

ASU Symphony Orchestra
presents

Tchaikovsky, Rimsky-Korsakov, and Boulanger



Jeffery Meyer

ASU Symphony Orchestra, Conductor & Music Director

Sergio Freeman

Conductor

Joseph Sieber

Conductor

Monday, February 13, 2023

7:30 p.m.

ASU Gammage

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

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 ASU_MDT

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Music

480-965-3371

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Program

D'un matin de printemps.....Lili Boulanger (1893-1918)

Joseph Sieber, *conductor*

Capriccio espagnol.....Rimsky-Korsakov (1844-1908)

Sergio Freeman, *conductor*

INTERMISSION

Symphony No.4 in F Minor.....Piotr Ilyich Tchaikovsky
(1840-1893)

I. *Andante sostenuto*

II. *Andantino in modo di canzona*

III. *Scherzo: Pizzicato ostinato*

IV. *Finale: Allegro con fuoco*

Jeffery Meyer, *conductor*

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ASU Symphony Orchestra

Conductor & Music Director

Jeffery Meyer

Assistant Conductors

Sergio Freeman

Kara Piatt

Joseph Sieber

BOULANGER

Flute

Mikaela Hannon, *principal*

Dani Petersen

Audrey Cullen

Oboe

Curtis Sellers, *principal*

Rowan Albers

Jacqueline Palmer, *English horn*

Clarinet

Riley Braase

Michael Robinson

John Harden

Bassoon

Bradley Johnson, *principal*

Harrison Cody

Alfredo Bonilla

Horn

Zach Monroe, *principal*

Pin-Yu Chen

Isabella Kolasinski

Alyssa Herman

Andrew Jan

Trumpet

Americo Zapata, *principal*

Alexander Strawn

Bradley McWeeny

Trombone

Jenny Zapotocky

Noah Eder

Connor Lively

Tuba

Mitchell Goodman

Percussion

Ethan Fox

Austin Vigesaa

Harp

Kylie Chung

Celeste

Sergio Freeman

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KORSAKOV

Flute

Mikaela Hannon, *principal*

Dani Petersen

Audrey Cullen

Oboe

Curtis Sellers, *principal*

Rowan Albers

Clarinet

Michael Robinson, *principal*

John Harden

Bassoon

Harrison Cody

Alfredo Bonilla

Horn

Zach Monroe, *principal*

Pin-Yu Chen

Isabella Kolasinski

Alyssa Herman

Andrew Jan

Trumpet

Americo Zapata, *principal*

Alexander Strawn

Trombone

Will Kurth

Jenny Zapotocky

Connor Lively

Tuba

Mitchell Goodman

Timpani

Morgan Sutherland

Percussion

Evan Kirschbaum

Tony Kirk

Ethan Fox

Austin Vigesaa

Harp

Kylie Chung

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TCHAIKOVSKY

Flute

Mikaela Hannon, *principal*
Dani Petersen
Audrey Cullen

Percussion

Ethan Fox
Morgan Sutherland
Austin Vigesaa

Oboe

Curtis Sellers, *principal*
Rowan Albers

Clarinet

John Harden
Michael Robinson

Bassoon

Bradley Johnson, *principal*
Alfredo Bonilla

Horn

Zach Monroe, *principal*
Pin-Yu Chen
Isabella Kolasinski
Alyssa Herman
Andrew Jan

