

ASU Symphony Orchestra

Musical Masquerades



Jamal Duncan, *conductor*
Sergio Freeman, *conductor*
Kara Piatt, *conductor*
Moyi Liu, *piano*

Sunday, February 11, 2024
3:00 p.m.
Jeff and Linda Lee Performing Arts Center

Tuesday, February 13, 2024
7:30 p.m.
ASU Gammage Auditorium

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

Masquerade (2013)Anna Clyne
(b. 1980)
5'

Kara Piatt, *conductor*

Rhapsody on a Theme of Paganini (1934) ...Sergei Rachmaninoff
(1873-1943)
23'

Moyi Liu, *Piano*

Sergio Freeman, *conductor*

Intermission

Variations on an Original Theme, Enigma (1899).....Edward Elgar
Op. 36 (1857-1934)
30'

Jamal Duncan, *conductor*

Enigma: Andante

Variation I. "C.A.E.": L'istesso tempo

Variation II. "H.D.S-P": Allegro

Variation III. "R.B.T.": Allegretto

Variation IV. "W.M.B.": Allegro di molto

Variation V. "R.P.A.": Moderato

Variation VI. "Ysobel": Andantino

Variation VII. "Troyte": Presto

Variation VIII. "W.N.": Allegretto

Variation IX. "Nimrod": Adagio

Variation X. "Dorabella": Intermezzo: Allegretto

Variation XI. "G.R.S.": Allegro di molto

Variation XII. "B.G.N.": Andante

Variation XIII. "***" Romanza: Moderato

Variation XIV. "E.D.U." Finale: Allegro

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Conductors

Jamal Duncan
Sergio Freeman
Kara Piatt

Clyne - Masquerade

Flute

Dianne Winsor, *principal*
Mikaela Hannon
Yian Shen, *Piccolo*

Oboe

Kelsey Maes, *principal*
Gabbie Wong
Rowan Albers, *English Horn*

Clarinet

Trish Bacalso, *principal*
Maddie Farmer
Stephen White, *Bass*

Bassoon

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

Horn

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

Trumpet

Alex Strawn, *principal*
Americo Zapata
Michael Peery

Trombone

Ben Hazel, *principal*
Ryan Pratt
Jonah Brabant

Tuba

Jake Kittleson

Timpani

Caleb Hupp

Percussion

Joshua Cruz
Ethan Fox
Tyler Kebo

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Rachmaninoff - Rhapsody on a Theme of Paganini

Flute/Piccolo

Mikaela Hannon, *principal*
Dianne Winsor
Claudia Kiso, *Piccolo*

Oboe

Kelsey Maes, *principal*
Gabbie Wong
Rowan Albers, *English Horn*

Clarinet

Stephen White, *principal*
Maddie Farmer

Bassoon

Michelle Fletcher, *principal*
Harrison Cody

Horn

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

Trumpet

Americo Zapata, *principal*
Michael Peery

Trombone

Ryan Pratt, *principal*
Daniel Nakazono
Jonah Brabant

Tuba

Jake Kittleson

Timpani

Caleb Hupp

Percussion

Joshua Cruz
Ethan Fox
Tyler Kebo

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Elgar - Variations on an Original Theme

Flute/Piccolo

Yian Shen, *principal*
Claudia Kiso, *Flute and Piccolo*

Oboe

Gabbie Wong, *principal*
Rowan Albers

Clarinet

Trish Bacalso, *principal*
Stephen White

Bassoon

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

Horn

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

Trumpet

Alex Strawn, *principal*
Americo Zapata
Michael Peery

Trombone

Daniel Nakazono, *principal*
Ben Hazel
Jonah Brabant

Tuba

Brett Page

Timpani

Caleb Hupp

Percussion

Joshua Cruz
Ethan Fox
Tyler Kebo

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Violin I

Tiffany Steinweg, *concertmaster*
Ramses Cid
Yu Zhuo
Ava Wipff
Louis Coste
Zoe Chen
Jamie Wu
Wei-Jhen Chen
Manxi Xu
Chi-Lin Chen
Le Luo
Luke Stikeleather
Gisselle Sanchez-Diaz
Choi Mei Lao
Ching-An Hsueh

