

ASU Symphony Orchestra and Choirs present

Carlos Simon's *Fate Now Conquers* and Beethoven *Symphony No. 9*



Jeffery Meyer, *conductor & music director*
Joseph Sieber, *conductor*

Kaitlyn Sabrowksy, *soprano*
Stephanie Weiss, *mezzo-soprano*
Carlos Feliciano, *tenor*
Gordon Hawkins, *bass*

ASU Choirs
Jace Saplan, *co-director of choral activities*
David Schildkret, *co-director of choral activities*

Friday, April 28, 2023
7:30 p.m.
ASU Gammage Auditorium

ASU Symphony Orchestra and Choirs

Program

Fate Now Conquers (2020) Carlos Simon
(b. 1986)

Joseph Sieber, *conductor*

Symphony No. 9 in d minor op. 125 L. van Beethoven
(1770 - 1827)

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Finale

Jeffery Meyer, *conductor*

Kaitlyn Sabrowsky, *soprano*

Stephanie Weiss, *mezzo-soprano*

Carlos Feliciano, *tenor*

Gordon Hawkins, *bass*

ASU Symphony Orchestra and Choirs

ASU Symphony Orchestra Conductor & Music Director

Jeffery Meyer

Assistant Conductors

Sergio Freeman

Kara Piatt

Joseph Sieber

Simon - Fate Now Conquers

Flute

Yian Shen, *principal*

Audrey Cullen

Oboe

Gabbie Wong, *principal*

Jami Rivers

Clarinet

Dahre Miller, *principal*

Thomas Sanders

Bassoon

Ben Kearns, *principal*

Michelle Fletcher

Horn

Bailye Hendley, *principal*

Matthew Mikhailov

Trumpet

Paul Reid, *principal*

Michael Peery

Timpani

Anthony Kirk

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Beethoven Symphony no. 9

Flute/Picc

Kayla Payne, *principal*
Yian Shen
Audrey Cullen, *piccolo*

Oboe

Hoon Chang, *principal*
Kelsey Maes
Jami Rivers, *assist*

Clarinet

Dahre Miller, *principal*
Taylor Thompson

Bassoon

Michelle Fletcher, *principal*
Ben Kearns
Mason Cox, *contrabassoon*

Horn

Charity Morrison, *principal*
Brian Allen
Bailye Hendley
Joanna Park
Matthew Mikhailov, *assist*

Trumpet

Harmon Byerly, *principal*
Michael Peery

Trombone

Daniel Nakazono, *principal*
Ben Hazel
Andre Prouty

Timpani

Anthony Kirk, *principal*

Percussion

Morgan Sutherland
Ethan Fox
Austin Vigesaa

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Violin

Izayah Dutcher, *concertmaster*
Paula Lastra-Cancela
Ava Wipff
Rebecca Ray
Tiffany Steinweg
Jamie Wu
Hsiang-Jen Yang
Wei-Jhen Chen
Louis Coste
Zhihuan An
Laurana Roderer
Zeyu Chen
HyeonSeon Jo
Dasom Jeon
Bridget Mitchell
Manxi Xu

Violin II

Esther Witherell, *principal*
Jacob Clark
Megan Evans
Karlo Canete
Olivia Bolles
Christina Green
Ramses Cid
Yueching Ting
Sarah Turner
Sonja Prychitko
Rebecca Rosmanitz
Choimei Lao
Yun Hao
Ching-An Hsueh
Roman Rivera

Viola

Nicole Allen, *principal*
Maya Mokofisi
Cameron Muldrow
Matthew Hurley
Anika Kang
Paul Hagge
Allie Klein
Jonathan Kuehn
Mason Haskett

Cello

Xuehui Yu, *principal*
Dana Hurt
MingYuan Chen
Hannah Shute
David Murray
Pin-Han Lo
Yongqi Lao
Ryan Wang

Bass

Tzu-I Yang, *principal*
Sila Kuvanci
Dominic Pedretti
David Lopez
Samantha Olsen
Ashlee Coates
Isaac Ford

