

ASU Symphony Orchestra
presents

Picturesque



ASU Symphony Orchestra

Julie Desbordes, *conductor*

Joann Falletta, *guest conductor*

Sergio Freeman, *assistant conductor*

Kara Piatt, *assistant conductor*

Michelle Pérez, *soprano*

Bradley Johnson, *bassoon*

Thursday, October 26, 2023

7:30 p.m.

ASU Gammage

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

  ASUMusicDanceTheatre

 ASU_MDT

musicdancetheatre.asu.edu
Music

480-965-3371

Dance and Theatre

480-965-5337

Program

Between Transparency and the Invisible * Carlos Zárate
(b. 1994)

Sergio Freeman, *conductor*
* *world premiere*

Knoxville: Summer of 1915 Op. 24 Samuel Barber
(1910 - 1981)

Michelle Pérez, *soprano*
Kara Piatt, *conductor*

Concertino for Bassoon Bernhard Crusell
(1775 - 1838)

Bradley Johnson, *bassoon*
Kara Piatt, *conductor*

INTERMISSION

Pictures at an Exhibition Ravel / Mussorgsky

Joann Falletta, *conductor*

ASU Symphony Orchestra

ASU Symphony Orchestra

Conductor

Julie Desbordes

Assistant Conductors

Sergio Freeman

Kara Piatt

Zarate - Between Transparency and the Invisible

Flute

Ryan Mecca, *principal*

Hanna Moon-Earle

Samuel Lupe, *piccolo*

Oboe

Kelsey Maes, *principal*

Lauren Glomb

Clarinet

John Harden, *principal*

Daniel Kim

Adam Schay, *bass clarinet*

Bassoon

Harrison Cody, *principal*

Sonya Viquesney

Travis Williams, *contrabassoon*

Horn

Charity Morrison, *principal*

Isabella Kolaskinski

Quentin Fisher

Andrew Jan

Pin-Yu Chen, *asst principal*

Trumpet

Harmon Byerly, *principal*

Michael Peery

Alexander Strawn

Trombone

Ashley Rands, *principal*

Robby Pawloski

Jonah Brabant

Tuba

Sam Revis, *principal*

Percussion

Joshua Cruz

Ethan Fox

Piano

Ting-Yu Wang

ASU Symphony Orchestra

Samuel Barber - Knoxville: Summer of 1915 Op. 24

Flute

Molly Grubs, *principal*

Oboe

Lauren Glomb, *principal*

Clarinet

John Harden, *principal*

Bassoon

Harrison Cody, *principal*

Horn

Charity Morrison, *principal*

Isabella Kolaskinski

Bernhard Crusell - Concertino for Bassoon

Flute

Hanna Moon-Earle, *principal*

Oboe

Kesley Maes, *principal*

Lauren Glomb

Clarinet

Daniel Kim, *principal*

John Harden

Bassoon

Harrison Cody, *principal*

Sonya Viquesney

Trumpet

Harmon Byerly, *principal*

Percussion

Joshua Cruz, *principal*

Harp

Sarahkim Nguyen

Horn

Charity Morrison, *principal*

Isabella Kolaskinski

Trumpet

Harmon Byerly, *principal*

Michael Peery

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Mussorgsky / Ravel - Pictures at an exhibition

Flute

Molly Grubbs, *principal*
Dianne Winsor, *piccolo*
Samuel Lupe, *piccolo*

Oboe

Kelsey Maes, *principal*
Rowan Albers
Lauren Glomb, *english horn*

Clarinet

John Harden, *principal*
Taylor Thompson
Adam Schay, *bass clarinet*

Alto saxophone

Siobhan Plouffe

Bassoon

Michelle Fletcher, *principal*
Harrison Cody
Travis Williams, *contrabassoon*

Horn

Charity Morrison, *principal*
Isabella Kolaskinski
Quentin Fisher
Andrew Jan
Pin-Yu Chen, *asst principal*