Trumpet

Americo Zapata, *principal*
Alexander Strawn

Trombone

Noah Eder
Will Kurth
Connor Lively

Tuba

Isaac Davanzo

Timpani

Tony Kirk

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Violin I

Izayah Dutcher, *concertmaster*

Bella Ward

Ava Wipff

Jacob Clark

Dasom Jeon

Tiffany Steinweg

HyeonSeon Jo

Esther Witherell

Laurana Roderer

Jeesong Ahn

Rebecca Ray

Bridget Mitchell

Wei-Jhen Chen

Jamie Wu

Zhihuan An

Violin II

Louis Coste, *principal*

Hsiang-Jen Yang

Manxi Xu

Megan Evans

Christina Green

Zeyu Chen

Roman Rivera

Choimei Lao

Sonja Prychitko

Ching-An Hsueh

Wenxin Zhang

Sarah Turner

Harriet Cohen

Yueching Ting

Rebecca Rosmanitz

Viola

Nicole Allen, *principal*

Anika Kang

Maya Mokofisi

Matthew Hurley

Mason Haskett

Cameron Muldrow

Paul Hagge

Jonathan Kuehn

Allie Klein

Cello

Hannah Schute, *principal*

Yongqi Lao

Xuehui Yu

Dana Hurt

Pin-Han Lo

David Murray

Bass

Samantha Olsen, *principal*

Sila Kuvanci

Tzu-I Yang

Isaac Ford

Program Notes

Boulanger - D'un matin de printemps

The bronchial pneumonia that struck Boulanger at the age of two resulted in constant ill-health and a life that lasted less than 25 years. Her parents, and her famous and widely respected sister, the teacher and conductor, Nadia, were trained and active musicians. She too displayed phenomenal musical talent, which her devoted family did everything to encourage. When she won the prestigious Prix de Rome prize at 19 – she was the first woman to win it for music – it made international headlines. Her physical condition severely restricted her ability to answer the growing demand for her music. She created a small but consistently intriguing and attractive catalogue of music which, to quote Claude Debussy, “undulates with grace.” It includes songs and choral works, piano and chamber pieces, and a handful of orchestral compositions. She composed the companion works, *D'un soir triste* (On a Melancholy Evening) and *D'un matin de printemps* (On a Spring Morning) in 1917 and 1918. Shortly after composing the small-ensemble original versions, she transcribed them for orchestra. They were, alas, the final pieces she wrote with her own hand. The manuscripts, with their tiny notes, betray the increasing severity of her illness.

A vast emotional gulf lies between them. *D'un soir triste* is almost funereal in its mood and its dark palette of colors, and it swells up to several harsh climaxes. It may reflect her awareness that death was imminent. The sharply contrasting and much briefer *On a Spring Morning* is sweet, playful and transparently scored.

Note by Don Anderson

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Rimsky-Korsakov - Capriccio Espagnol

Considering the great interest in Spanish music demonstrated by the father of Russian art music, Michael Glinka (Glinka traveled extensively in Spain, collected folk materials, and composed pieces based on them), it is not surprising that such a Glinka disciple as Rimsky-Korsakov would look for similar geographic sources of inspiration. So it is that the very Russian Rimsky-Korsakov conceived a fantasy on Spanish themes; he originally intended it to be for violin and orchestra. As it developed, however, the Capriccio espagnol came to be a virtuoso work not only for violin, but a work that could rightly be subtitled “Fantasy for violin, clarinet, oboe, flute, horn, trumpet (etc., etc.).” Which is to say that while the composition’s accent is Spanish, its emphasis is on solo instrumental virtuosity as well as on the brilliant orchestral effulgence that is so typical of Rimsky.

The composer himself was not loath to comment on the dazzling merits of the piece, saying, “It is intended as a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for solo instruments, etc., constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes of dance character furnished me with rich material for putting in use multiform orchestral effects. All in all, the Capriccio is undoubtedly a purely external piece, but vividly brilliant for all that.”

Well said; it is good to see a composer have a healthy respect for his work. Only one thing might be added, and that is another word to the title, making it Capriccio russo-espagnol, for the work is at least as capriciously Russian as Spanish, the unifying thread being exotic (read “gypsy”) scales

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and rhythmic design.

The piece is in five sections.

1. *Alborada*. This “morning song” begins with eye-opening, full orchestral thrust, out of which emerge clarinet and violin solos, the latter ending the section quietly.

2. *Variations*. A simple Spanish folk melody is given by horns. Five variations – really just elaborations on the theme – exploit various solo voices, the last ending with languorous flute chromatics.

