

ASU Symphony Orchestra presents

Bacewicz, Korngold, Mahler and Debussy



Jeffery Meyer

Conductor and Music Director

Kara Piatt

Conductor

Sunny Xia

Conductor

Ty Chiko

Baritone

Winner of the 2021 ASU Concerto Competition

Julian Nguyen

Violin

Winner of the 2020 ASU Concerto Competition

Saturday, April 9, 2022

7:30 p.m.

ASU Gammage

School of Music, Dance and Theatre

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Arizona State University

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Program

Overture for Orchestra (1943) Grażyna Bacewicz
(1909-1969)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (1884) ...
..... Gustav Mahler
(1860-1911)

- I. Wenn mein Schatz Hochzeit macht (When My Sweetheart is Married)
- II. Ging heut' Morgen über's Feld (I Went This Morning over the Field)
- III. Ich hab' ein glühend Messer (I Have a Gleaming Knife)
- IV. Die zwei blauen Augen von meinem Schatz (The Two Blue Eyes of my Beloved)

Ty Chiko, *baritone* (2021 ASU Concerto Competition Winner)
Kara Piatt, *conductor*

Violin Concerto, I. Moderato nobile (1945)
..... Erich Wolfgang Korngold
(1897-1957)

Julian Nguyen, *violin* (2020 ASU Concerto Competition Winner)
Sunny Xuecong Xia, *conductor*

INTERMISSION

La Mer (1905).....Claude Debussy
(1862-1918)

- I. De l'aube à midi sur la mer (From dawn to noon on the sea)
- II. Jeux de vagues (Play of the Waves)
- III. Dialogue du vent et de la mer (Dialogue between wind and waves)

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Violin I

Paula Lastra-Cancela, *concertmaster*
Esther Witherell
Laurana Roderer
HsaingJen (Danny) Yang
Dasom Jeon
Zeyu Chen
Weichao Zhu
Louis Coste
Izayah Dutcher
Olivia Bolles
Wenxin Zhang
Jonathan Kuehn
Sonja Prychitko
Wei-Jhen Chen
HyeonSeon (Sunny) Jo

Violin II

Mei Liu, *principal*
Hannah Gripp
Zhihuan An
Megan Evans
Jamie Wu
Ava Wipff
Roman Rivera
Luping Ning
Sarah Turner
Rebecca Rosmantiz
Jacob Clark
Rebecca Ray
Michael Furgala
Yueching Ting
Bridget Mitchel
Karlo Canete

Viola

Nicole Allen, *principal*
Rui (Iris) Yang
Brooke Mickelson
Leilani Rogers
Maya Mokofisi
Hana Giauque
Jacob Kupanoff
Cameron Muldrow
Anika Kang
Matthew Hurley

Cello

Xuehui Yu, *principal*
Elijah Baik
Dana Hurt
Hannah Shute
David Murray
Nathan Geurkink
Ryan Wang
Natalie Browning

Bass

Yuxin Wu, *principal*
Tzu-I Yang
Nathaniel De la Cruz
Huixian Su
Isaac Ford
John Martinez
Dominic Pedretti
Samantha Olsen

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Flute / Piccolo

Clarissa Tracy + *
Rachel Reyes °-
Audrey Cullen
Mikaela Hannon

Oboe

Laura DeMouy +*
Kelsey Maes °-
Jami Rivers
Jacqueline Palmer

Clarinet / Bass Clarinet

Riley Braase +*°
Brennan Coffey -
Thomas Sanders

Bassoon / Contrabassoon

Michelle Fletcher °
Bradley Johnson +-
Hsuan-Yi Yao *
Mason Cox

Horn

Alexandre Austin, principal
Alyssa Herman
Fiona Stout
Joanna Park
Kenzie Kimble

Trumpet

Mason Christofferson *°-
Alexander Strawn +
Aaron White
Taylor Hubbard

Principal designations:

- + Bacewicz
- * Korngold
- ° Mahler
- Debussy

Trombone

Sean Holly +-
Noah Eder °
Will Kurth*
Andre Prouty

Tuba

Thomas Gerald+
Ryan Matejek-

Timpani

Anthony Kirk+*°
Austin Vigesaa-

Percussion

Robert Grahmann
Justin Kang
Anthony Kirk
Angelita Ponce
Steven Sandon

Harp

Sarahkim Nguyen, *co-principal*
Kylie Chung, *co-principal*

Celeste

WanTing Yu, *principal*

Assistant Conductors

Sunny Xuecong Xia
Kara Piatt
Sergio Freeman

Program Notes

Grażyna Bacewicz: Overture for Orchestra (1943)