ASU Symphony Orchestra and Choirs

Barrett Choir

David Schildkret, *conductor*
Iese P. Wilson, *assistant conductor*
Mei-Ye Wang, *pianist*

Choral Union

David Schildkret, *conductor*
Nathan Arch, *pianist*

Canticum Bassum Vocal Ensemble

Tiffany U. O'Neill, *co-conductor*
Iese P. Wilson, *co-conductor*
Polina Beymanov, *pianist*

Concert Choir

Dr. Jace Kaholokula Sapan, *conductor*
Colin Cossi, *assistant conductor*
Michelle Kim, *pianist*

Gospel Choir

Nathan De'Shon Myers, *conductor*
George Johnson, *pianist*

Sol Singers

Colin Cossi, *conductor*
Haley Kessler, *pianist*

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Choral Singers

Samantha Adams, SS
Arshia Agarwal, BC
Sharron Ahles, CU
Francesca, Allvin, BC
Thomas Amodeo, CC
Catherine, Andrus, BC
Paras Angell, BC
Joshua Armenta, CB
Elizabeth Arnold, SS
Abigail Axelson, BC
Phyllis Banucci, CU
Thomas Barker, CC
Carlos Barraza Treviño, CU
Margaret Barry, CC
Katie Bartlett, CU
Carlie Beckert, CU
Caley Benson, BC
Lauren Berry, SS
Hannah Berryman, BC
Caryn Bickel, CU
Holly Bingham, CU
Morgan Blackgoat, SS
Risheendra Reddy Boddu, BC
Paige Boulter, SS
Liam Boyd, CC
Kade Boynton, CC
Elizabeth Breden, CU
Cathleen Brock, CU
John Brock, CU
Betty Brunlieb Price, CU
Ryan Burkart, BC
Amelia Burrell, CU
Benjamin Burrell, CU
Laura Cable, SS - BC

Andrew Campbell, CU
Justin Carey, CC
Matthew Carlson, CB
Lauren Carroll, CC
Jadie Carson, BC
Kendall Christiansen, BC
Emma Claus, CC
Harriet Cohen, BC
Colin Cossi, CC
Corbin Cowan, CC
Amanda Crutchfield, CU
Zoe Cumard, CC
Nikkelle Cummins, BC
Brittany DeCristofaro, CU
Jessy Delara, CC
Mary DeWitt, CC
James Joseph Diaz, CB
Ian Dickerson, CC
Matthew Dodaro, CC
Don Dotts, CU
Sean Dougherty, BC
Karen Dugger, CU
Ashley Dumke, CU
Connor Dunning, CC
Saylem Dupont, CC
Bailey Dye, BC
Devin Evans, CU
Ben Fabrizius, BC
Chloe Fellers, BC
Eva Fellner, SS
Yixian Feng, SS
Lexi Field, CC
Kay First, CU
Meigan First, CU

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Fletch Fletcher, BC
Sonoran Fox, BC
Cora Fox, CU
McKenna Franz, BC
Tess Gaides, BC
Timothy Garcia, CU
Brent C. Gardner, CU
Ryan Geiser, BC - GC
Emma Gerrard, BC
Aria Gibbons, SS
Searlait Green, BC - SS
Corrina Green, CC
Joan Grey, CU
Matthew Griesgraber, CC
Susan Griffin, CU
Nancy Grimm, CU
Carrera Grumling, BC
Zak Gutzwiler, BC
Amy Jo Halliday, CU
Randi Halvorsen, CU
Diya Hamada, BC
Darlys Herman, CU
Alaina Herman, CC
Jacob Hernandez, BC
Jacob Hernandez, CB - GC
Karen Hernandez, SS
Addison Hill, CC
ViAnh Hoang, BC
Edina Hodzic, CU
Ethan Hoffman, BC
Carolyn Holden, CU
Allen Holloway, CU
Katherine Howell, BC
Ash Hung, BC
Kaitlyn Issa, BC
Ethan Janov, BC
Cathy Janssen, CU
Kailey Jeffs, BC