Violin II

Olivia Bolles, *principal*
Yun Hao
Bella Ward
Rebecca Rosmanitz
Bridget Mitchell
Christina Green
Ruby Norman
Rebecca Ray
Roman Rivera
Jeesong Ahn
Halle Smith
Sarah Turner

Viola

Nicole Allen, *principal*
Mason Haskett
Megan Evans
Anika Kang
Harriet Cohen
Connor Dooling
Alexandria Klein
Paul Hagge
Yueching Ting

Cello

Daniel Kim, *principal*
Yongqi (Grace) Lao
Xuehui (Michelle) Yu
Jan Dacoycoy
Pinhan Lo
Reagan Drewett
Gina Choe
Katee Grandil

Bass

Samantha Olsen, *principal*
Tzu-I Yang
Dominic Pedretti
Sila Kuvanci
Ryan Giacinto
Siqing Zhang
Ash Coates

Harp

Sarahkim Nguyen

Program Notes

Anna Clyne - Masquerade

Described as a “composer of uncommon gifts and unusual methods” in a New York Times profile and as “fearless” by NPR, GRAMMY-nominated Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Clyne was named the 8th most performed contemporary composer in the world and the most performed living female British composer in 2022.

Clyne has been commissioned and presented by the world’s most dynamic and revered arts institutions, including the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened such events as the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic’s season.

Clyne often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as *The Nico Project* at the Manchester International Festival, a stage work about pop icon Nico’s life that featured Clyne’s reimagining of *The Marble Index* for orchestra and voices. Clyne has also reimagined tracks from Thievery Corporation’s *The Cosmic Game* for the electronica duo with orchestra, and her music has been programmed by such artists as Björk. Other recent collaborators include such notable musicians as Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo-Yo Ma.

Clyne’s works are frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz’s dance set to *Breathing Statues* for the Royal Ballet in London and performances of *DANCE* by the San Francisco

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Ballet with choreography by Nicolas Blanc. Her fascination with visual art has inspired several projects including ATLAS, inspired by a portfolio of work by Gerhard Richter; Color Field, inspired by the artwork of Mark Rothko; and Abstractions, inspired by five contemporary paintings. In addition, Clyne seeks innovation through new technology, developing the Augmented Orchestra with sound designer Jody Elff; the technology expands the sound-world of the orchestra through computer-controlled processes, and was premiered in Wild Geese at the 2023 Cabrillo Festival.

In 2023-2024, Clyne serves as Composer-in-Residence with the Helsinki Philharmonic Orchestra as part of their Artistic Team; as Composer-in-Residence at the BBC Philharmonic, and as Artist-in-Residence with Symphony Orchestra of Castilla y León. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, L'Orchestre national d'Île-de-France, Philharmonia Orchestra, Scottish Chamber Orchestra and the Trondheim Symphony Orchestra. Clyne's music is represented on several labels and her works Prince of Clouds and Night Ferry were nominated for 2015 GRAMMY Awards. Her cello concerto DANCE, recorded by soloist Inbal Segev, the London Philharmonic Orchestra, and Marin Alsop, has garnered 10 million plays on Spotify.

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in Masquerade.

The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, Juice of

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Barley, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of The English Dancing Master.

It is an honor to compose music for the Last Night of the Proms and I dedicate Masquerade to the Prommers.

Program note by the composer

Rachmaninoff - Rhapsody on a Theme of Paganini

Rachmaninoff summed up his life as a composer shortly before his death (in Beverly Hills, his final home): "In my own compositions, no conscious effort has been made to be original, or Romantic, or Nationalistic, or anything else. I write down on paper the music I hear within me, as naturally as possible. I am a Russian composer, and the land of my birth has influenced my temperament and outlook. My music is the product of my temperament, and so it is Russian music.... I have been strongly influenced by Tchaikovsky and Rimsky-Korsakov; but I have never, to the best of my knowledge, imitated anyone. What I try to do when writing down my music, is to make it say simply and directly that which is in my heart when I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music, and it becomes either beautiful or bitter or sad or religious."

