

# ASU orchestras

present

***“Classically” Trained***



**ASU Symphony Orchestra**  
**Alejandro Gómez Guillén**  
*ASU Symphony Orchestra, Conductor & Music Director*

**Friday, November 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

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## 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 quartet 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.

## Program

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

“*Chaski*” depicts a legenday figure from the Inca period, the chasqui 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

## Program

I think of as a vendaval de guitarras (“storm of guitars”).

*Note by Gabriela Lena Frank*

### **Stoss** (2024)

Gabriel José Bolaños

Stoss was written for the Arizona State University Symphony Orchestra. In geology, stoss refers to the side of a slope that has been smoothed by abrasion from a glacier. In this piece, dense sound-masses slowly evolve, evoking the slow but powerful geological forces that imperceptibly shape our world.

*Note by Gabriel José Bolaños*

## INTERMISSION

## Program

### *Symphony No. 1 in Bb Major, Op. 38* (1841)

Robert Schumann

It is frequently the case that nicknames attached to musical compositions are the fanciful creations of enthusiastic publishers rather than the original intentions of composers, Beethoven's "Moonlight" Sonata being the most famous example. In the case of Schumann's "Spring" Symphony, we have an authoritative source. In the composer's own hand we see on the preserved manuscript's first page, "Frühlings Symphonie."

Where Mendelssohn stood between the Classical and the Romantic worlds, Schumann has his feet planted firmly in the latter and we shouldn't underestimate his newness, even while emerging from the imposing shadow that Beethoven was to cast over all 19th-century symphonists. Schumann's orchestral palette is rich, heavy with brass, and he willingly embarks on freer chromatic adventures than Mendelssohn, along the lines of his immediate predecessor, Schubert.

The Symphony, sketched in a four day burst and completed within a month, originally bore movement titles: "The Beginning of Spring," "Evening," "Merry Playmates," and "Spring in Full Bloom." The titles were deleted before publication, but are still perfect epigrammatic invitations to

## Program

music.

A brass fanfare announces “The Beginning of Spring,” but the brief musical crisis which follows reminds us that Schumann composed this symphony in January and February, the dead of winter. We have to anticipate spring before it fully arrives. The tenderness of the second movement, “Evening,” leads directly into the seemingly angry Scherzo of “Merry Playmates,” but the mood changes quickly. In a letter to a friend, Schumann wrote that while the last movement was “Spring in Full Bloom” it was also a farewell to spring, as much marking a departure as a celebration of the present.

The “Spring” Symphony was premiered in Leipzig on March 31, 1841. The Leipzig Gewandhaus Orchestra was conducted by Felix Mendelssohn.

*Note by Grant Hiroshima*



# ASU Symphony Orchestra

## ASU Symphony Orchestra Conductor & Music Director

Alejandro Gómez Guillén

## Assistant Conductor

Kara Piatt

### Flute

Samuel Lupe, *principal*  
Yundian (Elle) Cao

### Oboe

Lauren Glomb, *principal*  
Kaylee Hollerbach

### Clarinet

Daniel Kim, *principal*  
Amelia Prucinsky

### Bassoon

Eduardo Martinez, *principal*  
Cooper Taylor

### Horn

Katherine Phillips, *principal*  
Lucy Alwin  
Bailye Hendley  
Patrick Joyce  
Christopher Helfer

### Trumpet

Leif Atchley, *principal*  
Michael Nguyen

### Trombone

Hugh Findley, *principal*  
Michael Thompson  
Matias Teillet

### Timpani

Nathan Hossenlopp

### Percussion

Hannah Viquesney

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## Violin I

Ramses Cid, *concertmaster*  
Elizabeth Jones  
Carlos Gomez  
Esme Peters  
Olivia Bolles  
Yueching Ting  
Luke Stikeleather  
Ching-An Hsueh  
Zoe Chen  
Roman Rivera  
Tiffany Steinweg  
Yijun Wu  
Martins Steinblums+  
Ruby Norman  
Megan Frederick

## Violin II

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

## Viola

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

## Cello

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

## Bass

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

\**Concertmaster for Frank*  
+*Principal for Frank*  
^*Co-Principal*  
~*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.

### Gabriel Bolaños

Gabriel José Bolaños (b. 1984 Bogotá, Colombia) is a Nicaraguan-American composer of solo, chamber, orchestral and electroacoustic music. He frequently collaborates closely with performers, and enjoys writing music that explores unusual structures and timbres. He is interested in computer-assisted-composition, auditory perception, linguistics, and modular synthesizers. He enjoys listening to music by Saariaho, Romitelli, Grisey, Gubaidulina, Harvey, León, Os Mutantes, Ciani, Wishart, Simon Diaz, Yupanqui and Sabicas.