3. *Alborada*. A return of the first section; here, violin and clarinet reverse their first-movement solo passages.

4. *Scene and Gypsy Song*. A side drum initiates a fanfare for horns and trumpets alone; solo trumpet blazes out the theme. Next, solo violin takes it up; then flute and clarinet, with percussion and strings accumulating. A flute cadenza over a timpani roll, then clarinet over cymbals, after which there is a harp and triangle duet. Finally a ferocious idea in strings interjects; this is the gypsy song, which then alternates with the opening fanfare motif in orchestral splendor. This merges into

5. *Fandango of the Asturias*. Trombones present the first part of the theme, winds the second. After varying timbral treatment, the *Alborada* returns to bring the *Capriccio* to a fiery close.

Note by Orrin Howard

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Tchaikovsky - Symphony no. 4

The all-pervading pathos and tempestuous emotions that drip from the first to the last note of Tchaikovsky's Symphony No. 4 result from a confluence of personal events and the composer's subjective awareness of the power of fate in determining a person's destiny. The multiple strains of this confluence began to merge in late 1876 when Tchaikovsky had his first contacts with Nadezhda von Meck, a wealthy widow who was much enamored of his music. They were never to meet, but the ensuing correspondence defined their relationship. The emotional depth of their correspondence, in which Tchaikovsky shared his most intimate creative and personal thoughts, was satisfying to both: a safe, non-physical relationship.

Another strain was his unfortunate marriage to Antonina Ivanovna Milyukova, who had sent him a written declaration of love in May 1877. She then sent him several letters after he had ignored the first, in one of which she threatened suicide if he refused to meet her. On June 1 they met; he explained he could not love her. At the time he was working on *Eugene Onegin* (simultaneously with the *Symphony No. 4*), and he was so affected by Onegin's rejection of Tatyana that he reconsidered his own rejection of Antonina and proposed to her within a week. She accepted with Tchaikovsky's caveat that the marriage would not be consummated. They were wed July 18. By late July, Tchaikovsky had fled in horror to Kiev.

These were the circumstances under which Tchaikovsky composed the *Symphony No. 4*. The unrequited passions of his life were given a program that fashions all this turmoil into this great symphony. He outlined this program in a letter to Madame von Meck, referring to the work as "our

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symphony.” Briefly stated, the program consists of:

First movement – “The introduction (brass and winds) is the nucleus of the entire symphony.... It is Fate, it is that inexorable power which hinders the impulse towards happiness... which hangs over our heads like the sword of Damocles.... So our whole life is a hard reality and quickly passing dreams of happiness.”

Second movement – “How sad to think how much has been, so much gone...” (plaintive melody in the oboe). “Yet it is sweet to think of one’s youth. ” (lilting theme introduced by clarinet and bassoon). Third movement – “Capricious arabesques flit through the fancy as if one had drunk wine...” (pizzicato strings). “Suddenly there arises the memory of a drunken peasant, a ribald song” (woodwinds).

Fourth movement – “Scarcely have you forgot yourself, when unwearying Fate announces its presence (return of introduction to first movement). Do you still say the world is steeped in grief? Nay – rejoice in the happiness of others, and it will still be possible for you to live. I can tell you no more, dear friend, about the symphony.”

Note by Steve Lacoste

About the Artists

ASU Symphony Orchestra

One of the top orchestral programs in the United States, the [ASU Orchestras](#) explore the vast creative range of today's contemporary orchestra and bring its audiences an engaging variety of masterworks, new music, groundbreaking guest artists, multi-media and multi-disciplinary collaborations, and award-inning programming. The ASU Orchestras are creating a new model for professional and pre-professional arts organizations that value the diverse potential of human creativity. The program is thus committed to advancing diversity, equity, and inclusion through music and the arts. In addition to numerous recordings and videos available online, the ASU Symphony Orchestra can be heard on Cedille Records with renowned pianist Ursula Oppens in the world premiere recording of Laura Kaminsky's Piano Concerto as well as on Spotify and other online platforms in the world premiere recording of [Carter Pann's Soprano Saxophone Concerto](#) featuring ASU's Christopher Creviston.

