

Biography

Lev Ivanov was born in Kiev, Ukraine. He studied flute performance with Vladimir Pschenichny and orchestral conducting with Roman Kofman at the Tchaikovsky National Academy of Music. He then studied orchestral conducting at Brigham Young University with Kory Katseanes, receiving his master's degree in 2008. In addition he has participated in the International Orkney Conducting Course in Great Britain and conducted various student orchestras in the Ukraine and America.

Brian St. John comes to ASU after spending the previous 13 years (1995-2008) in Boulder County, Colorado. During those 13 seasons, Brian was Resident Conductor for the Longmont Symphony Orchestra and Music Director of the Longmont Youth Symphony as well as Music Director for the Niwot Timberline Symphony. In addition to conducting hundreds of concerts in that span, St. John has written and premiered seven original ballets, a piano concerto, a concertino for String Bass and Orchestra and a double concerto for Mandolin, Mandola and Strings. Brian is also Music Director for the North Valley Chamber Orchestra and is an adjunct faculty member at Paradise Valley Community College in Scottsdale, Arizona.

From conducting to performing, the versatile **Timothy Verville** has found success in many areas of music. Whether in the concert hall, recording studio, or the theatre, audiences and critics continue to enjoy his work. Timothy previously completed three years as Conductor for The Pollard Theatre (OK). While there, he continually conducted to sold out houses and garnered praise from reviewers. The *Daily Oklahoman* called his performances there "exuberant, energetic and musically pleasing." Currently he is the Associate Conductor of the Boston Chamber Orchestra. Timothy earned a Bachelor of Music in performance from the University of Oklahoma, and a Master of Music in Orchestral Conducting with Bruce Hangen at the Boston Conservatory. Timothy was a scholarship recipient at the Pierre Monteux School for Conductors for two years. There he was also appointed an Orchestral Assistant while studying with Maestro Michael Jinbo.

Lev Ivanov, Brian St. John, and Timothy Verville study orchestral conducting with Dr. Timothy Russell while pursuing their doctoral degrees in Orchestral Conducting at Arizona State University. They are directors of the ASU Sinfonietta and assistant conductors for the ASU Symphony and Chamber Orchestras.

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

Sinfonietta

Orchestral Favorites!

Lev Ivanov, Brian St. John, and
Timothy Verville, conductors

**School of Music
Herberger Institute for Design
and The Arts
Arizona State University**

**Monday, October 5, 2009
7:30 p.m.
ASU Gammage**

Program

Overture to Nabucco	Giuseppe Verdi (1813-1901)
Lev Ivanov, conductor	
The Moldau	Bedřich Smetana (1824-1884)
Timothy Verville, conductor	
Pavane, op. 50	Gabriel Fauré (1845-1924)
Brian St. John, conductor	
Slavonic Dances, op. 46	Antonín Dvořák (1841-1904)
Presto	
Allegretto scherzando	
Allegro assai	
Presto	

Program Notes – written by Rita McGlynn

Nabucco Overture, by Giuseppe Verdi
After losing his two infant children and wife to illness, and then creating a catastrophic failure of an opera, Verdi was severely depressed. He was ready to give up composing altogether, but the owner of the Milan opera house convinced Verdi to write another opera. Entitled *Nabucco*, his opera expresses the slavery and exile of the Jewish people under the Babylonian King Nabucco. Upon its premier in 1842, Verdi's work was an immediate success and is considered to have solidified his reputation as a composer.

My Country (Má Vlast): No. 2. The Moldau (Vltava), by Bedřich Smetana
This piece, one of many symphonic poems by German composer Smetana, depicts a river in rural Czechoslovakia and Prague called Vltava. While composing *My Country* in 1874, Smetana began to suffer from severe headaches. As a distraction and source of inspiration he often walked the serene shores of the river Vltava. In appreciation of this sanctuary, he gave tribute to the river's joyous springs, powerful rapids, nighttime mysticism, and its surrounding forest and peasant community. This majestic depiction is the second of six individual works in Smetana's larger piece, *My Country*.

Pavane, by Gabriel Fauré
Traditionally, a pavane is composed to accompany the slow Spanish processional dance of the same name. In the mid-1880s Gabriel Fauré, a French composer, was asked to create his Pavane for a series of summer concerts. He originally intended to compose a strictly orchestral piece, but soon dedicated the work to his patron. With this formal dedication came a certain grandeur. A choir was added, singing about man's romantic helplessness. Both the orchestral and choral version of Pavane were first performed in Paris in 1988. Fauré's piece was met with immediate popularity, and three years later he added choreographed dancers to complete his vision.

Slavonic Dances (Slavische Tänze), opus 46: I, VI, VII, VIII, by Antonín Dvořák
Encouraged by his publisher and the success of a previous duet, Antonín Dvořák wrote *Slavonic Dances*. He used peer composer Johannes Brahms' *Hungarian Dances* as a model to begin, but soon created a completely unique piece. Being of Czech origins, he made this composition a political statement to the extreme repression Slavic countries faced from the Austrian Empire in the mid-nineteenth century. Each movement has a different dance-like character, all of which are uniquely Dvořák's own rather than taken from traditional melodies. This was originally composed for Piano Four Hands in 1860, but was later transposed to an orchestral arrangement.

Sinfonietta

Lev Ivanov, Brian St. John, and Timothy Verville, conductors

Violin I Daley Melton** Ria Hodgson Irena Tseng James Hutchins Rosemary Vallecillos Emylda Kuac Yun Joo Park Hansa Y. Thomspen Grace Choi	Bass Nina Witt* Sara Ludington Thomas J. Maliszewski Rossine Parucci	Trombone Joshua Bledsoe* Evan Rosen Bass Trombone Nick Martin
Violin II Lauren Ternes* Sarah Henderson Rita McGlynn Ryan Stoner Heather McCoy Travis Clement Austin Roth Kristin Garcia Ali Azhar Ian Jamison	Flute Marissa LoNigro^ Crystal Borges^	Tuba Andrew Draper
Viola Micaela Church* Marco McKay Courtney Bruce Linndsy Curtis Arya Akhavan Christine Kuo Marisela Cabveva	Oboe Taylor Welshimer^ Laura Arganbright^ Elinor Drette	Harp Juliana Scholle
Cello Alex Mariscal* Erin Springer Ashlee Nettles Devan Arcangeli Dustin Blaasch Tim Isenman Chris Rorrer	English Horn Elinor Drette	Timpani/Percussion Chris Hodge* Josh Morin James McKenzie Joe Perez
	Clarinet Erica Low* Nathan Rose	** Concertmaster * Principal ^ Co-principals # For this concert, this section is using a rotating seating plan.
	Bassoon# Blaké Blackman Wesley Pittman Judi Meiners	Orchestra Assistants Lev Ivanov Brian St. John Timothy Verville
	Horn Anna Uhlemann* Eric Hessel John Ericson	Orchestra Office Specialist Linda Bennett
	Trumpet Daniel Snell* Christopher Coughlin	Special Thanks to John Ericson