

# ASU orchestras

present

## *Open to Interpretation*



**Alejandro Gómez Guillén**

*ASU Symphony Orchestra, Conductor & Music Director*

**Kara Piatt**

*Assistant Conductor*

**Monday, November 25, 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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Dance and Theatre

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## Program

### ***Petroglyphs* from “*Sculptures*” (2023)**

Andy Akiho

Kara Piatt, *conductor*

“*Sculptures*” is a work by Andy Akiho based on the artwork of Jun Kaneko. Petroglyph, for brass, refers to a trio of Kaneko’s earliest works – all Untitled, from 1963, done in oil paint and sand on canvas. The 3D texture created alludes to future uses of glazes and constructed shapes upon shapes, despite the works’ home on canvas

*Note by Dani Meir*

### **Symphony in D Major, K. 504, “*Prague*” (1786)**

Wolfgang Amadeus Mozart

Adagio-Allegro

Andante

Finale (Presto)

When he visited Prague in 1787 Mozart found a city and a people wildly excited about his music. This was a pleasant change, for back home in Vienna he had become passé. But in Prague a whole city, it seemed, was mad about his opera *The Marriage of Figaro*, which had opened there the previous year. He wrote a friend: “I looked on with great pleasure while all these people skipped about, quite enraptured, to the music of my *Figaro* arranged for contradances and waltzes. For here they talk about nothing but *Figaro*; they play nothing, sing nothing, whistle

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they go to no opera but *Figaro* and forever *Figaro*. Truly this is a great honor for me.” Given the success of his opera, Mozart had been invited to Prague (then a part of the Austrian Empire) to see the production, conduct it, and put on concerts of his own. Hence the need for a new symphony.

Mozart’s *Prague Symphony* is unusual in two respects. By this time Mozart usually wrote four-movement symphonies, but the Prague is only three, apparently because the people there preferred them that way. (Adding the fourth movement was no longer an innovation, but neither was the practice universal.) Mozart originally thought of bringing along another three-movement symphony—*No. 31 in D Major, Paris*—instead of composing one for the occasion. Then he decided to compose a new finale, but once that was done he went ahead and composed two more new movements to go with it.

The *Prague* is also one of the few Mozart symphonies to feature a slow introduction to the first movement, a common practice for Haydn but rare for Mozart. This *Adagio* is lengthy and portentous and a perfect foil for what follows. The *Allegro* is full of syncopation—the placement of rhythmic emphasis where you don’t expect it—keeping things off-kilter and bristling with life. A delightful movement of endless invention.

Just as the *Andante*’s opening theme has two parts—a diatonic first half, a chromatic second—so the movement



# ASU Symphony Orchestra

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has two moods. Mozart slips between sweetness and melancholy, repose and urgency with astonishing deftness.

The *Finale*'s opening gesture—slyly taken from a comic aria in *Figaro*—propels the movement from beginning to end. It is rhythmically incisive yet never hectic, rollicking yet ever graceful.

At a time when his sun was setting in Vienna, Mozart gave his Prague audience a symphony as exuberant as *Figaro* to whistle in the streets. But it is so much more than a collection of pretty tunes. The *Prague Symphony* has a depth of expression hitherto unknown in a symphony, and the kind of craftsmanship that makes every note seem inspired, yet inevitable.

*Note by Mark Rohr*



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### INTERMISSION

#### **Symphony No. 5 in E-flat Major, Op. 82 (1919)**

Jean Sibelius

Tempo molto moderato – Allegro moderato

Andante mosso, quasi allegretto

Allegro molto

“These symphonies of mine are more confessions of faith than are my other works,” wrote Jean Sibelius in 1918, while working on his third revision of his *Symphony No. 5*. Always his own harshest critic, Sibelius struggled to give voice to his original musical conception of this strong, complex work over a period of six difficult years.