Jeffery Meyer

Jeffery Meyer has developed a career as an accomplished conductor, pianist and educator throughout North America, Europe, Russia and Asia with a reputation for championing contemporary orchestral music and innovative collaborations. His programming has been awarded multiple prizes including three ASCAP Awards for Adventurous Programming and two Vytutas Marijosius Memorial Awards in Orchestral Programming.



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He is the Director of Orchestras at the Arizona State University as well as the Artistic Partner with the [Northwest Sinfonietta](#), one of the Northwest United States' most dynamic orchestras. Artistic Director of the St. Petersburg Chamber Philharmonic for two decades, his work with the orchestra was noted for its breadth and innovation. The orchestra's American debut with three performances at Symphony Space's Wall-to-Wall Festival in New York City were described by [The New York Times](#) as "impressive", "powerful", "splendid" and "blazing."

Recent projects and appearances include a newly-developed multi-media performance of Stravinsky's Rite of Spring and Petrushka with the Thailand Philharmonic Orchestra, the City Chamber Orchestra of Hong Kong with soprano Dawn Upshaw, a theatrical symphonic concert focused on themes of social justice developed in collaboration with Daniel Bernard Roumain and Marc Bamuthi Joseph, the world premiere recording of Laura Kaminsky's Piano Concerto with pianist Ursula Oppens, nearly one dozen world premieres of new works, and return engagements with the Sichuan Symphony and Xalapa Symphony Orchestra.

Passionate about working with young musicians and music education, Meyer has led the orchestra program at Arizona State University, one of the top schools of music in the United States, since 2016, 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. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China, Tianjin Conservatory, the Jacobs School at Indiana University, the Universität für Musik und Darstellende Kunst in Vienna and the Rimsky-Korsakov Conservatory in St. Petersburg, Russia.

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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.

Sergio Freeman

Sergio Freeman, conductor, instrumentalist and vocal coach was born in Mazatlán, México. As a conductor he holds a master's degree from the University of Veracruz from which he graduated with honors; his conducting mentors were Lanfranco Marcelletti Jr. and Gaetan Kuchta. He has conducted groups such as



Enigma Ensemble, Orquesta Universitaria de Música Popular de la UV, Orquesta Sinfónica de la Universidad Autónoma del Estado de Hidalgo. Sergio is currently Artistic Director and Conductor of the Orquesta del Teatro Ángela Peralta. He is currently pursuing his Doctoral in Musical Arts at Arizona State University and serves as assistant conductor of the ASU orchestras under the guidance of Jeffery Meyer.

He was principal clarinetist of Camerata Mazatlán and has played with orchestras such as Orquesta Sinaloa de las Artes and Orquesta del Teatro del Bicentenario. As a pianist and vocal coach he collaborated with the Mazatlan opera studio and the Bellas Artes National opera studio in Mexico City. He has served as rehearsal pianist and vocal coach at productions of operas like Traviata, La Medium, L'elisir d'Amore, Don Giovanni, La Boheme, Tosca, Sour Angelica, Gianni Schicchi among others.

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Joseph Sieber

A versatile musician and educator, Joseph Sieber passionately strives to overcome boundaries and conventions in the arts and their reception, providing unique experiences for the most diverse audiences. As founder and artistic director of the Central Switzerland Youth Orchestra ZJSO as well as the highly acclaimed music theater project “Verona 3000”, he has brought together hundreds of young artists and cultural workers from all over Switzerland and performed for thousands of audiences at home and abroad every year.