Despite being prolific, with several concertos, symphonies, chamber works and piano pieces to her credit, Polish composer Grażyna Bacewicz has received little attention in the United States until recently. She began her musical education in her native Łódź, enrolling in the local conservatory in 1919. At age 15, she began her studies in composition, violin, and piano at the Warsaw Conservatory. In 1932, she received a grant to move to Paris and study composition with the famous pedagogue Nadia Boulanger. Her violin career flourished along with her reputation as a composer; she studied with Carl Fleisch in Paris and toured Europe as a soloist. In total, she wrote seven violin concertos, usually playing the solo part herself at their premieres.

After settling back in Warsaw, she served as the concertmaster of the Polish Radio Orchestra before the outbreak of World War II. Throughout the war, she continued to give concerts in secret and for the Main Relief Council. Bacewicz wrote her *Overture* in 1943, during the German occupation of Poland; she fled Warsaw during an uprising the following year. The *Overture* would not be performed until after Poland's liberation from the Nazis, receiving its premiere in 1945 during the Krakow Festival of Contemporary Music.

With a rumble of timpani and raw strokes of open strings, the *Overture* begins with a blazing Allegro. The strings take off in running figures punctuated by brass blasts and woodwind interjections. Even when the orchestra suddenly drops off in dynamic, the strings rouse the rest of the ensemble in a rapid crescendo. After a few energetic chords, the woodwinds sustain and usher in the contemplative Andante section. Here, the winds take the lead with intertwining solo lines. Lush strings and noble horns fill out the sound, creating a respite from the frenetic opening. This tranquility is fleeting, as the violins reclaim the urgent tempo of the opening Allegro. Brass fanfares lend a triumphal spirit to the rush to the decisive final chords. With

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its clear form consisting of short, contrasting segments, the *Overture* packs the power of a larger symphonic work into a compact six minutes.

Notes by Linda Shaver-Gleason

Gustav Mahler: Songs of a Wayfarer (1884)

Gustav Mahler wrote the *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) in late 1884 and early 1885 when he was 24 years old and working as assistant conductor in Kassel, Germany. Mahler was smitten at the time with Johanna Richter, a singer who was his piano pupil. His infatuation did not lead to a happy ending. On January 1, 1884, the composer reported his breakup in a letter to a friend:

“Last night I sat alone with her and we were both almost wordless awaiting the New Year. Her thoughts were not with her companion, and when the clock struck, and the tears poured from her eyes, the terrible realization came over me that it was not for me to dry those tears. . . My accomplishments: I have written a song cycle, six songs for the time being, all of which are dedicated to her. She does not know them. What else can they tell her beside what she already knows? . . . The songs are conceived as if a wayfaring craftsman has suffered a heavy fate and now goes out into the world and wanders aimlessly.”

Notes by John Kramer

Text

“When My Love Has Her Wedding-Day”

When my love has her wedding-day,
Her joyous wedding-day,
I have my day of mourning!
I go into my little room,
My dark little room!
I weep, weep! For my love,
My dearest love!
Blue little flower! Blue little flower!
Do not wither, do not wither!

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Sweet little bird! Sweet little bird!
Singing on the green heath!
'Ah, how fair the world is!
Jug-jug! Jug-jug!
Do not sing! Do not bloom!
For spring is over!
All singing now is done!
At night, when I go to rest,
I think of my sorrow!
My sorrow!

"I Walked Across the Fields This Morning"

I walked across the fields this morning,
Dew still hung on the grass,
The merry finch said to me:
'You there, hey –
Good morning! Hey, you there!
Isn't it a lovely world?
Tweet! Tweet! Bright and sweet!
O how I love the world!
And the harebell at the field's edge,
Merrily and in good spirits,
Ding-ding with its tiny bell
Rang out its morning greeting:
'Isn't it a lovely world?
Ding-ding! Beautiful thing!
O how I love the world!
And then in the gleaming sun
The world at once began to sparkle;
All things gained in tone and colour!
In the sunshine!
Flower and bird, great and small.
'Good day! Good day!
Isn't it a lovely world?
Hey, you there?! A lovely world!
Will my happiness now begin?
No! No! The happiness I mean
Can never bloom for me!

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“I’ve a Gleaming Knife”

I’ve a gleaming knife,

A knife in my breast,

Alas! Alas!