Mike Jetsadaapichon, CC
Cory Jones, BC
Zoey Jones, CU
Bonnie Kasten, CU
Devin Kempster, CU
Sally Kenney, CU
Jordan Kindschy, CB
Corinne Kisicki, CC - SS - BC
Sophia Koutsogiannis, BC
Arija Kruze, SS
Keegan Kulesa, BC
Ashlyn Kummet, BC
Ting-Hsuan Kuo, CU
Benjamin Kupitz, CU
Sally Larimer, CU
Brady Larson, CC
Ethan Leventhal, BC
Yueyao Li, CC
Siena Liljegren, SS
Bria Lloyd, BC
Brandon Mah, CB
Kaylyn Manlove-Simmons, SS
Kimberly Marsh, CC
Alissa McCarthy, CU
Linda McCormick, CU
David McKelvey, CC
Kaela McMahan, CU
Grace Mickelson, CC
Ai Miller, CU
Beverly Miller-Dastgir, CU
Jennifer Mitchell, CU
Jarrett Moncibaez, BC
JP Moore, CU
Laurel Moore, CU
John Moore, CU
Melissa Morazan, SS
Katie Morgan-Richards, BC
Seth Morton, CC

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Eliza Moss, BC
Samuel Neyts, BC
Veronica Nixon, CU
Atlas Nocturne, BC
Tiffany O'Neill, CC
Rebecca Olsen, BC
Genesis Ordonez, BC
Nico Ordonez, BC
Maya Owen-Duarte, BC
Oliver Padegimas, SS
Allison Parks, CU
Neesa Pathrikar, BC
Gabriela Pellegrini, BC
Mary Pendleton-Hoffer, CU
Michelle Pérez, CU
Aidan Pete, CB- BC
Anders Peterson, BC
Danielle Petroniero-Klein, CU
Nikole Pike, BC
Josh Pike, CU
Morgan Ann Pinkerton, CU
Tanya Pinkerton, CU
Isaac Poppe, CB
Kayla Powers, BC
Bethany Quan, BC
Braden Rapier, BC
Andrea Richa, CU
Avery Roland, BC
Maren Rosholt, CC
Chloe Rozalsky, BC
Gabrielle Salomon, CC
Sophia Samoleski, BC
Shari Samuelson-Wesely, CU
Pallavi Sengupta, BC
Noah Sharma, BC
Rodney Sharp, CU - GC
Quinlyn Shaughnessy, CU

Matthew Shin, BC
Aleezeh Siddiqui, SS
Robert Simington, CU
Mihir Sinhasan, BC
Prescott Smidt, CB
Anna Smith, CC
Patricia Stamper, CU
Eva Stein, BC
Avie Stephens, CC
Benjamin Stokman, BC
Robert Stone, CU
Jean Sullivan, SS
Sahana Sundaram, BC
Carolyn Susor, CU
Hayley Swenson, BC
Orchee Syed, BC
William Szabados, CC
Nathan Szpakowkis, BC
Emily Szykowski, BC
Sally Tackett, CU
Abigail Tang, BC
Brian Terasaki, BC
Joseph Tinlin, CB
Kendal Turpin, SS
Dania Urena, SS
Olympia Van Blenis, CC
Lee Van Camp, CU
Philip VanderMeer, CU
Carick Veale, CC
Deviny Vega, SS
Matthew Villar, CC
Nathan Viquesney, CB
Sonya Viquesney, SS
Louise Wai, CU
Paige Walker, BC
Jenna Walters, BC
Camille Waseta, CU