His enthusiasm and advocacy for different musical styles and art forms has led to extraordinary artistic collaborations and cross-border projects that have won various awards and received national and European recognition coverage. As a pianist, conductor, composer, and choral singer, Joseph’s musical experience ranges from Renaissance choral music to Broadway musicals, from Baroque continuo playing as a harpsichordist to 20th century piano concertos as a soloist, from core classical repertoire to jazz, and from chamber music to pop band.

His initial studies in piano (Konstantin Lifschitz), composition (Dieter Ammann) and music theory were accompanied by private lessons in conducting, which eventually led to a coveted place in the two-year conducting program at the Royal Northern College of Music in Manchester (UK). These

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experiences brought him together with a wide variety of top ensembles in the symphonic, repertoires, new music, ballet, and opera genres. In June 2022, he conducted his final recital with the BBC Philharmonic, graduating with high distinction. Eager to learn and open to the world, he is now based in the United States, where he won an exclusive place to study for a Doctorate of Musical Arts in Orchestra and Opera Conducting (Jeffery Meyer) at Arizona State University.

www.josephsieber.com

Upcoming Events

ASU Chamber Orchestra Strings Reflections of Hope and Home, Black History Month Event in Collaboration with DBR Lab Monday, February 27, 2023, 7:30 p.m., Organ Hall Free Admission

Join the ASU Chamber Orchestra, Daniel Bernard Roumain, and guests from ASU's Theatre and Dance program in a meditative concert in celebration of Black History Month. In addition to Quinn Mason's moving Reflections on a Memorial, Julius Eastman's minimalist masterpiece Joy Boy, and Roumain's ode to Rosa Parks Isorhythmicnationlistic, ASU Alumni soprano Yophi Adia returns to sing a newly created arrangement of Roumain's powerful They Still Want to Kill Us written to commemorate the 1921 Tulsa Massacre.

ASU Symphony Orchestra and Brooklyn Rider Wednesday, April 5, 2023, 7:30 p.m., ASU Gammage As part of the prestigious ASU Visiting Quartet Residency Program, the critically acclaimed string quartet Brooklyn Rider joins the ASU Symphony Orchestra in a rich tapestry of musical selections exploring major issues facing a global, interconnected society on a warming planet. With its intrepid musical appetite, the quartet will act as leaders, soloists, and collaborators throughout the evening on this fascinating and thought-provoking musical journey. Works by Ruth Crawford Seeger, Michael Abels, Gabriela Lena Frank, and others.

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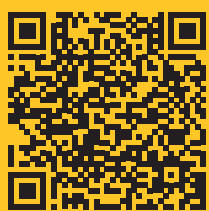
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Acknowledgement

The ASU School of Music, Dance and Theatre in the Herberger Institute for Design and the Arts stands with the ASU Melikian Center and strongly condemns Russia's invasion of the sovereign state of Ukraine. We express solidarity with the Ukrainian people, alarm at their suffering, and support for their democratically elected government.

ASU Resources and Information on Ukraine:




- The ASU Melikian Center: <https://melikian.asu.edu/War-in-Ukraine> (includes recommended organizations for donations)
- School of Music, Dance and Theatre alumna using network, language skills to help besieged Ukrainians: <https://musicdancetheatre.asu.edu/news/asu-alumna-using-network-language-skills-help-besieged-ukrainians> (includes recommended organizations for donations)

Organizations for Aid to Ukraine:

- American Red Cross: <https://www.redcross.org/about-us/our-work/international-services/ukraine-crisis.html>
- Defend Ukraine: <https://www.defendukraine.org/donate>
- Forbes – How to Donate to Ukraine: <https://www.forbes.com/advisor/personal-finance/donate-relief-to-ukraine/>
- Global Giving: <https://www.globalgiving.org/projects/ukraine-crisis-relief-fund/>
- Save the Children: <https://www.savethechildren.net/what-we-do/emergencies/ukraine-crisis>
- The Ukrainian National Women's League of America: <https://unwla.org/>
- The Ukrainian Congress Committee of America: <https://ucca.org/donate/>

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Jeffery Meyer, Director of Orchestras

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