It cuts so deep

Into every joy and every bliss,

So deep, so deep!

It cuts so sharp and deep!

Ah, what a cruel guest it is!

Never at peace,

Never at rest!

Neither by day

Nor by night, when I’d sleep!

Alas! Alas! Alas!

When I look into the sky,

I see two blue eyes!

Alas! Alas!

When I walk in the yellow field,

I see from afar her golden hair

Blowing in the wind! Alas! Alas!

When I wake with a jolt from my dream

And hear her silvery laugh,

Alas! Alas!

I wish I were lying on the black bier,

And might never open my eyes again!

“The Two Blue Eyes of My Love”

The two blue eyes of my love

Have sent me into the wide world.

I had to bid farewell

To the place I loved most!

O blue eyes, why did you look on me?

Grief and sorrow shall now be mine forever!

I set out in the still night,

Across the dark heath.

No one bade me farewell, farewell!

My companions were love and sorrow!

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A lime tree stood by the roadside,
Where I first found peace in sleep!
Under the lime tree
Which snowed its blossom on me,
I was not aware of how life hurts,
And all, all was well once more!
All! All!
Love and sorrow, and world and dream!

Erich Wolfgang Korngold: Violin Concerto, I. Moderato nobile (1945)

“Erich, how about my violin concerto?” was a question frequently asked by the Polish violinist Bronisław Hubermann of his friend Korngold during the early 1940s. Korngold, however, never answered; he had resolved not to compose any concert music as long as the Second World War that had exiled him raged in Europe, and restricted his activities to the film music on which his reputation now largely rests. This changed in 1945, when in response to another asking of the question, Korngold went to the piano and played a theme, which would become part of the first movement of the long-requested concerto. From this point Korngold worked quickly and had soon completed two movements. However, the project stalled after an unsuccessful rehearsal with another violinist, Bronisław Gimpel, who found the solo part too demanding. Korngold was further discouraged by Hubermann’s reluctance to commit to a date for a first performance until he had seen the finished work. The deadlock was broken by the agent Rudi Polk, who arranged a rehearsal with his client Jascha Heifetz. Heifetz took to the work much more positively, and in fact insisted that the solo part be made more difficult. The great violinist’s enthusiasm spurred the composer on, and so it came to pass that the concerto was premiered with Heifetz as soloist in 1947, to great popular, if somewhat lukewarm critical, acclaim. The New York Times dismissed it as a “Hollywood concerto”, but Heifetz continued to champion the work, and his 1953 recording of it has become a classic, cementing the concerto’s place in the violin repertory.

Korngold had made frequent use of his pre-war concert music for many of his film scores, but the concerto takes the opposite

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route, re-casting themes from several films on which he had worked in a lush, romantic symphonic context. Thus the first movement makes use of themes from *Another Dawn* and *Juárez*, while the slow movement takes its main theme from the score for Anthony Adverse, and the finale's origins lie in *The Prince and the Pauper*. The soloist's immediate entrance recalls Mendelssohn's *Violin Concerto*, which acts as a model for much of Korngold's concerto. The lush romantic style of the music certainly brings to mind the swashbuckling films that Korngold wrote for, but its roots go back further to the turn of the century Viennese modernism from which Korngold first emerged as a child prodigy, and this is reflected in the concerto's dedication to an early champion of his, Mahler's widow Alma Mahler-Werfel.

Notes by John Grime

Claude Debussy: La Mer (1905)

Debussy's love of the sea derived from two sources: his father, a sailor, who told his son beguiling stories of his life on the ocean, and visual arts. The composer's only "ocean voyages" were the three times (including one very rough crossing) when he went to England via the English Channel. Nonetheless, he wrote to his publisher, Jacques Durand, "the sea is always endless and beautiful. It is really the thing in nature which best puts you in your place...The sea has been very good to me. She has shown me all her moods. You do not know perhaps that I was intended for the fine career of a sailor and only the chances of life led me away from it...I have an endless store of memories...Music is a free art, boundless as the elements, the wind, the sky, and the sea." On the cover of the manuscript he placed the drawing titled *Hollow of the Wave off Kanagawa by Katsushika Hokusai*. For the composer, the sea was a psychological phenomenon.