Withal, the Rhapsody on a Theme of Paganini is one of his least sentimental pieces – with the exception of that swooning 18th variation, which is really a tour de force of variation style, in which the minor-key Paganini theme is inverted to become a major-key, inescapably Russian theme.

The score was written in 1934, by which time Rachmaninoff could look back on three decades of fame as, above all, a virtuoso pianist: a celebrated performer not only of his own works but of the solo piano music of Beethoven and Chopin, and as the keyboard half of recital partnerships with distinguished violinists, chief among them Fritz Kreisler.

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His own music had by the early 1930s taken a turn toward a leaner and meaner style from that of the sprawling, yearning pre-World War I scores on which his reputation, for good or ill, as a composer rested. In the later works, beginning with the Fourth Piano Concerto, continuing with the choral Three Russian Songs, Op. 41, the Corelli Variations for solo piano, Op. 42, and culminating with the present Rhapsody, the level of dissonance is higher, while rhythms are more angular than in the past.

The Rhapsody - actually, there is nothing rhapsodic about its tightly focused structure - comprises an introduction followed by 24 variations on the last of Niccolò Paganini's 24 caprices for solo violin (a set of variations in itself). The theme was a favorite subject of 19th-century composers for large-scale variations works, among them Schumann, Liszt, and Brahms. But Rachmaninoff had his own, highly original thoughts on the subject, his grandest inspiration being the combining of the theme by the "devilish" violinist with the hellish medieval liturgical Dies irae theme, which is heard in the 7th, 10th, and 24th variations.

Program note by Herbert Glass

Elgar - Variations on an Original theme, Enigma Op. 36

On an October evening in 1898, Edward Elgar, tired from a day's teaching, lit a cigar and began to improvise at the piano. One theme in particular struck his wife's fancy, and she asked what it was. "Nothing," he replied, "but something might be made of it. Powell [the future Variation II] would have done this, or Nevinson [Variation XII] would have looked at it like this." He played some more and asked, "Who is that like?" "I cannot say," Alice Elgar replied, "but it is exactly the way Billy Baker [Variation IV] goes out of the room. Surely," she added, "you are doing something that has never been done before."

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“Commenced in a spirit of humor & continued in deep seriousness,” is how Elgar later described the genesis of the work that would make all the difference in his life. He was in his forties and still had to scrape together a living with long hours of teaching and hackwork for his publisher. When he finished the Variations, he sent the score to the great German conductor Hans Richter, who agreed to introduce the work in London. Richter’s advocacy meant a lot. A famed interpreter of both Wagner and Brahms, he had been active and adored in England since the late 1870s. The Variations proved a landmark, not just for Elgar, but for English music.

Elgar presented two mysteries, the identity of the “friends pictured within” and something darker at which he hinted in his program note. The first of these was easy, each friend save one being identified by initials or a nickname. As for the other, Elgar wrote, “The enigma I will not explain—its ‘dark saying’ must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme ‘goes,’ but is not played—so the principal Theme never appears. . . .”

Probably only Alice Elgar and the composer’s friend August Jaeger knew the secret of the unplayed larger theme—if, indeed, there was a secret. Elgar wrote descriptive notes for the variations; unattributed quotations in what follows come from those notes.

Theme—This is a simple three-part design, something you could represent as A-B-A, and, in the words of Elgar’s biographer Diana McVeagh, “as productive as a goldmine.”

Variation I (C.A.E.)—This is Alice Elgar, whose death in 1920 brought the composer’s creative life to a halt for twelve years until he began work on his Third Symphony toward the end of 1932. “The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration.”

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Variation II (H.D.S-P.)—Hew David Steuart-Powell was a pianist with whom Elgar, a violinist, played chamber music. Their usual cellist was Basil Nevinson (Variation XII).

Variation III (R.B.T.)—“Has reference to [Richard Baxter Townshend’s] presentation of an old man in some amateur theatricals—the low voice flying off occasionally into ‘soprano’ timbre.” Townshend was a classicist at Oxford and rode through that town on his bicycle, the bell constantly ringing. The violins’ plucked strings and their woodwind doublings represent the bicycle bell.

