

ASU orchestras

present

Stories We Tell



Alejandro Gómez Guillén

ASU Symphony Orchestra, Conductor & Music Director

Kara Piatt

Assistant Conductor

Tuesday, October 1, 2024

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

Overture to “The School for Scandal” (1931)

Samuel Barber

Richard Sheridan’s madcap comedy of manners, the *School for Scandal*, has delighted (and scandalized) audiences ever since it premiered in 1777. Samuel Barber, all his life an avid reader of literature, composed his overture not as a prelude to the play but rather “as a musical reflection of the play’s spirit.”

The overture was Barber’s first completed work for full orchestra. He composed the bulk of it while vacationing in Italy during the summer of 1931, tossing it off between tennis matches, swimming, bicycle trips, shopping expeditions, and other vacation activities.

LISTENING TIPS

The overture opens with a sneering fanfare (perhaps in “tribute” to the play’s principal female villain, Lady Sneerwell). The fanfare sets in motion a scurrying, tonally ambiguous theme, suggestive of the nefarious scandal mongering and plotting of Lady Sneerwell, her hireling, Snake, and arch-hypocrite, Sir Joseph Surface. The contrasting second theme, a sentimental melody introduced by the oboe, perhaps represents the play’s principal innocent, Maria. There are numerous rapid changes in tempo and dynamics as the two themes are developed — in one place, seven changes within 30 measures.

Note by Joseph and Elizabeth Kahn

Program

Leyendas: An Andean Walkabout (2008)

Gabriela Lena Frank

Toyos

Tarqueada

Himno de Zampoñas

Chaski

Canto de Velorio

Coqueteos

Leyendas: An Andean Walkabout for string ensemble draws inspiration from the idea of mestizaje as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

“*Toyos*” depicts one of the most recognizable instruments of the Andes, the panpipe. One of the largest kinds is the breathy toyo which requires great stamina and lung power, and is often played in parallel fourths or fifths.

“*Tarqueada*” is a forceful and fast number featuring the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically also play in fourths and fifths.

“*Himno de Zampoñas*” features a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña

Program

panpipe is that of a fundamental tone blown flatly so that overtones ring out on top, hence the unusual scoring of double stops in this movement.

“*Chaski*” depicts a legendary figure from the Inca period, the chaski runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The chaski needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which are featured in this movement.

“*Canto de Velorio*” portrays another well-known Andean personality, a professional crying woman known as the llorona. Hired to render funeral rituals even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant Dies Irae is quoted as a reflection of the comfortable mix of Quechua Indian religious rites with those from Catholicism.

“*Coqueteos*” is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras (“storm of guitars”).

Note by Gabriela Lena Frank

Program

INTERMISSION

1001 (2019)

Leanna Primiani

“1001” for Orchestra and Prerecorded Electronics is a 9-minute retelling of Sheherazade, but through her eyes. With references to Rimsky-Korsakov, Leanna’s composition concerns itself with time: Time as it relates to Sheherazade’s storytelling to save her life, time as it relates to how the music unfolds, and time as it relates to the stories we tell ourselves now.

Fascinated by the story, Leanna wondered what Sheherazade’s life was like—her existence dependent on the quality of her narratives. Finishing one story only to start the next in a seamless flow to prolong her life. Sheherazade lived in fear of the man she shared a bed with. It’s a story especially resonant in today’s climate, and one of the reasons Leanna felt compelled to write it.

To illustrate Sheherazade’s experience, Leanna uses electronics to explore the heroine’s vacillating emotions. The piece asks us to consider what stories Sheherazade told herself in order to survive? And what stories do we tell ourselves in our own moments of uncertainty?

As is typical of her current work, Leanna creates the overarching musical structure using the concept of the Golden Ratio. Using this idea of ‘divine proportion’ — found in patterns of nature — Leanna balances the sections and

ASU Symphony Orchestra

Program

climax of the work according to time itself, rather than on the number of notes or measures. Much like Sheherazade's existence, measured in days and hours.