Recent projects include a grant from the AZ Commission on the Arts to develop computer-assisted-composition tools and

## ASU Symphony Orchestra

for the creation and realization of polytemporal music, a residency at CIRM with a commission for ensemble C. Barré for festival MANCA in Nice, France, a collection of audiovisual vignettes titled The Grand Transparents, a collaboration with Bassoonist Dana Jessen for solo bassoon and electronics called Los Minúsculos, and Charity and Love, an album with jazz pianist Frank Carlberg inspired by the music and voice of Mary Lou Williams.

Bolaños received a BA in Music from Columbia University and a PhD in Music Theory and Composition from UC Davis. His principal composition teachers include Mika Pelo, Pablo Ortiz, Laurie San Martin, Fabien Lévy and Sebastian Currier, and he studied orchestration with Tristan Murail. He also attended the American Conservatory in Fontainebleau (France), SICPP (Boston), Atlantic Music Festival (Maine), New Music on the Point (Vermont), Festival Mixtur (Barcelona) and SPLICE Institute (Michigan).

Bolaños is Assistant Professor of Music Composition at Arizona State University Herberger Institute for Design and the Arts, where he teaches courses in composition, music technology, analysis, and acoustics. Bolaños serves as the coordinator of the ASU electronic music studios, and is co-director of annual the PRISMS contemporary music festival. Before coming to ASU, he was visiting lecturer at Bates College for the 2018-2019 academic year and taught courses in music theory and music technology. As a 2016-17 Fulbright Visiting Scholar in Nicaragua, he was composer-in-residence and visiting conductor for the UPOLI Conservatory Orchestra, and visiting professor at the UPOLI Conservatory of Music. He was co-founder and artistic director of Proyecto Eco, Nicaragua's first new-music ensemble. He has also helped organize artistic and cultural exchanges between US and Nicaraguan musicians. Beyond his work as a teacher

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composer of concert music, he has also written music for film, theater and dance, and has experience performing as a flamenco dance accompanist.



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## ASU Instrumental 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.

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## Upcoming Events

### ASU Symphony Orchestra

#### *Open to Interpretation*

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

[Purchase Tickets](#)

We open the doors to the great Prague symphony of Wolfgang 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

#### *American Reflections*

**Friday, February 7, 2025, 7:30 p.m., ASU Gammage**

**Saturday, February 8, 2025, Yavapai College, Prescott**

[Purchase Tickets](#)

Honoring Muscogee Creek heritage, Jerod Impichchaachaaha Tate portrays Chokfi' (Chickasaw for rabbit), a trickster character legendary within Southeast American Indian cultures.. Though a NY critic found Edward Elgar's Cello Concerto to be "reflective, melancholy and generally depressing", it has become one of the most loved pieces in the solo cello and symphonic repertoire. We bring it to you with recent concerto competition winner Daniel Kim as our soloist. A recently rediscovered masterpiece, William Dawson's Negro Folk Symphony is, in the composer's own words, "symbolic of the link uniting Africa and her rich heritage



## Upcoming Events

with her descendants in America,” using Negro Spirituals in the style of American post-Romantics. We are proud to bring the Arizona premiere of this powerfully poignant piece to life.



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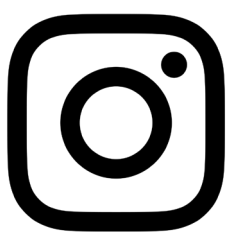
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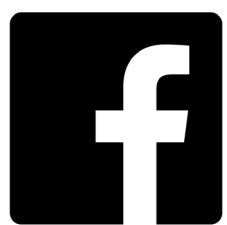
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If you are looking for ways to be involved and help support students now and in the future, please consider donating to the ASU orchestras. Your support directly benefits students through scholarships, interaction with world-class guest artists, building community bridges throughout the valley, touring and recording, and awardwinning, innovative programming.

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You may contribute any sum. Join our Symphony Circle with any donation over \$250 and receive recognition in our concert programs for having made an important contribution to the orchestral program. Please email [asuorchestras@asu.edu](mailto:asuorchestras@asu.edu) and let us know how you would like your recognition listed in our programs.

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For any questions or to join our mailing list, please contact us at [asuorchestras@asu.edu](mailto:asuorchestras@asu.edu) or 480-965-3430. Thank you for your support!

*All funds will be deposited with the ASU Foundation, a separate non-profit organization. Please consult with your tax advisor regarding the deductibility of charitable contributions.*

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