Trumpet

Alexander Strawn, *principal*
Todd Oehler, *assistant*
Harmon Byerly
Cordi DeDecker, *assistant*
Michael Peery

Trombone

Daniel Nakazono, *principal*
Ashley Rands
Jonah Brabant

Tuba

Sam Revis, *principal*
Mitchell Goodman

Percussion

Will Vogus
Caleb Hupp
Ethan Fox
Joshua Cruz
Morgan Sutherland
Tony Kirk

Harp

Sarahkim Nguyen

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Violin I

Ramses Cid, *concertmaster*

Louis Costle

Olivia Bolles

Le Luo

Tiffany Steinweg

Gisselle Sanchez-Diaz

Paula Lastra Cancela

Luke Stikeleather

Ava Wipff

Manxi Xu

Laurana Roderer

Chih-Lin Chen

Bridget Mitchell

Yu Zhuo

Jeesong Ahn

Zoe Chen

Sarah Turner

Jacob Clark

Violin II

Esther Witherell, *principal*

Megan Evans

Ching-An Hsueh

Choi Mei Lao

Bella Ward

Yueching Ting

Rebecca Ray

Wei-Jhen Chen

Yun Hao

Michael Furgala

Roman Rivera

Rebecca Rosmanitz

Ruby Norman

Christina Green

Halle Smith

Jamie Wu

Adam Dvorak

Viola

Nicole Allen, *principal*

Mason Haskett

Maya Mokofis

Connor Dooling

Cameron Muldrow

Anika Kang

Alexandria Klein

Harriet Cohen

Paul Hagge

Cello

Mansur Kadirov, *principal*

Gina Choe

Daniel Kim

Xuehui (Michelle) Yu

Natalie Browning

Yongqi (Grace) Lao

David Murray

Minseong (Kathy) Kim

Pinhan Lo

Janice Dacoycoy

Reagan Drewett

Bass

Samantha Olsen, *principal*

Dominic Pedretti

Ryan Giacinto

Tzu-I Yang

Siqing Zhang

Sila Kuvanci

Program Notes

Carlos Zárate - Between Transparency and the Invisible

Between Transparency and the Invisible is one of the first attempts in my work to allow visual stimuli to foster musical ideas. It is inspired by the work of the Venezuelan visual artist Gego, whose concept of transparency informed the piece's structure and its gestural and textural content. By the end of the piece, the sensation of something being revealed acts as an homage to Gego's metaphysical ideas around art.

Notes by the composer

Samuel Barber - Knoxville: Summer of 1915

In the musical Pantheon of 20th-century America, Samuel Barber occupies a distinctive place as a modern romanticist. He was surrounded by music since childhood; his maternal aunt, Louise Homer, was a famous contralto singer; her husband, a respectable song composer. When Barber was seven years old, he sent this note to his mother: "I was not meant to be an athlete, but a composer, and I will be, I am sure. Don't ask me to go and play football."

At that tender age he already had learned to play the cello. Later he became proficient as a pianist. He also studied singing quite seriously, and even sang the baritone solo in a recording of his own work, *Dover Beach*. This recording, issued by RCA Victor, is now a collector's item....

When Eleanor Steber asked Barber to write for her a movement for soprano and orchestra, he selected a passage from the novel, *A Death in the Family*, by James Agee, for his text. In it a small boy, lying in the grass at his home in Knoxville, Tennessee, listens to the sounds around him. He hears the "iron moan" of a passing streetcar, with "the bleak spark crackling and cursing above it like a small malignant

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spirit set to dog its tracks.” Looking at the sky, he thinks of the sorrows of life on earth, and says a prayer: “May God bless my people, my uncle, my aunt, my mother, my good father...” With this prayer he is put to bed. Agee’s reminiscence is precisely autobiographical, for in 1915 he was six years old.