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Richard Watt, CU
Ezra Weber, BC
Alicia Werner, CC
Clara White, CC
Jeff Wilkinson, CU
Iese Wilson, CC
Desmond Woodward, CC - GC
Emily Wyatt, CC
Kaylyn Yager, CC
Rachael Ybarra, BC - CU
Katie Yokoyama, BC
Joseph Yu, CC
Millicent Yurong, BC
Gordon Zaft, CU
Ethan Zelov, BC
Helen Zhang, BC
Tianhao Zhang, CC

BC = Barret Choir
CB = Canticum Bassum
CC = Concert Choir
CU = Choral Union
GP = Gospel Choir
SS = Sol Singers

Program Notes

Carlos Simon - Fate Now Conquers

Using the beautifully fluid harmonic structure of the 2nd movement of Beethoven's *7th symphony*, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depicts the uncertainty of life that hovers over us.

We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the Iliad, in the end, it seems that Beethoven relinquished to fate. Fate now conquers.

Notes by the composer

Beethoven - Symphony no. 9

The *Ninth Symphony* of Ludwig van Beethoven claims a special place in the history of the symphony and in Beethoven's growth as artist, Mensch, and public figure. Its performance can never be an ordinary event.

Since 1812, Beethoven's life had been in a continuous state of crisis and he had written little. But by 1820 he began to "set about," as Beethoven biographer Maynard Solomon puts it, "reconstructing his life and completing his life's work." At first the process was slow. But by 1822, he was again working in a rage of energy. As part of this regeneration, the various projects and ideas connected with the *Ninth Symphony* began to sort themselves out. The first movement was ready early in 1823; by February 1824, the score was finished.

The first performance was given on May 7, 1824, in Vienna. The deaf composer stood on the stage beating time and turning the leaves of his score, but the real conducting was done by Michael

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Umlauf. At the end, Beethoven was still hunched over the pages of music, and contralto soloist Caroline Unger gently turned his head around so that he might see the applause he could not hear.

The *Ninth Symphony* traces a path from darkness to light, and of this process and of the struggle for clarification, the famous opening offers a microcosmic view. This crescendo is achieved by more than an increase in volume. Rhythm and harmonic tension also play their part. We hear at first just two notes, A and E. At a certain point in the crescendo, the E's drop away, to be instantly replaced by D's in bassoon and horns, the new note sounding in fact strangely dissonant against the prevailing A's. The D turns out to be the "answer" on which the whole orchestra agrees in the great fortissimo summit of that first crescendo, but the tense anticipation of that note is a personal, marvelous, and utterly characteristic touch.

The scherzo is a huge structure, as obsessive in its driving and exuberant play with few ideas as the first movement was generous in its richness of material. The trio carries a certain sense of hymnal or communal music about it. It reaches forward toward the world of the *Ode To Joy*.

Two bars of upbeat—clarinets, bassoons, middle and lower strings—ease us into the Adagio. Beethoven at first alternates two themes of contrasting gait, key, and temperature, varying each, soon dropping the second, but enveloping the first in ever more fanciful decoration. The effect is one of exaltation and, at the end, profound peace.

The most horrendous noise Beethoven could devise shatters that peace, and now an extraordinary drama is played before us. In the gestures of operatic recitative, cellos and basses protest. Quotations of music from the first, second, and third movements vividly dramatize the idea of search. When, after three tries and three rejections, the woodwinds propose something new, the cellos and basses, with some cheering along by winds and drums, lose no time in expressing their enthusiasm. Those hectoring strings change their tone. The orchestra rounds off their recitative with a firm cadence, and without a second's pause for breath one of the world's great songs begins.

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Beethoven spreads before us in a series of simple and compelling variations, interrupted by a return of the horrendous fanfare that began the movement. What earlier was matter for our imaginations to work on is now made explicit. The recitative is sung now, to words that Beethoven himself invented as preface to Schiller's *Ode*.

Schiller had been dead eighteen years when Beethoven set *An die Freude*. Schiller did not think much of the poem, which is an enthusiastic drinking song. Perhaps Beethoven saw through it, perhaps he read into it what he needed. What is sure is that he transformed it. And once the words are there, they, and of course even more Beethoven's transcendent responses to them, sweep us along "Happily, like His planets flying / along their magnificent heavenly orbits / . . . as a hero runs to victory."