Variation IV (W.M.B.)—William Meath Baker, “a country squire, gentleman and scholar. In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This Variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door.”

Variation V (R.P.A.)—Richard Penrose Arnold, son of the literary critic and poet Matthew Arnold, was “a great lover of music which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.” Strings, in one of Elgar’s most expansive and inspired melodies, represent Arnold’s nobility of mind and his deeply truthful way of playing music.

Variation VI (Ysobel)—This is Isabel Fitton, a woman, in critic Michael Kennedy’s words, of “grave, statuesque beauty.” She was an amateur violinist who, to make up for a shortage of violists

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in the neighborhood and to be obliging, switched to the deeper instrument. The music conjoins formality and gravity with discreet romantic allure.

Variation VII (Troyte)—Arthur Troyte Griffith, an architect, was one of Elgar’s most intimate friends. “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

Variation VIII (W.N.)—This variation, named for Winifred Norbury, is less a portrait of Miss Norbury than of Sherridge, the eighteenth-century house where she lived with her sister Florence. “The gracious personalities of the ladies are sedately shown.” As the variation draws to a close, Elgar offers the most beautiful harmonic stroke in the Enigma Variations. As the final G major chord dies away, only the first violins hold their note—G—until the other strings, re-entering, with magical effect slip a chord of E-flat major under it. And there, in a new world, begins. . .

Variation IX (Nimrod), the most loved of the variations—“Jaeger” is the German for “hunter,” and Nimrod is the “mighty hunter” mentioned in Genesis 10. August Jaeger was a German-born musician of frail health and great soul who worked for the London music publishing house of Novello and who, more than anyone except Alice Elgar, sustained the composer through his frequent and severe periods of depression. “The Variation . . . is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred.” Jaeger, still young, died in 1909, and nearly twenty years later Elgar wrote: “His place has been occupied but never filled.”

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Variation X (Dorabella—Intermezzo)—Dora Penny, step niece of Variation IV (Billy Baker), cheerful and music-loving, was a woman to whom Elgar was very close. We hear a suggestion of the stammer with which she spoke in her youth. We also sense an extraordinarily potent though repressed sexuality, to say nothing of Elgar’s powerful and repressed response to it.

Variation XI (G.R.S.)—The initials belong to George Robertson Sinclair, organist of Hereford Cathedral, but the music belongs to Dr. Sinclair’s dog. In Elgar’s words, “The first few bars were suggested by [the] great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said ‘set that to music.’ I did; here it is.”

Variation XII (B.G.N.)—“The Variation is a tribute to a very dear friend [Basil Nevinson] whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer.”

Variation XIII (**Romanza)—The asterisks in place of initials suggest further mystery, and the additional title of “Romanza” heightens the effect, as does part of the music itself. The variation starts harmlessly enough, and sweetly, but after only a few bars its course is interrupted by a strange rocking figure in the violas, which, with a soft drumroll, forms the background for a clarinet playing a phrase from Mendelssohn’s Calm Sea and Prosperous Voyage Overture. Elgar explains that the asterisks take the place of the name of a lady who was, at the time of composition, on a sea voyage. The lady was Lady Mary Lygon of the Worcestershire nobility, in the spring of 1899 on her way to Australia with her brother, who was to be installed as Governor of New South Wales. The music conveys a poignant sense of longing for someone far away.

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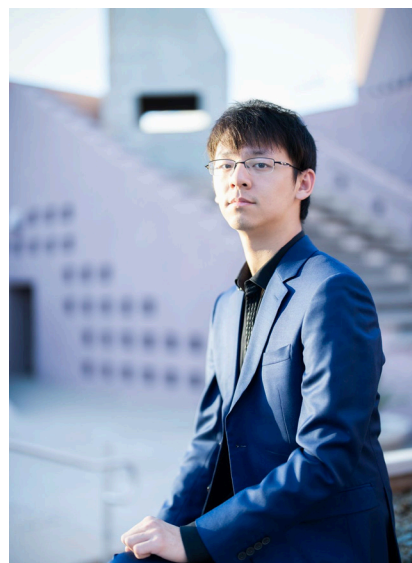
Variation XIV (Finale: E.D.U.)—These are no one's initials, but run them together and they give you Alice's nickname for Edward. This variation/finale shows the composer's boldly assertive, confident side—less than half of him, in other words. Alice returns, as does Nimrod, and the music ends in a blaze.