Samuel Barber contributed to Agee’s poem in prose a perfect setting. It possesses an immediate sense of childhood memories; the singing line is a natural translation of words into music. The child’s train of thought, with its sudden shifts of emotional concentration, is reflected in the gentle changes in the character of the music. Diatonic modalities, articulated by mysterious cadences and plagal harmonic inflections, create the needed ambiance of nostalgic recollection. Occasional metaharmonies and the pointed sharpness of the rhythms do not perturb the luminous euphony of the music. There are also touches of illustrative onomatopoeia, as in the unusual effect of pizzicati glissando in the lower strings to represent the electric sparks of the streetcar antenna.

Knoxville was performed for the first time by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, on April 9, 1948. Eleanor Steber was the soloist.

Notes by Nicolas Slonimsky

Bernard Crusell - Concertino for Bassoon

Crusell wrote his Concerto for bassoon and orchestra (‘Concertino pour le basson’) (1829) for his bassoonist son-in-law Franz Preumayr, husband of his daughter Sophie and a colleague in the Hovkapellet. Preumayr was one of the core players in the Court Orchestra. This ensemble often performed together and it was for them that Crusell wrote many of his compositions. The Concerto was his last instrumental piece.

Franz Preumayr first performed the Concerto at Hedvig Elo-

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nora's Church in Stockholm, in what is now known as the Östermalm district of the city, on September 24, 1829. He then departed for an extensive tour of Central Europe and Britain, during which he heard the young Franz Liszt perform, describing him as a 'crazy student'. The piece by Crusell, which Preumayr regarded as his "cheval de bataille" or "battle horse", was the high spot of the concerts in Copenhagen and Hamburg, at Ludwigslust and the palace of the Duke of Orleans in Paris. Preumayr's travel diary, discovered in 1972, mentions an unexpected problem he encountered in the Paris salons: audiences hearing it in the confined spaces and poor acoustics found Crusell's work too long. As a concert number it nevertheless got an enthusiastic reception. It gave Preumayr every opportunity to show off his formidable three-and-a-half octave range and his ability to command this, both legato and staccato, in each register.

The custom at that time was to use tunes from the operas familiar to all as material for accompanied instrumental pieces, and such was the case in the Concerto. For the Allegro moderato Crusell borrowed a melody from the opera *Le nouveau seigneur de village* by François Adrien Boieldieu that had been performed in four decades in Stockholm under the name of *Den nya egendomsherrn*. This quotation may have incorporated a humorous allusion by Crusell to the fact that the concert tour qualified his son-in-law to be the new master of the Crusell abode. The Concerto has remained in the staple bassoon repertoire, while many of Preumayr's other tour pieces, such as those by Brendler and Crémont, have not.

Notes by Janne Palkisto

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Ravel / Mussorgsky - Pictures at an Exhibition

In 1922 the French composer Maurice Ravel told the Russian conductor Serge Koussevitzky about this set of fascinating piano pieces. Koussevitzky, his enthusiasm fired, asked Ravel to orchestrate them. It was through this orchestration, and through Koussevitzky's frequent and brilliant performances, that *Pictures at an Exhibition* became an indispensable repertory item. Ravel was not the first to orchestrate the Pictures, and since his version many others have transcribed them, but I cannot imagine Ravel's version ever being displaced. It is a model of what we would ask for in technical brilliance, imaginative insight, and concern for the original composer.

The pictures are Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 caused the composer profound and tearing grief. The critic Vladimir Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in Saint Petersburg in the spring of 1874, and by June 22 Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly thinking of his departed friend."

That roving music which opens the suite he calls the *Promenade*.

Gnomus - According to Stasov, this represents "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club. . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello - There was no item by this title in the exhi-

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bition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it.

Tuileries - The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo - The word is Polish for "cattle." Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but added that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in Their Shells - A costume design for a ballet, Trilby, given in Saint Petersburg in 1871 (no connection with George du Maurier's novel, which was not published until 1893). In this scene, child dancers portray canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The Ballet is preceded by a short Promenade.

