Changing places with his double, who then only pretends to be slain, Pulcinella escapes harm. The would-be assassins disguise themselves as Pulcinella and go to visit their respective sweethearts. Pulcinella, as if risen from the dead, appears. Becoming a magnanimous benefactor, he arranges marriages for the couples and himself weds Pimpinella. Curtain.

Maintaining most of the original melodies and basses, Stravinsky “touches up” the music with added notes and ostinatos, which provide harmonic pungence and rhythmic tautness. He subtly adjusts the phrases, breaking up the formal symmetry, and he colors with an orchestration of characteristic *élan* and transparency.

The ballet was introduced in Paris on May 15, 1920, with choreography by Léonide Massine - who also danced the title role - and sets and costumes by Pablo Picasso. The concert suite, consisting of 11 movements of the ballet's 18, was made in 1922.

*Notes from Los Angeles Philharmonic by Orrin Howard*

## About the Artists

### DAVID RUSSELL

A busy Boston area performer who has also toured extensively in France, Germany, Italy and England. Assistant Principal Cello with the Tulsa Philharmonic since 2000 and faculty member at Oklahoma City University 2001 to 2003; a member of the Grammy-nominated Eaken Trio, formerly in residence at Dickinson College in PA; Principal Cello of Opera Boston and the Hingham Symphony. Regular appearances with Pro Arte Chamber Orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble, and Emmanuel Music. A strong advocate of new music, he has performed with Phantom Arts Ensemble for American Music, Dinosaur Annex, Collage New Music, Boston Modern Orchestra Project, Music on the Edge, AUROS Group for New Music, Firebird Ensemble, the Cleveland Chamber Symphony, Stony Brook Contemporary Chamber Players, and the Fromm Foundation Players at Harvard. A founding member of Furious Band, an ensemble devoted to the exploration and performance of works by young composers. Recent projects include the premiere of Ricardo Zohn Muldoon's chamber opera "Comala" in Mexico City, performances at Miller Theater at Columbia University, the American Academy in Rome and the Rotterdam Conservatory, U.S. premieres of works for solo cello by Harold Meltzer and Judith Weir, masterclasses at the University of California-Davis, University of Wisconsin-Madison, and University of Alaska-Fairbanks and residencies at the University of South Carolina-Columbia and Tufts University. Appointed to the Wellesley faculty in 2005.

### JEFFERY MEYER

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. Since 2002 he has been the Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia, one of St. Petersburg's most innovative and progressive ensembles. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Cayuga Chamber Orchestra, Philippine Philharmonic Orchestra, Thailand Philharmonic Orchestra, Sichuan Symphony and the Orquesta Sinfónica de Xalapa. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Mexico, Russia, Italy, Spain, Germany, Austria, Norway and throughout Eastern and Southeastern Asia.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, his work with the St. Petersburg Chamber Philharmonic has been noted for its breadth and innovation. In 2010, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space's "Wall-to-Wall" Festival in New York City which the New York Times called "impressive", "powerful", "splendid", and "blazing." His programming in the United States has been recognized with three

ASCAP Awards for Adventurous Programming. He has been distinguished in several international competitions and was a prizewinner in the 2008 International Conducting Competition "Antonio Pedrotti" and the winner of the 2013 American Prize in Conducting.

Passionate about working with young musicians and music education, Meyer is the Director of Orchestras at Arizona State University, one of the top schools of music in the United States, and is an active adjudicator, guest clinician, and masterclass teacher. Prior to his appointment at ASU, he was the Director of Orchestras at Ithaca College for over a decade.

Recent and upcoming activities include appearances throughout Southeast Asia including the Tianjin May Festival, the 2016 Singapore International Festival of Music, and concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic, and appearances with the Phoenix Symphony, Stony Brook Symphony Orchestra, Ensemble X, the Indiana University Jacobs School of Music Chamber Orchestra, Alia Musica, the Orquesta Sinfónica de Xalapa, MiNensemble (Norway), and the Portland-Columbia Symphony.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

# 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
Lynne Aspnes	Harp

## PERCUSSION

Simone Mancuso  
Dom Moio  
J.B. Smith  
Shaun Tilburg

## VOICE

David Britton  
Amanda DeMaris  
Carole Fitzpatrick  
Gordon Hawkins  
Anne Kopta  
Stephanie Weiss  
Andrea Pitman-Will