Notes by Michael Steinberg

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ODE AN DIE FREUDE

Friedrich Schiller

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudenvollere!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen.
Diesen Kuß der ganzen Welt!
Brüder! Über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

ODE TO JOY

translated by David Schildkret

O friends, no more of these sounds!
Instead, let us tune our voices
more pleasantly and joyfully!

Joy, beautiful divine spark,
daughter of Elysium,
we enter your shrine
drunk with fire, Divine One!
Your spell reunites
what the latest trends have bitterly divided;
all humanity becomes as family
where your gentle wings abide.

Whoever has succeeded in making the great leap
of being a friend to a friend;
whoever has won a devoted spouse,
join your praise to ours!
Yes, also whoever can name even one soul
their own in the whole wide world!
But whoever cannot must slink off,
weeping, from our company.

All creation drinks joy
at Mother Nature's breast;
all—the good and the evil—
follow her rose-strewn path.
She gave us kisses and wine,
and a friend to the end.
Even the worm knows pleasure,
and the cherub stands before God!

Like the stars flying through the heavens
according to God's magnificent plan,
run your race happily, brothers,
joyfully, like a hero running to victory.

I embrace you, you millions.
Here is a kiss for all the world!
Brothers! A loving Father must live
above the starry firmament.

Why do you bow down, you millions?
Do you know your Creator, world?
Seek Him above the starry firmament!
He must dwell above the stars.

ASU Symphony Orchestra and Choirs

About the Artists

ASU Orchestras

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-winning 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 Orchestras 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 Vytautas Marijosius Memorial Awards in Orchestral Programming.



He is the Director of Orchestras at the Arizona State University as well as Artistic Partner with the Northwest Sinfonietta, one of the

ASU Symphony Orchestra and Choirs

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 world premiere of [Carlos Simon's Graffiti](#) performed and recorded alongside internationally renowned graffiti artists, 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.

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

www.jeffery-meyer.com

ASU Symphony Orchestra and Choirs

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 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

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Carlos Feliciano

A native of Puerto Rico, tenor Carlos Feliciano has been described as a “storyteller with a compelling presence” (Pittsburgh Tribune) whose “direct and clearer tenor voice is the perfect vehicle for the ‘leading romantic man’ persona” (DC Metro Arts). He has performed with opera companies such as the Lyric Opera of Chicago, San Diego Opera, Pittsburgh Opera, Théâtre Municipale Castres, the Oslo Symphony, St. Petersburg Opera, New Jersey Opera and Western Plains Opera. Opera roles include the title role in Gounod’s *Faust*, Conte Almaviva in *Il Barbiere di Siviglia*, Edgardo in *Lucia di Lammermoor*, Il Duca di Mantova in *Rigoletto*, Male Chorus in *The Rape of Lucretia*, Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, Fenton in *Falstaff*, and Chevalier de la Force in *Dialogues of the Carmelites*.



On the concert stage Mr. Feliciano is sought out for his interpretation of Ariel Ramirez’ *Misa Criolla*. Other concert credits include Handel’s *Messiah*, Mozart’s *Coronation Mass* and the *Great Mass in C*, Mendelssohn’s *Lobgesang, Sym. No. 2*, and the tenor solos in Bach’s *St. John’s Passion*. The tenor was chosen as a soloist for the televised Canonization Mass for Junipero Serra, the first Mass officiated by Pope Francis in the US at the Shrine of the Immaculate Conception in Washington, D.C. Carlos has a Bachelor degree from the Manhattan School of Music, a Dual Masters in Performance and Pedagogy from Penn State University, is an alumnus of The Juilliard School and is currently completing his Doctoral degree at ASU.