Sibelius’ attempts to write a version of the Fifth Symphony that withstood his implacable self-criticism were hampered by personal problems and global upheaval. In the years 1910–14, Sibelius struggled with the desire to be perceived by the world as a “modern” composer, but at the same time he rejected the prevailing styles established by Debussy, Mahler, and Strauss. Composing, frequently difficult for Sibelius even under the best of circumstances, was made even harder by his ill health (he was misdiagnosed with throat cancer in 1916).

From 1914–18, the chaos and brutality of World War I engulfed

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Europe. In 1917, Finland also found itself at war with Russia after its declaration of independence from that country. An invasion of Russian soldiers into his town forced Sibelius and his family to flee to Helsinki in 1918. Later that year, Sibelius returned home and resumed his life and work, including his third revision of the Fifth Symphony, which he described as “practically composed anew.”

The reworked symphony condenses the original four movements into three – Sibelius combined the first and second movements – and features a new finale. The *Tempo molto moderato* is textbook Sibelius, featuring brief, fragmentary ideas that surface somewhat enigmatically from the depths of the orchestra. A short melody in the horns later coalesces into a fully developed theme. At times the instruments seem to murmur to themselves; as the music progresses, the strings and brasses declaim bold proclamations.

In the *Andante mosso*, pizzicato strings and staccato flutes state the primary melody, while a group of woodwinds and horns sound a counter-theme of long sustained notes. These shimmering notes become a backdrop for several variations on the staccato main theme.

On April 21, 1915, Sibelius wrote in his diary, “Today at ten to eleven I saw 16 swans. One of my greatest experiences. Lord God, that beauty!” The opening of the *finale* captures this rustle of wings with tremolo strings accompanying an expansive melody, also in the strings. Sibelius juxtaposed this



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this breathless music with a majestic “swan theme” sounded first by the horns. As the symphony concludes, the swan theme grows into an exultant shout of triumph, perhaps a reflection of Sibelius’ mood upon completion of this epic work.

*Note by Elizabeth Schwartz*



# ASU Symphony Orchestra

## ASU Symphony Orchestra Conductor & Music Director

Alejandro Gómez Guillén

## Assistant Conductor

Kara Piatt

## AKIHO

### Horn

Bailye Hendley+

Lucy Alwin^

Katherine Phillips

Patrick Joyce

Christopher Helfer

### Trumpet

Brian Boydston+

Americo Zapata

Andrew Smith

### Trombone

Hugh Findley+

Garrett Parnaby

Matias Teillet

### Tuba

Runmin Lin+

+Principal  
^Assistant Principal

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# ASU Symphony Orchestra

## ASU Symphony Orchestra Conductor & Music Director

Alejandro Gómez Guillén

## Assistant Conductor

Kara Piatt

## MOZART

### Flute

Danielle Peterson+

Molly Grubbs

### Oboe

Lauren Glomb+

Kaylee Hollerbach

### Bassoon

Harrison Cody+

Sonya Viquesney

### Horn

Katherine Phillips+

Lucy Alwin^

Patrick Joyce

### Trumpet

Brian Boydston+

Americo Zapata

### Timpani

Nathan Hossenlopp+

*+Principal  
^Assistant Principal*

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# ASU Symphony Orchestra

## ASU Symphony Orchestra Conductor & Music Director

Alejandro Gómez Guillén

## Assistant Conductor

Kara Piatt

## SIBELIUS

### Flute

Yundian (Elle) Cao  
Samuel Lupe

### Oboe

Lauren Glomb  
Kaylee Hollerbach

### Clarinet

Daniel Kim  
Amelia Prucinsky

### Bassoon

Eddie Martinez  
Cooper Taylor

### Horn

Katherine Phillips  
Lucy Alwin  
Bailye Hendley  
Patrick Joyce  
Christopher Helfer