The work's title itself 1001 is a palindrome (the same forward and backward). Leanna uses this idea as a way to experience time within the Golden Ratio structure: the piece is a musical palindrome. After the climax at the Golden Ratio, Leanna "recapitulates" the opening in reverse and in a compressed retelling. In this way, Leanna offers listeners the experience of the music as a transformed echo, as the music curves back on itself, folded between memory and insight.

Note by Publisher



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Program

Sheherazade (1888) Nikolai Rimsky-Korsakov

The sea and Sinbad's ship

The story of the prince-kalandar

The young prince and princess

*Festival in Baghdad. The sea. The ship breaks up
against a cliff surmounted by a bronze horseman.*

Conclusion

The ideology of the “Mighty Handful,” the group of five forward-looking Russian composers of which Rimsky-Korsakov was the youngest member, included a scorn of traditional music teaching. They were particularly suspicious of such techniques as fugue and counterpoint, as taught in Germany, and they argued that it was more instructive to listen to peasants singing than to professors teaching. So it is ironic that without ever losing his interest in folk music, Rimsky-Korsakov became one of the great teachers of his generation, in charge of composition at the St. Petersburg Conservatory from 1871 until 1905. His students included Glazunov and Stravinsky, and his own works display a comprehensive command of musical technique.

Sheherazade, his largest orchestral work, is carefully constructed, full of melody and brilliantly orchestrated. In addition, it evokes the exotic world of sultans and harems whose popularity spread widely with the Arabian 1001 Nights.

Program

Nikolai Rimsky-Korsakov based his *Sheherazade* on the Arabic collection of fairy tales *The Thousand and One Nights*, which tells of the Sultan Shahriar, who, deeming all women faithless after being betrayed by his most trusted wife, has one member of his harem brought to him each evening and executed the following morning. The Sultana Sheherazade, however, concocts a plot whereby her life will be spared. She tells the Sultan a new story each night for a thousand and one nights, never revealing the story's conclusion until the following evening. The Sultan, unable to contain his curiosity about the outcome of these enchanting tales, delays her execution from day to day. During this long process, the Sultan falls in love with Sheherazade and abandons his brutal plan. We may assume that they lived happily ever after.

In his autobiography, *My Musical Life* (1909), Rimsky-Korsakov wrote:

“the titles for the four individual sections...were intended only as hints to direct but slightly the individual listener.... All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is an oriental narrative of some numerous fairy-tale wonders and not merely four pieces played one after the other and composed on themes common to all four movements.

Why then, if that be the case, does the suite bear the name of Sheherazade? Because this name and the title

Program

The Arabian Nights connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (who happens to be Sheherazade) entertaining there with her stern husband."

There are two major recurring musical motifs in the suite, both introduced in its opening measures: those of the Sultan—low brass and woodwinds, supported by the strings—and the seductively sinuous theme of Sheherazade, portrayed primarily by the solo violin. The work ends not with the shipwreck, but with a gentle solo violin epilogue: a vision of Sheherazade herself, who had many more tales to spin.

The first performance of Sheherazade was given in November 1888 in St. Petersburg. The composer conducted.