In 1903, he began work on his musical triptych titled *La Mer*, subtitled "symphonic sketches," the last of his large scale works. The first section is titled *From Dawn to Noon on the Sea*. Celli announce the dawn with a soft, rising motif. Muted trumpet and French horn enter with a lovely small theme, which returns in the last movement. Though at rest, the ocean seems unquestionably

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powerful. Gradually, pairs of flutes and clarinets whip up watery splashes. Celli return to sing a lush, four-part lyric tune. As the sea becomes more animated, melodic fragments appear and disappear quickly. Like the water, all the music is moving. By noontime, light streaks across the water in a climatic brass chorale as the sun travels across the heavens. Erik Satie quipped, “I like the part at quarter to eleven best.”

Debussy’s second reflection is titled *The Play of the Waves*. *Again*, the music begins quietly, but this time the sea works itself into an energetic, capricious scherzo. Waves move quickly within irregular rhythms and fast-moving passages. Winds are featured in this section, and his spectacular writing for them is one of the great hallmarks of the French school. At the close, the sea resumes a mysterious silence.

The third section is titled *Dialogue of the Wind and Sea*. “A foreboding opening in lower strings promise a storm; orchestral forces become stronger and more ominous. Suddenly an exquisite melody emerges, “as if a mermaid were singing.” Oboe, English horn, and bassoon take their turns at the new tune, references are made to ideas from the first movement, and the water surges to a huge climax announced by the horns. When *La Mer* premiered on October 15, 1905, it did not find great success. The score was difficult, players complained, the audience hissed, and sexual scandal was in the air. Debussy unwisely appeared with the wife of a Parisian banker who was not only the mistress of Fauré, but was carrying Debussy’s daughter (born two weeks later). Neither she nor Debussy had bothered to obtain divorces, and social criticism was running high. Parisians were itching to punish. Debussy’s music was a secondary matter. Pierre Lalo, reviewer for *Le Temps*, trashed the work, commenting, “I neither hear nor see nor feel the sea.” Two weeks later, *La Mer* appeared in London to an enthusiastic response and, as years have passed, the scandal incident abated, *La Mer* and its evocation of the sea triumphed, still leaving us spellbound.

Notes by Marianne Williams Tobias

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About the Artists

ASU Symphony Orchestra

One of the top orchestral programs in the United States, the [ASU Orchestras](#) explore the vast creative range of today's contemporary orchestra and bring its audiences an engaging variety of masterworks, new music, groundbreaking guest artists, multi-media and multi-disciplinary collaborations, and award-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 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.

Jeffery Meyer

Jeffery Meyer has developed a career as an accomplished conductor, pianist and educator throughout North America, Europe, Russia and Asia with a reputation for championing contemporary orchestral music and innovative collaborations. His programming has been awarded multiple prizes including three ASCAP Awards for Adventurous Programming and two Vytautas Marijosius Memorial Awards in Orchestral Programming.



He is the director of orchestras at the Arizona State University, and from 2002 until 2022 was the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. Praised as “one of

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the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, Jeffery Meyer’s extensive work with the St. Petersburg Chamber Philharmonic Orchestra was noted for its breadth and innovation. The orchestra’s American debut with three performances at Symphony Space’s Wall-to-Wall Festival in New York City were described by The New York Times as “impressive”, “powerful”, “splendid” and “blazing.”

Meyer’s recent projects and appearances include a newly-developed multi-media performance of Stravinsky’s *Rite of Spring* and *Petrushka* with the Thailand Philharmonic Orchestra, the City Chamber Orchestra of Hong Kong with soprano Dawn Upshaw, a world premiere of Carlos Simon’s *Graffiti* performed alongside internationally renowned graffiti artists from the Phoenix area, a theatrical symphonic concert focused on themes of social justice developed in collaboration with Daniel Bernard Roumain and Marc Bamuthi Joseph, the world premiere recording of Laura Kaminsky’s *Piano Concerto* with pianist Ursula Oppens and the ASU Symphony Orchestra, nearly one dozen world premieres of new works, and engagements with the Sichuan Symphony, Xalapa Symphony Orchestra, Northwest Sinfonietta, Fox Valley Symphony, and Carnegie Mellon Philharmonic. For more information visit www.jeffery-meyer.com.

Ty Chiko

Having been celebrated as one of the Bahamas’ Top 40 Under 40, Baritone, Ty Chiko is known as one of the premier voices of his country. While living in the Bahamas, Ty was a member of the country’s national choir, The Bahamas National Youth Choir, where in 2013, he was the Featured Artist for their 23rd annual concert season.