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Gordon Hawkins

Gordon Hawkins is critically acclaimed throughout the world for his in-depth interpretations and lush baritone voice. A dramatic baritone with an international reputation as a “Rigoletto specialist,” Mr. Hawkins has delighted audiences as the tragic Verdi underdog in more than 170 performances. He is now earning critical acclaim as a Wagner specialist for his portrayal



of Alberich in *Der Ring des Nibelungen* at esteemed international companies including: San Francisco Opera, Los Angeles Opera, Seattle Opera, Washington National Opera, Deutsche Oper Berlin, Teatro de la Maestranza de Sevilla, and the BBC Orchestra at Royal Albert Hall. This season, Mr. Hawkins performs the role of Amonasro in *Aïda* with Washington National Opera and Seattle Opera; Scarpia in *Tosca* with Arizona Opera; and in concert sings the baritone solo in Mahler’s *Lieder eines fahrenden Gesellen* and Daniel Bernard Roumain’s *Harvest* with ASU Symphony Orchestra.

With an impressive number of title roles under his belt, some of his lead roles include the title role of *Nabucco*, the title role of *Macbeth*, and Count di Luna in *Il trovatore* with Seattle Opera; the title role in *Rigoletto* with Deutsche Oper am Rhein; Scarpia in *Tosca* with Cincinnati Opera, Vancouver Opera, and Arizona Opera; Renato in *Un ballo in maschera* with Opéra de Montréal; Amonasro in *Aïda* with Lyric Opera of Chicago, Houston Grand Opera, and Cincinnati Opera; Alvaro in *Florencia en el Amazonas* with Los Angeles Opera; Alfio in *Cavalleria Rusticana* with Washington National Opera; and Thoas in *Iphigénie en Tauride* with The Metropolitan Opera.

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Kaitlyn Sabrowsky

Celebrated for her “strong dramatic voice,” (Operawire) American soprano Kaitlyn Sabrowsky (nee Johnson) is at home in operatic repertoire ranging from classical to contemporary. Mrs. Sabrowsky is pursuing her DMA in Performance (Voice) at Arizona State University while maintaining a private voice studio, an adjunct faculty position at Grand Canyon University, and an active performing career. Mrs. Sabrowsky completed two seasons as an Arizona Opera Studio Artist from 2018-20, highlighted by back-to-back mainstage leading roles as Musetta in *La bohème* and Jane Withersteen in *Riders of the Purple Sage* in the company’s 2020 season. Other Arizona Opera role highlights include Miss Lightfoot in *Fellow Travelers* and Doris Parker in Charlie Parker’s *Yardbird*. Additional notable engagements include her debut with The Phoenix Symphony and as Frasquita in the Atlanta Opera’s *Carmen*. Kaitlyn has also appeared in such roles as Donna Anna in *Don Giovanni* and the title role in Catán’s *Florencia en el Amazonas*. Mrs. Sabrowsky is the recipient of awards from the Orpheus Vocal Competition, the Metropolitan Opera National Council Auditions, the Georgina Joshi International Fellowship from Indiana University and the Farb Family Outstanding Graduate Award from Rice University. She is a graduate of Indiana University (MM) and Rice University (BM, cum laude), and an alumnus of the Institute for Young Dramatic Voices, Aspen Opera Center and Houston Grand Opera’s Young Artist Vocal Academy.



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Stephanie Weiss

Stephanie Weiss, mezzo-soprano, is an Associate Professor of Voice at Arizona State University's Herberger Institute for Design and the Arts School of Music. She earned her Bachelor of Music from New England Conservatory (voice), Bachelor of Science from Tufts University (biology and drama), Master of Music from University of Missouri-Kansas City, Professional Studies Diploma from Mannes College of Music, and Doctor of Musical Arts from University of Nevada, Las Vegas. Previously, she was Assistant Professor of Voice at University of Nevada, Las Vegas, a Teaching Fellow with the Metropolitan Opera Education Department, and has served on the faculty of COSI (Centre for Opera Studies in Italy) in Sulmona, Italy. Since 2010, she has been on the voice faculty at AIMS in Graz.