Note by Herbert Glass



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Assistant Conductor

Kara Piatt

BARBER

Flute

Ya-Yun Chiang, *principal*

Dianne Winsor

Yian Shen, *piccolo*

Trumpet

Alexander Strawn, *principal*

Americo Zapata

Andrew Smith

Oboe

Gabbie Wong, *principal*

Eli Shapiro

Adelaide Martinez

Trombone

Holden Welch, *principal*

Alyson Johnson

Jonah Brabant

Clarinet

Rosabelle Zhou

John Burton

d'Art Richard, *bass clarinet*

Tuba

Sam Revis

Timpani

Caleb Hupp

Bassoon

Ben Kearns, *principal*

Evelyn Andresen-Chen

Percussion

Matthew Sandridge, *principal*

Eric Saroian

Horn

Isabella Kolasinski, *principal*

Isabella de Lima

Brian Allen

Jesse Boyd

Alyssa Hermann

Celesta

Jieun Jeong

Harp

Jessica Slade

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PRIMIANI

Flute

Dianne Winsor, *principal*

Yian Shen

Ya-Yun Chiang, *piccolo*

Oboe

Gabbie Wong, *principal*

Eli Shapiro

Adelaide Martinez

Clarinet

Rosabelle Zhou, *principal*

John Burton

d'Art Richard, *bass clarinet*

Bassoon

Joe Florance, *principal*

Travis Williams

Ben Kearns

Horn

Isabella Kolasinski, *principal*

Isabella de Lima

Brian Allen

Jesse Boyd

Alyssa Hermann

Trumpet

Americo Zapata, *principal*

Andrew Smith

Alexander Strawn

Trombone

Ashley Rands, *principal*

Holden Welch

Jonah Brabant

Tuba

Runmin Lin

Timpani

Caleb Hupp, *principal*

Percussion

Matthew Sandridge, *principal*

Eric Saroian

Caleb Hupp

Maria Petropoulos

Harp

Jessica Slade

Piano

Jieun Jeong

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RIMSKY-KORSAKOV

Flute

Yian Shen, *principal*

Dianne Winsor

Ya-Yun Chiang, *piccolo*

Oboe

Gabbie Wong, *principal*

Adelaide Martinez

Clarinet

John Burton, *principal*

Rosabelle Zhou

Bassoon

Michelle Fletcher, *principal*

Joe Florance

Horn

Jesse Boyd, *principal*

Isabella de Lima

Alyssa Hermann

Isabella Kolasinski

Brian Allen

Trumpet

Andrew Smith, *principal*

Alexander Strawn

Trombone

Alyson Johnson, *principal*

Ashley Rands

Jonah Brabant

Tuba

Runmin Lin

Timpani

Maria Petropoulos

Percussion

Matthew Sandridge, *principal*

Eric Saroian

Caleb Hupp

Antonio De La Cruz

Maria Petropoulos

Harp

Trevi Thompson

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Violin I

Le Luo*
Louis Coste
Ava Wipff~
Gisselle Sánchez-Díaz
Manxi Xu
Yun Hao
Emma Hill
Choimei Lao
Josh Thai
Ramses Cid
Yu Zhuo
Wei-Jhen Chen
Chih-Lin Chen
Sarah Turner

Violin II

Martins Steinblums^
Tiffany Steinweg^
Luke Stikeleather
Zoe Chen
Carlos Gomez
Olivia Bolles
Elizabeth Jones
Megan Frederick
Esme Peters
Roman Rivera
Yueching Ting
Bridget Mitchell
Ching-An Hsueh
Yijun Wu
Ruby Norman

Viola

William Gu+
Harriet Cohen
Rui (Iris) Yang
Benjamin Reichler
Mason Haskett
Zhaojun Cai
Paul Hagge
Ruth Wu

Cello

Bolin (Giselle) Ye+
Matthew Sullivan
Minseong (Kathy) Kim
Kate Frederick
Pin-Han Lo
Katee Grandil
Janice Dacoycoy
Reagan Drewett

Bass

Tzu-I Yang+
Sila Kuvanci
Patrick Shambayati
Siqing Zhang
Lauren Burchell
Dominic Pedretti

**Concertmaster: Primiani, Frank, Sheherazade
~Concertmaster: Barber
+Principal
^Co-Principal*

ASU Symphony Orchestra

About the Artists

ASU Symphony Orchestra

A leading orchestral program 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.

Dr. Alejandro Gómez Guillén

Conductor and violinist Alejandro Gómez Guillén is passionate about sharing music in a way that is compelling, uplifting, and educational. Recently appointed Director of Orchestras at Arizona State University, he is currently in his second season as assistant conductor with Omaha Symphony, recently having taken part in the GRAMMY-nominated premiere production of *Sculptures* by composer Andy Akiho. He completed seven seasons as artistic director and conductor



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of Bloomington Symphony Orchestra, with which he led the world premiere of Mickey Tucker's Spiritual Collage and the Indiana premiere of Florence Price's Fourth Symphony. He also completed a successful tenure as associate conductor of Fort Worth Symphony Orchestra, leading multiple community classics, pops, outdoor, bilingual and educational concerts, including collaborations with artists such as Time for Three and mezzo-soprano Cecilia Duarte. Additionally, he is also music director of Sphere Ensemble which explores the intersection of masterpieces of string ensemble music of the past and present with a multitude of genres and world music masters. The group's recordings are available through major music streaming platforms. Alejandro also served as a Freeman Fellow in Conducting with Chicago Sinfonietta, acting concertmaster/principal second violin of West Texas Symphony and violinist of the Permian Basin String Quartet, associate conductor of Boulder Symphony, and music director of Cantabile.