Samuel Goldenberg and Shmuel - Mussorgsky owned two drawings by Hartmann entitled *A Rich Jew Wearing a Fur Hat* and *A Poor Jew: Sandomierz*. Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, One Rich, One Poor*; he seems later to have added the names of Goldenberg and Shmuel.

The Marketplace at Limoges - Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissanceout has just recovered his cow. . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the *Catacombae* - The picture shows the interior of a catacomb in Paris with Hartmann, a friend, and a guide with a lamp. The music falls into two sections, *Sepulcrum romanum* (Roman Sepul-

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chers) and Cum mortuis in lingua mortua (With the Dead in a Dead Language), a ghostly transformation of the Promenade.

The Hut on Fowls' Legs - A clock in fourteenth-century style, in the shape of a hut with cocks' heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev - A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the imperial eagle on top and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

Notes by Michael Steinberg

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.

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JoAnn Falletta

Multiple Grammy Award-winning conductor JoAnn Falletta serves as Music Director of the Buffalo Philharmonic, the Connie and Marc Jacobson Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, and Artistic Adviser to the Hawaii Symphony and the Cleveland



Institute of Music Orchestra. Recently named as one of the 50 great conductors of all time by Gramophone Magazine, she is hailed for her work as a conductor, recording artist, audience builder and champion of American composers. Upon her appointment as Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American ensemble and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic will celebrate many living American composers this coming year including Adolphus Hailstork, Gabriela Lena Frank, Kenneth Fuchs, David Ludwig, Carlos Simon, Jonathan Bailey Holland, Russell Platt, Daron Hagen, Jessie Montgomery, Michael Tilson Thomas, and Wang Jie.

Her recent and upcoming North American guest conducting includes the Nashville Symphony, Indianapolis Symphony, Milwaukee Symphony, and Orchestre metropolitain. Internationally, she has conducted many of the most prominent orchestras in Europe, Asia, and South America. Pending further national and international guidance on the current COVID-19 pandemic, she is looking forward to guest conducting appearances in Canada, Poland, Sweden, and

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across the US this season.

With a discography of over 120 titles, Falletta is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 GRAMMY® Award for Best Choral Performance as Conductor of the Buffalo Philharmonic in the world premiere Naxos recording, Richard Danielpour's "The Passion of Yeshua". In 2019, she won her first individual Grammy Award as conductor of the London Symphony in the Best Classical Compendium category for Spiritualist, her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of Mr. Tambourine Man: Seven Poems of Bob Dylan received two Grammys in 2008. Her 2020 Naxos recording of orchestral music of Florent Schmitt with the Buffalo Philharmonic Orchestra recently received the Diapason d'Or Award. Recent and upcoming releases by the BPO for Naxos include the complete William Walton Façade, with narrators Kevin Deas, Hila Plitmann, and Minnesota Public Radio Host Fred Child, and the Virginia Arts Festival Chamber Players. The recording, scheduled for release in the spring of 2022, will introduce material never heard before, and mark the 100th anniversary of William Walton's youthful masterpiece. This season will also see the Naxos release by the BPO of Poem of Ecstasy by Scriabin.

Falletta is a member of the esteemed American Academy of Arts and Sciences, has served by presidential appointment as a Member of the National Council on the Arts during the Bush and Obama administrations, and is the recipient of many of the most prestigious conducting awards. She has introduced over 500 works by American composers, including well over 100 world premieres. ASCAP has honored her as "a leading force for music of our time". In 2019, JoAnn was named Performance Today's Classical Woman of The Year, calling her a "tireless champion, and lauding her "unique combination of artistic authority and compassion, compelling musicianship and humanity."