### Trumpet

Andrew Smith  
Brian Boydston  
Americo Zapata

### Trombone

Hugh Findley  
Michael Thompson  
Matias Teillet

### Timpani

Nathan Hossenlopp

+Principal  
^Assistant Principal

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# ASU Symphony Orchestra

## MOZART

### Violin I

Olivia Bolles\*  
Carlos Gomez^  
Ching-An Hsueh  
Esme Peters  
Zoe Chen  
Megan Frederick  
Giselle Sánchez Díaz  
Marti Steinblums  
Tiffany Steinweg

### Violin II

Luke Stikeleather+  
Choimei Lao^  
Roman Rivera  
Manxi Xu  
Emma Hill  
Yun Hao  
Ava Wipff  
Yu Zhuo  
Louis Coste  
Josh Thai

### Viola

Iris Yang+  
Harriet Cohen^  
Paul Hagge  
Zhaojun Cai  
William Gu  
Benjamin Reichler

### Cello

Daniel Kim+  
Minseong Kim^  
Pin-Han Lo  
Janice Dacoycoy  
Reagan Drewett  
Katee Grandil

### Bass

Sila Kuvanci+  
Dominic Pedretti^  
Tzu-I Yang

*\*Concertmaster  
+Principal  
^Assistant Principal*

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# ASU Symphony Orchestra

## SIBELIUS

### Violin I

Olivia Bolles\*  
Luke Stikeleather^  
Wei-Jhen Chen  
Tiffany Steinweg  
Josh Thai  
Sarah Turner  
Chih-Lin Chen  
Le Luo  
Bridget Mitchell  
Ava Wipff  
Choimei Lao  
Louis Coste  
Yu Zhuo  
Manxi Xu

### Violin II

Emma Hill+  
Yueching Ting^  
Ramses Cid  
Yijun Wu  
Zoe Chen  
Roman Rivera  
Marti Steinblums  
Ruby Norman  
Carlos Gomez  
Ching-An Hsue  
Megan Frederick  
Esme Peters  
Yun Hao  
Giselle Sánchez Díaz

### Viola

Iris Yang+  
Benjamin Reichler^  
Paul Hagge  
William Gu  
Ruth Wu  
Harriet Cohen  
Zhaojun Cai

### Cello

Daniel Kim+  
Pin-Han Lo^  
Minseong Kim  
Katee Grandil  
Reagan Drewett  
Noah Yang  
Janice Dacoycoy  
Dylan Blocker

### Bass

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

*\*Concertmaster  
+Principal  
^Assistant Principal*

# ASU Symphony Orchestra

## DANCERS

Carley Conder,  
*Clinical Assistant*  
*Professor of Dance*

Christina Aranda  
Solana Armatage  
Shayla Bergene  
Janalee Booth  
Maia Castelli  
Nessa Cazares Carley  
Conder  
Grace Crain  
Aubry Dalley  
Ava Emshwiller  
Alexa Etter  
Kenya Gallegos  
Rae Grey  
Alyssa Herman Alyssa  
Karayanes Garrett  
Keeto Brandon  
Lombardo Paislee  
Mcauley Chase  
Morgan  
Jadah Nealy  
Keira Nichols  
Olivia Orlandini  
Amanda Ortega Joana  
Diaz Reyes Daniel  
Rodriguez Andrew  
Selmar Camarin  
Tenorio Alexandra  
Urbancic Abygayl Villa  
Mya Walters  
Kylie Wright  
Kayleigh Berman

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# 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

## ASU Symphony Orchestra

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 Symphony Orchestra

## 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.

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## Upcoming Events

### ASU Philharmonia and Maroon & Gold Band *Sonic Dances*

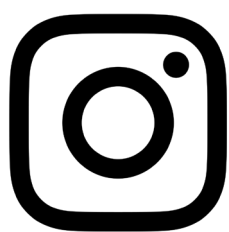
Tuesday, November 26, 2024, 7:30 p.m., ASU Gammage  
[Purchase Tickets](#)

Enjoy a vibrant array of styles as the Maroon and Gold Band and the Philharmonia come together to showcase their talent and passion for music.





# ASU Symphony Orchestra



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