A San Diego native, she was a Midwest Regional Finalist of the Metropolitan Opera National Council Auditions and at Mannes College of Music, a recipient of a Richard F. Gold Career Grant from the Shoshana Foundation. As the winner of the American Berlin Opera Foundation Competition (now called Opera Foundation), she became a member of Deutsche Oper Berlin as a Stipendiatin and continues to be a regular guest artist with the company. Roles at the Deutsche Oper Berlin have included Frasquita (*Carmen*), Musetta (*La bohème*), Erste Dame and Zweite Dame (*Die Zauberflöte*), Gerhilde and Grimgerde (*Die Walküre*), and Schlafittchen (Berlin premiere of *Das Traumfresserchen*), Marianne Leitmetzerin (*Der Rosenkavalier*), Aufseherin (*Elektra*), Johanna [cover] (*Szenen aus dem Leben der Heiligen Johanna*), and Venus [cover] (*Tannhäuser*) in the company's tour to Beijing.

In the U.S., her most recent appearances have included the Sorceress (*Dido and Aeneas*) with Opera Company of Middlebury, Berta (*Il Barbiere di Siviglia*) and Suzuki (*Madama Butterfly*) with Opera Las Vegas, and Marianne Leitmetzerin (*Der Rosenkavalier*) and Giannetta in *L'elisir d'amore* with the San Diego Opera.

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On the concert stage, she debuted with the Berlin Philharmonic as the Cook in *Le Rossignol* under the baton of Pierre Boulez. She has also sung the role of Rose in *Lakmé* at Carnegie Hall with Opera Orchestra of New York under Eve Queler. She performed *Wesendonck Lieder* with the Henderson Symphony Orchestra, Mahler's *Lieder eines fahrenden Gesellen* and *Symphony No. 4* with the L'viv Philharmonic (Ukraine), and Santuzza in *Cavalleria rusticana* with Singakademie Potsdam. An avid recitalist, she has performed numerous concerts with pianist Christina Wright-Ivanova, including a world premiere of the song cycle *Passageway* by Jonathan Stark, and the world premiere of Daron Hagen's *Jaik's Songs*. They recently recorded 3 songs cycles of Daron Hagen for future release.

A versatile performer, she has also been seen on other European stages, such as Berlin's Staatsoper Unter den Linden as Erste Dame (*Die Zauberflöte*), Marcellina (*Le nozze di Figaro*) and Marthe (*Faust*), Oper Frankfurt as Musetta, Oper Leipzig as Grimgerde (*Die Walküre*) and Stadttheater Bern, Oper Dortmund, and Oper Köln as Marianne Leitmetzerin. Other notable performances have included Venus in *Tannhäuser* with Mecklenburgisches Staatstheater Schwerin, and the title role of Johanna in *Szenen aus dem Leben der Heiligen Johanna* by Walter Braunfels at Oper Köln.

Jace Kaholokula Saplán

Dr. Jace Kaholokula Saplán serves as Director of Choral Activities and Associate Professor of Music Learning & Teaching and Choral Conducting at Arizona State University and oversees the graduate program in choral conducting, conducts the ASU Concert Choir, and teaches courses in choral literature and pedagogy that weave decolonial and critical theories with communal vocal practice.



In addition to Jace's work in academia and classical music, Jace

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is known as a national thought leader and consultant in enacting social change and equity-driven practice through the choral arts. Dr. Saplan is an Obama Fellow through the Obama Foundation for the 2022-2023 year. Jace also serves as a Diversity, Equity, Inclusion, Access, and Belonging consultant for arts organizations throughout the country, such as Choral Arts Northwest, The Phoenix Chamber Choir, The Guitar Federation of America, and Native Arts.