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Falletta is a strong advocate and mentor for young professional and student musicians. She has led seminars for women conductors for the League of American Orchestras and established a unique collaboration between the Buffalo Philharmonic and the Mannes College of Music to give up-and-coming conductors professional experience with a leading American orchestra. In 2018, she served on the jury of the Malko Competition in Denmark. She has had great success working with young musicians, guest conducting orchestras at top conservatories and summer programs at the National Repertory Orchestra, National Orchestral Institute, Interlochen, and Brevard Music Center, and Artistic Advisor at CIM.

She has held the positions of Principal Conductor of the Ulster Orchestra, Principal Guest Conductor of the Phoenix Symphony, Music Director of the Long Beach Symphony Orchestra, Associate Conductor of the Milwaukee Symphony Orchestra, and Music Director of the Denver Chamber Orchestra and The Women's Philharmonic.

After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from the Juilliard School. When not on the podium, JoAnn enjoys playing classical guitar, writing, cycling, yoga, and is an avid reader.

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Julie Desbordes

Multidimensional conductor Julie Desbordes leads ensembles in the Americas, Asia, and her native France. Music Director of the Philharmonia Orchestra at Arizona State University, where she also teaches conducting and serves as Conductor and Instructor with the ASU Symphony, Mrs. Desbordes



is also Music Director of three additional ensembles in greater Phoenix: the Tempe Winds, Salt River Brass, and the Philharmonic Orchestra of the Phoenix Youth Symphony Orchestras.

Prior to arriving in Arizona, Mrs. Desbordes conducted community and youth orchestras in New York City, among them, the Turtle Bay Youth Orchestra, the Queer Urban Orchestra, and the Chelsea Symphony. With those ensembles, she presented innovative programs that attracted large, enthusiastic audiences. In between her New York commitments, she appeared as a guest conductor with orchestras in Hong Kong, Taiwan, Malaysia, Venezuela and Cuba.

As both a conductor and an educator, Mrs. Desbordes has years of experience developing new audiences for concert music. Her triumphs at engaging audiences arise from both her musical and curatorial insights. When crafting concert programs, she creates experiences that move performers and listeners alike, often spotlighting music by contemporary and under-represented composers. When conducting, she energizes those around her, rousing musicians to play from the heart and prompting listeners to become supporters. She also empowers music teachers to achieve comparable

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success by regularly leading workshops for educators at the Weill Music Institute of Carnegie Hall.

Active in the El Sistema movement, which transforms children's lives through music making, she was a featured cast member in the documentary film, *Crescendo! The Power of Music*, directed by Jamie Bernstein, and she is a frequent guest conductor and teaching artist for youth ensembles internationally. Eric Booth, a Senior Advisor to El Sistema in the U.S., said, "Julie Desbordes has that unteachable natural gift of being an inspiring conductor leader for high level musicians and an inspiring teacher to music learners at all levels."

Mrs. Desbordes holds Master and Bachelor degrees in conducting and trumpet performance from conservatoires in France and Canada. Her conducting mentors included Gustav Meier, Raffi Armenian and Marin Alsop, who guided her through receiving the Doctor of Musical Arts degree in orchestral conducting from the Peabody Conservatory of The Johns Hopkins University.

Sergio Freeman

Conductor, instrumentalist and vocal coach, Sergio Freeman was born in Mazatlán, México. He was Artistic director and currently principal guest conductor of the Camerata Mazatlán, a resident chamber orchestra for the Angela Peralta Theater, where he has led numerous performances of symphonic music, ballets, opera galas and productions. Equally at home in the symphonic repertoire and opera he has led full productions of operas such as *L'elisir d'amore* and *La Bohème* and he



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is engaged in upcoming productions of *Le villi*, *Rigoletto*, *Messe Mariano*, *La cambiale di matrimonio* and *MozArt*, an original pastiche opera based on Mozart's *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte* and *Die Zauberflöte*. He holds a master's degree from the Universidad Veracruzana from which he graduated with honors from the class of Lanfranco Marcelletti and Gaetan Kuchta. He is currently pursuing his doctorate degree at Arizona State University where he also serves as assistant conductor for the ASU Symphony Orchestra.