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Currently, Ty is pursuing a Doctor of Musical Arts degree at Arizona State University, where he studies with renowned Baritone, Gordon Hawkins. He is also one of the 2021 Concerto Competition Winners at Arizona State University. Ty has been featured on National Public Radio and numerous other podcasts and radio shows while living in Arizona. Most recently, Ty has been selected as one of fifteen finalists for the prestigious Lotte Lenya Competition, through the Kurt Weill Foundation. In addition to his performance career, Ty is deeply passionate about youth advocacy. He volunteers yearly for the Amputee Coalition of America as a Summer Camp Counselor and works at a Youth Home as a House Parent for at-risk LGBTQ+ youth.

Ty is the owner and operator of a small bakery in Phoenix, Arizona, Broken Breadhaus, where he serves the most delightful baked breads and cinnamon rolls. He also serves as Musician-In-Residence Coordinator for a senior living facility, Mirabella at ASU.

Julian Nguyen

Julian Nguyen currently studies with and serves as a teaching assistant for Dr. Jonathan Swartz at ASU where he is earning his DMA in Violin Performance. Prior to moving to Tempe to pursue his M.M. with Dr. Swartz, he studied with Kenneth Goldsmith at Rice University where he earned his B.M. in Violin Performance.



After graduating from Rice, Julian won the title of Assistant Principal Second Violin in the Symphony of Southeast Texas, performing three seasons with them. Additionally, he has performed as a substitute for the Louisiana Philharmonic Orchestra, augmenting the violin sections as needed at their home in New Orleans. He taught at the University of Houston

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Moore's School of Music Preparatory Program and Vivaldi Music Academy and maintained a private studio serving the Houston area before moving to Tempe, where he continues teaching his private students, his ASU students, and young artists enrolled in Phoenix Harmony Project and East Valley Youth Symphony programs through guest teaching, masterclasses and workshops.

Most recently, Julian has been appointed as Concertmaster of Musica Nova Orchestra and looks forward to leading the ensemble's post-pandemic return. Additionally, Julian regularly serves as concertmaster for the ASU Symphony, has performed with his string quartet in masterclasses for Brooklyn Rider, The Brentano String Quartet, and The Borromeo String Quartet, and continues experimenting with creating aesthetically tailored compositions and performances designed to engage and excite new audiences. Some of his work and social media links can be found here: <https://linktr.ee/julz9999>

Kara Piatt

Born and raised in Arizona, Kara Piatt began her conducting studies during her undergraduate degree in Piano Performance at Northern Arizona University. Her voice and piano background led her to become an Assistant Conductor and Pianist with the NAU Lyric Opera Theatre and Director Dr. Daniel Keith O'Bryant in their rehearsals and performances.



Simultaneously, Kara was the accompanist for multiple instrumental and choral ensembles in the NAU School of Music, which exposed her to a wide variety of conducting styles. These experiences ignited a true passion for conducting and led Kara to pursue many educational opportunities across the country with various renowned conducting pedagogues.

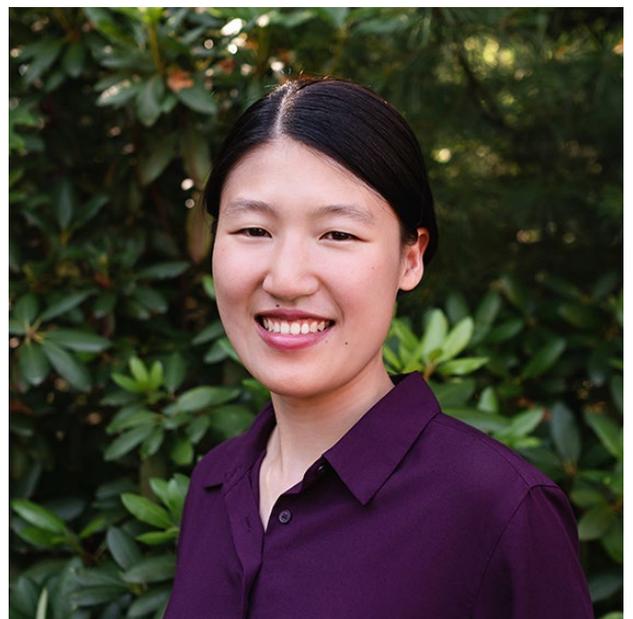
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She most recently graduated from the Cincinnati Conservatory of Music with her Masters Degree in Orchestral Conducting under the tutelage of Mark Gibson. There, her conducting engagements included serving as Assistant Conductor of the CCM Philharmonia, CCM Concert Orchestra, and the CCM Dance and Opera programs. She also had the opportunity to work closely with talented conductors such as Maestro Louis Langree from the Cincinnati Symphony Orchestra, and she even joined the CCM Philharmonia as a pianist on numerous occasions.