Recent highlights include serving as guest conductor with Illinois Symphony, collaborating with the Omaha, Indianapolis, Fort Worth, Dallas symphonies, as well as Orlando Philharmonic, as the assistant to conductors including Ankush Kumar Bahl, Tito Muñoz, Sameer Patel, José Luis Gómez, Eric Jacobsen, Jun Märkl, Carlos Kalmar, Robert Spano, Ruth Reinhardt, Andrew Grams, and Matthew Halls. He has also led West Texas Symphony, Tulsa's Signature Symphony, Orquesta Filarmónica de Bogotá, SingFest Hong Kong, Bogotá's Javeriana University, Bloomington Bach Cantata Project, and Midland Festival Ballet. He appeared as part of the Oregon Bach Festival conducting masterclass over several seasons in public performances of Bach's B minor Mass, St. John Passion, and the Christmas, Easter, and Ascension Oratorios. Additional activities include the Bloomington Early Music Festival, Weimarer Bachkantaten

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Akademie, Junges Stuttgarter Bach Ensemble, ¡Canta, Bogotá Canta!, Santander Choral Festival, Cabrillo Festival, Tonos del Sur at Berkeley Festival, Permian Basin Opera, a fellowship with SphinxConnect, and a residency in Colombia with Batuta.

Committed to sharing music in an educational way, Alejandro's activities with the Omaha Symphony include artistic leadership of the orchestra's prestigious and multifaceted community and education programs serving 25,000 students per year. Alejandro has served as assistant professor of music at Colorado Mesa University where he taught violin, viola, courses in symphonic literature, string pedagogy and chamber music, as well as conducting the chamber and symphony orchestras. He served as music director of the Colorado Youth Philharmonia and has led performances with Off Broadway School of Fine Arts in Boulder, Javeriana University Symphony Orchestra, Spokane Youth Symphony, University of Colorado Symphony and Chamber Orchestras, and Falcon Music Camps at the University of Texas Permian Basin.

An accomplished violinist, Alejandro enjoys leading concertos from the violin in recent and upcoming seasons. He served as concertmaster of Grand Junction Symphony Orchestra, Amherst Early Music Festival, and Junges Stuttgarter Bach Ensemble, with which he toured Germany and Italy including performances at Rheingau Music Festival and Berlin Philharmonie. He also returned to Oregon Bach Festival as a member of the Berwick Academy for Historical Performance.

Alejandro had a rich musical upbringing as a chorister and violinist in his native Colombia. Following a move to the United States he pursued a Bachelor of Music in violin performance from Texas Christian University and Master of Music degrees in conducting and violin performance from the University of

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Colorado at Boulder. He holds a DMA in orchestral conducting from the same institution, and his doctoral research includes a critical edition of Colombian composer Jorge H. Pinzón's violin concerto *Capricornius*, and a guide using selected dances from Bach's orchestral suites in their original form for developing orchestras through a historically-informed approach to playing on modern instruments. His mentors include Gary Lewis, Helmuth Rilling, Matthew Halls, and Mei-Ann Chen.

When not playing, leading ensembles, or reveling in the music of Bach, Alejandro enjoys singing, trail running, and making music with his wife, violinist Dr. Sarah Elizabeth Cranor in their Duo Anthracite and Chaski Quartet.

Kara Piatt

A versatile conductor and pianist, Kara has led programs around the world, from the Nordic Masterclass to the Orchestras Conductor Competition in Romania, where she was a semi-finalist. During her time at Cortona Sessions in the Netherlands, Kara worked closely with composers and musicians to premiere four works and bring new music to diverse audiences, such as the premiere of Anthony R. Green's "*Nia*."