As an accomplished instrumentalist and vocal coach he was part of the Young Artists Program at the National Opera Studio at the Bellas Artes Theater in Mexico city where he worked as repetiteur and vocal coach for diverse opera productions and zarzuela galas. He also collaborated with the Mazatlan Opera Studio in operas such as *Traviata*, *Butterfly*, *The Medium*, *Suor Angelica*, *Gianni Schicchi* among others.

As an instrumentalist he performed as principal clarinet with the Mazatlan Chamber Orchestra for six seasons and collaborated as guest musician with other ensembles such as the Orquesta del Teatro Bicentenario and Orquesta Sinaloa de las Artes.

He is passionate about languages and the power of drama in music, he is fluent in several languages such as Spanish, English, French and Italian and is working on improving his German. He believes that music has the power to engage people and convey emotions and feelings that are beyond the spoken language. When conducting he is able to communicate his passion to musicians and audiences alike. When not working you can find him swimming and doing outdoors activities.

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Kara Piatt

In the realm of classical music, where tradition meets innovation, Kara stands as a true luminary, wielding her baton to orchestrate not just symphonies but also profound change. With a journey that spans continents and resonates with the harmonious blend of musical genius and advocacy, Kara is a conductor and pianist like no other.



Kara began her extraordinary voyage into the world of music at a young age, guided by an unyielding passion for the art form. Her journey has been punctuated by remarkable achievements, most notably as a semi-finalist in the prestigious Orchestras Conductor Competition in Romania. This milestone served as a launchpad for Kara's career, catapulting her into the global spotlight.

Her dedication has led her to masterclasses that spanned the globe, from the hallowed halls of the Monteux School in Maine to the enchanting landscapes of the Nordic Masterclass in Denmark. These experiences broadened her musical horizons, infusing her interpretations with a depth and nuance that captivates audiences worldwide.

A scholar of music at heart, Kara has honed her craft through rigorous education. She holds a Masters in Orchestral Conducting from the Cincinnati Conservatory and a Bachelor's Degree in Piano Performance from Northern Arizona University. As Kara nears the completion of her Doctorate in Orchestral/Opera Conducting at Arizona State University, she stands on the cusp of an exciting chapter in her musical career. Her journey through academia has

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been marked by dedication and an unswerving commitment to pushing the boundaries of classical music.

Now, in her current role as the Assistant Conductor of the Phoenix Youth Symphony Orchestra, Kara continues to shape the future of classical music with her unwavering dedication to the education of the next generation of musicians. Her passion for nurturing young talents and fostering a love for classical music among budding artists is palpable in every rehearsal and performance.

Beyond her musical prowess, Kara is a visionary determined to make classical music accessible to contemporary audiences. She believes in the transformative power of music to bridge generational and cultural gaps, reshaping classical compositions into modern experiences that resonate with today's listeners. She has undertaken personal projects aimed at raising awareness about mental and physical health, using her musical platform to destigmatize these vital topics. In her unwavering commitment to fostering equality, she has fearlessly addressed sexism in the classical music industry. Recently, Kara delivered a powerful presentation on these issues at the renowned National Sawdust stage in New York City, New York, leaving an indelible mark on the discourse surrounding these critical matters.

Kara's journey is a symphony of talent, education, and advocacy. As she continues to weave her unique melodies, both in music and in life, she is not just shaping the future of classical music but also the world, one note at a time. With boundless passion and innovation, Kara is the Maestra of transformation, bringing harmony to both the stage and society.

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Bradley Johnson

Currently finishing his DMA at Arizona State University, Chicago-born bassoonist Bradley Johnson is an advocate of new music and promoter of diversity. He regularly performs music by underrepresented composers and has premiered numerous works by living composers. Johnson is currently Professor of Bassoon



at Northern Arizona University, and has previously held positions with the Scottsdale Philharmonic and ProMusica Arizona and regularly performs with the Flagstaff Symphony. He has also been featured on recordings of music by Kevin Day and Carlos Simon.