Program note by Michael Steinberg

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Moyi Liu

Born in Xi'an, Shaanxi province, China. He has learned to play the piano with Ms. Xin Hu since 4 years old. When he was 7, Liu was taught by Russian Professor Vladimir Zanin in Xi'an Conservatory of Music. 2 years later, Liu was taught by Ms. Bo Pang, and got the first prize in "Golden Sunflower Cup" national youth piano competition (Northwest China) in 2008. In 2009, Liu was accepted by Xi'an Conservatory of Music accessorial middle school, studied with Prof. Minxia Tao, and won the Second prize at the Concerto Competition.



In 2015, Liu was accepted by Shanghai Conservatory of Music, taught by Prof. Yun Sun. Since then Liu has won the 2016 Asian Yamaha Scholarship, Niu Ende Scholarship and the third prize of Shanghai Conservatory of Music people scholarship. Liu was praised in many master classes in school by professors such as Boris Slutzky, Dogras Humpherys and William Naboré, etc. In 2019, Liu was accepted by Manhattan School of Music, and studied with Prof. Phillip Kawin. In 2021, Liu received Master of Music degree and graduated from MSM. In the same year, Liu was enrolled in School of Music of Arizona State University. Now he studies with Prof. Robert Hamilton. He won the 2nd Prize of VI Future Stars International Piano Competition in 2021. He participated in the PianoSummer Music Festival in 2022 and received a full scholarship. In January, 2023, Liu won the Concerto Competition of Arizona State University.

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Jamal Duncan



Jamal Duncan joined the faculty of Arizona State University in the Fall of 2020 as associate director of bands and assistant professor of instrumental conducting. His primary responsibilities are conducting the Wind Symphony and teaching classes in conducting. Duncan also serves as assistant director of undergraduate music studies. Prior to his appointment at ASU, Duncan served as the assistant director of bands at the University of Arkansas in Fayetteville.

Duncan's research interests include conducting pedagogy, wind literature, and re-defining the traditional concert experience. He has presented on these topics at various state and international conferences including the Midwest Clinic.

An ardent supporter of growing the repertoire of wind bands and chamber ensembles, Duncan is actively involved in the commissioning of new works from established and emerging composers, including Steven Bryant, Andrea Clearfield, Viet Cuong, Kevin Day, Giovanni Santos, Alex Shapiro, Jim Territo, and Dana Wilson.

Duncan is also committed to programming music that tells the stories of different cultures with an intentional focus on the diverse composers who tell these stories.

A winner of the 2022 American Prize in Band/Wind Ensemble conducting, Duncan has conducted and adjudicated middle school, high school, and collegiate ensembles in Arizona, Arkansas, California, Florida, Michigan, Mississippi, Oklahoma, and internationally in Canada, England and France. In 2021, he was a fellow at the Reynolds Conducting Institute held in conjunction with the Midwest Clinic.

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Duncan taught in the public schools of Lansing, Michigan for seven years where he was director of bands at C.W. Otto Middle School, then director of bands at Dwight Rich Middle School. For eleven seasons, Duncan was the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

A native of Flint, Michigan, Duncan received the doctor of musical arts in wind conducting and a master of music in wind conducting degrees from Michigan State University where he studied with Dr. Kevin L. Sedatole. Duncan received a bachelor of music degree from the University of Michigan with a dual emphasis in clarinet performance and music education.

He is a member of Phi Mu Alpha Sinfonia Fraternity, the National Association for Music Education, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

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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 Boheme and he 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, Cosi 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, pianist 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 operas such as Don Giovanni, L'elisir d'amore, Il Barbiere di Seviglia as well as many opera 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

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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 outdoor 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. Their 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 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

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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.

ASU Orchestras

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.

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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
Robert Carillo
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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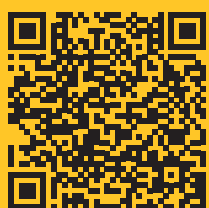
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