She holds a Master's in Orchestral Conducting from the Cincinnati Conservatory and a Bachelor's in Piano Performance from Northern Arizona University. Currently, Kara is completing her Doctorate in Orchestral Conducting at

ASU Symphony Orchestra

Arizona State University, where she also serves as a Faculty Associate and Assistant Conductor of the ASU Symphony Orchestra. Her background in collaborative piano, singing, and opera coaching enriches her conducting with a well-rounded musical insight. A recent highlight was Kara's concert with the ASU Chamber Strings, collaborating with one student composer and three faculty composers as well as performing Samuel Barber's *"Adagio for Strings."*

Kara is a strong advocate for mental health awareness and is committed to bringing resources to musicians and audiences alike. She shared her own journey with mental health in the conducting profession through a performance at National Sawdust in New York City.



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ASU Instrumental and Voice Faculty

Woodwinds

Elizabeth Buck, *flute*
Martin Schuring, *oboe*
Joshua Gardner, *clarinet*
Jeff Anderle, *clarinet*
Albie Micklich, *bassoon*
Christopher Creviston, *saxophone*

Brass

Josef Burgstaller, *trumpet*
Bradley Edwards, *trombone*
John Ericson, *horn*
Deanna Swoboda, *tuba*

Strings

Nancy Buck, *viola*
Danwen Jiang, *violin*
Thomas Landschoot, *cello*
Charles Lynch, *harp*
Martha Masters, *guitar*
Katherine McLin, *violin*
Catalin Rotaru, *bass*
Jonathan Swartz, *violin*

Percussion

Michael Compitello
Simone Mancuso
Dom Moio
Matt Prendergast

Keyboard

Miki Aoki
Cathal Breslin
Andrew Campbell
Hannah Creviston
Kimberly Marshall
Baruch Meir
Caio Pagano

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.

Upcoming Events

ASU Symphony Orchestra

“Classically” Trained

Friday, November 1, 2024, 7:30 p.m., ASU Gammage

[Purchase Tickets](#)

Exploring seemingly disparate musical elements, we challenge the idea of what it means to be classically trained, sharing four unique musical points of view. Honoring Muscogee Creek heritage, Jerod Impichchaachaaha Tate portrays Chokfi’ (Chickasaw for rabbit), a trickster character legendary within Southeast American Indian cultures. In his Variations, Benjamin Britten pays homage to his teacher in a set of widely varying takes on a single theme, showcasing the virtuosity of our string players. ASU’s music composition faculty member Gabriel Bolaños, enjoys writing music that explores unusual structures and timbres, such as in *Stoss*, led by conductor Kara Piatt. The program then harkens back to the lovely Spring Symphony by Robert Schumann, a composer known for the challenging circumstances surrounding his compositions and his sheer contributions to classical music.

ASU Symphony Orchestra

Open to Interpretation

Monday, November 25, 2024, 7:30 p.m., ASU Gammage

[Purchase Tickets](#)

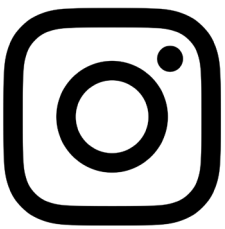
The word vishwas expresses the concept of fervent belief, or faith, in Hindi. In Reena Esmail’s Testament (from Vishwas) she looks at Meera Bai, a 15th century poet-saint from India, a “quintessential embodiment of vishwas”. We then open the doors to the great Prague symphony of Wolfgang

Upcoming Events

Amadeus Mozart, combining it with ASU dancers led by faculty member Carley Conder in a fresh take: symphony meets movement. Andy Akiho's Petroglyphs is inspired by sculptures of visionary artist Jun Kaneko and showcases solo brass instruments played in a seemingly uncharacteristic lyrical fashion. Our interpretive journey finishes with the epic Symphony No. 5 by Jean Sibelius whose evocative "swan" theme fills us with awe.



ASU Symphony Orchestra



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