Johnson also has a love of chamber music. He is a co-founder of the Arcane Reed Quintet (ARQ) that focus on diversifying the reed quintet repertoire. ARQ has performed at the Coltman and Fischhoff chamber music competitions, and have performed at the International Clarinet Association ClarinetFest.

Most recently, Johnson was accepted to the Lucerne Festival Contemporary Orchestra (LFCO), a three week festival in Lucerne, Switzerland that focuses on contemporary orchestral and chamber repertoire. While there, he worked with world renown musicians such as Enno Poppe, Susanna Mälkki, Ilan Volkov, Johannes Schwarz and Jalalu-Kalvert Nelson.

Johnson currently studies with Dr. Albie Micklich and holds a Master of Music degree from Ithaca College and a Bachelor of Music degree from Central Michigan University. His primary teachers include Dr. Christin Schillinger, MaryBeth Minnis, and Amy Rhodes.

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Michelle Pérez

Mexican-American Soprano Michelle Pérez is prized for her technical mastery, stylistic versatility, and compelling characterizations. Originally from the Rio Grande Valley, she recently performed at Arizona State University as Anne Truelove in *The Rakes Progress*, Marie in *La fille du régiment*, and Gretel in *Hänsel und Gretel*.



Michelle will be making her debut with Chandler Opera in October 2023 and is covering for the world premiere of *Frankenstein* with the AZ Opera. She was a winner of the 2023 ASU Concerto Competition and is performing Samuel Barber's *Knoxville: Summer of 1915* with the ASU Orchestra. Michelle is also the 2023 winner of the Warren Hoffer Art Song Competition prize. In Graz, Austria she was selected to perform with the AIMS Festival Orchestra under the direction of Maestro Martin Lukas Meister and was a semi-finalist in the Meistersinger Competition. She is in demand as a recitalist and recently appeared as the soloist in the Faure and Mozart Requiems in performances in San Diego and Phoenix. Michelle received her Masters of Music in Opera Performance from ASU where she is continuing in the Doctoral program. She is thrilled to be performing with the ASU Orchestra in the historical Gammage Auditorium tonight. www.michelleperezsoprano.com

ASU Symphony Orchestra

Carlos Zárate

Carlos Zárate is a composer of acoustic and electroacoustic music. He was born and raised in Mexico City and is interested in live electronics, audiovisual art, and exploring different ways in which other artistic expressions can foster musical ideas.



Carlos is currently pursuing a PhD in Composition and Music Technology at Northwestern University, under the guidance of Alex Mincek, Hans Thomalla, and Jay Alan Yim. He holds a MM in Interdisciplinary Digital Media Composition from Arizona State University, where he studied as a Fulbright fellow with Fernanda Aoki Navarro, Gabriel Bolaños and Garth Paine. Carlos got a Bachelor's Degree in Composition and Music Theory at Centro de Investigación y Estudios de la Música. He dances to cumbias, trains bjj and is sick of gentrification, the voracity of capitalism, and (self) exoticization of Latin American artists.

Upcoming Events

ASU Symphony Orchestra “American Portraits” Thursday, November 20, 2023, 7:30 p.m., ASU Gammage

Step into the world of “American Portraits” in an evening that promises to be a musical journey through the heart of the United States. Under the skilled baton of conductor Julie Desbordes, the stage will come alive with the resonant harmonies and captivating narratives that define American music. Join us for a symphonic exploration that pays tribute to the essence of America’s musical legacy illustrated by Banfield, Copland, and Bernstein; all while being guided by the unparalleled insights of our esteemed guest, Jamie Bernstein.

Land Acknowledgement

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

ASU Symphony Orchestra



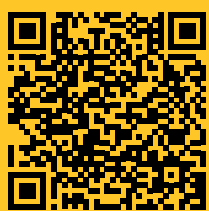
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