As a Kanaka Maoli advocate, artist, and culture bearer, Dr. Saplan is also the artistic director of Nā Wai Chamber Choir, a vocal ensemble based in Hawai'i dedicated to the preservation, propagation, and innovation of Hawaiian choral music. Under Dr. Saplan's direction, Nā Wai recorded a Global Music Award-winning album entitled Eō Lili'uoklani under the Mālama Music label and performed for the 2021 Chorus America Summer Conference, the 2021 National American Choral Directors Association (ACDA) Conference, and the 2020 ACDA Western Region Conference in Salt Lake.

Prior to Dr. Saplan's appointment at Arizona State University, Dr. Saplan was the Director of Choral Activities at the University of Hawai'i and conductor of the UH Chamber Singers. Under Jace's direction the UH Chamber Singers sang as an auditioned choir at the 2022 ACDA Western Division Conference in Long Beach. The ensemble also performed at the Musica Pasifika Festival in Tahiti in 2020, and at the Pasifika Choral Symposium in Guam in 2019.

Dr. Saplan is a frequent clinician and adjudicator for state, regional, national, and international conferences and festivals. Dr. Saplan has conducted honor choirs and all-states in more than 15 states, and was the 2022 National ACDA Conference Native and Indigenous Peoples Immersion Choir Conductor.

Dr. Saplan received a BA in Hawaiian Music from the University of Hawai'i at Mānoa, a M.Ed in Curriculum and Instruction from Concordia University-Portland, an MM in Choral Conducting from the University of Oregon, and a DMA in Choral Conducting with cognates in Music Education and Ethnomusicology from the University of Miami Frost School of Music.

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David Schildkret

David Schildkret has taught at Arizona State University since 2002. He is retiring in May as Director of Choral Activities, a position he has shared this year with Jace Kaholokula Saplan.

He has taught graduate and undergraduate courses in conducting and humanities, and he currently conducts the Barrett Choir (which he founded in 2011), and the Choral Union. At various times previously, he directed the Chamber Singers, Concert Choir, and Canticum Bassum. After earning his doctorate at Indiana University, he taught at University of Rochester in New York (1983 – 1992) and Centre College in Kentucky (visiting professor, 1992 – 95). He served as Dean of the Salem College School of Music in Winston-Salem, North Carolina, from 1995 – 2002.



Schildkret has conducted most of the major choral-orchestral works, including the Requiems of Verdi, Mozart, Brahms, and Fauré, Haydn's *Creation*, Handel's *Messiah*, and Mendelssohn's *Elijah*. In 2018, he conducted Beethoven's *Mass in C Major* at Carnegie Hall in New York. As a speaker and actor, he has performed his original verses for *The Carnival of the Animals* by Saint-Saëns with the Chattanooga Symphony and has portrayed Zuniga in Bizet's *Carmen* and Dulcamara in *L'Elisir d'amore*, among others.

Alongside his work at ASU, Schildkret is director of music at Day-spring United Methodist Church in Tempe and is the music director of the Mount Desert Summer Chorale in Bar Harbor, Maine. He previously served as Director of Music at Scottsdale United Methodist Church. Schildkret lives in Chandler with his wife of 45 years, the award-winning dance teacher Susan Griffin. They have two daughters who both hold doctorates from ASU: Elizabeth Schildkret is director of school and family programs at Portland Ovation in Maine, and Miriam Schildkret is a freelance singer who frequently performs with Arizona Opera and with other musical organizations in the Valley. With her husband, Ted Zimnicki, she owns and operates High Note Performance, a fitness and wellness company.

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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
Josef Burgstaller, 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
Charles Lynch, harp
Ji Yeon Kim, guitar

Percussion

Michael Compitello
Simone Mancuso
Dom Moio
Matt Prendergast

Voice

Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan Myers
Stephanie Weiss
Andrea Will

Land Acknowledgement

We acknowledge the 22 tribes who are native to Arizona, and more specifically the Akimel O'odham (Pima) and Piipaash or Pee Posh (Maricopa) tribes on whose ancestral homelands ASU's Tempe campus resides.



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Jeffery Meyer, Director of Orchestras
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Arizona State University

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