Kara is incredibly excited to continue her studies at ASU for her Doctorate in Orchestral and Opera Conducting. She feels it will push her to new heights as a conductor, educator, and musician, and bring her closer to her eventual goal of sharing classical music with modern audiences around the world.

Sunny Xuecong Xia

Recognized for her innate musicality, compelling presence and technical precision, conductor Sunny Xuecong Xia's ability to forge an immediate and captivating connection with orchestras and audiences alike has led to engagements around the country. Recently appointed Douglas F. King Assistant Conductor of the Seattle Symphony, Xia assumes her new post beginning September 2022. Xia currently serves as Assistant Conductor of the Phoenix Youth Symphony Orchestra and Arizona State University Symphony Orchestra where she is simultaneously pursuing a doctorate in Orchestral and Opera Conducting.



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In the 2021/2022 season, she was invited to lead a production of *La bohème* with the Chandler Opera Company and serve as cover conductor for Arizona Musicfest. She recently appeared with double bassist Xavier Foley and violinist Eunice Kim in a performance of Foley's poignant *For Justice and Peace*. In the 2020/2021 season, she appeared as guest conductor with the MusicaNova Orchestra and was invited to serve as Assistant Conductor at the National Music Festival and Pierre Monteux Music Festival.

A dynamic advocate for contemporary music, Xia has led the Cleveland Institute of Music New Music Ensemble in series such as the Cleveland NEOSonicFest and CIM New Music Series. She has led several world premieres, including Rodney Rogers' *Concerto for Violin and String Orchestra* with violinist Christiano Rodrigues and the MusicaNova Orchestra. Equally at home in the opera pit, Xia has served as assistant conductor for productions of *Hänsel und Gretel*, *Die Zauberflöte*, *The Juniper Tree*, *Le Rossignol* and *L'Enfant et les Sortilèges*. For more information visit sunny-xia.com.

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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
Dom Moio
Matt Prendergast

Voice

Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan Myers
Stephanie Weiss
Andrea Will

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Arizona State University is dedicated to supporting tribal nations and providing resources that create and enable meaningful futures for Indigenous students and communities.

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Upcoming Events

ASU Symphony Orchestra

Saturday, April 23, 2022, 8:00 p.m., Fine Arts Plaza

Join the ASU Symphony Orchestra for a short evening concert outdoors at ASU's Fine Arts Plaza. There will be food trucks on the premises prior to the event. The concert will feature Berlioz's *Roman Carnival Overture* and Respighi's popular *Pines of Rome*. Admission is free.

ASU Symphony Orchestra and ASU Wind Symphony

Thursday, April 28, 2022, 7:30 p.m., ASU Gammage

Carl St.Clair, *guest conductor*

Internationally renowned conductor Carl St.Clair leads the ASU Symphony Orchestra and ASU Wind Symphony in the 2021-22 season finale with works by Berlioz and Ticheli, ending with Respighi's thunderous *Pines of Rome*.

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Symphony Circle

If you are a friend of the ASU Orchestras and are looking for more ways to be involved and help support students, please consider joining our Symphony Circle. Your support directly benefits students through scholarships, interaction with world-class guest artists, building community bridges throughout the valley, and the support of award-winning, innovative programming.

\$250

- Recognition in ASU Symphony concert programs.
- 2 tickets for any ASU Symphony Orchestra concert at ASU Gammage (Fair Market Value: \$24).

\$500

- Recognition in ASU Symphony concert programs.
- 4 tickets for any ASU Symphony Orchestra concert at ASU Gammage (Fair Market Value: \$48).

\$1,000

- Recognition in ASU Symphony concert programs.
- 8 tickets for any ASU Symphony Orchestra concert (or 4 tickets for 2 concerts) at ASU Gammage, plus priority seating (Fair Market Value: \$96).
- Invitation to observe dress rehearsals.

\$2,500

- Recognition in ASU Symphony concert programs.
- Up to 4 tickets for each ASU Symphony Orchestra concert at ASU Gammage, plus priority seating (Fair Market Value: \$288).
- Invitation to observe dress rehearsals.

\$5,000

- Recognition in ASU Symphony concert programs.
- Up to 6 tickets for each ASU Symphony Orchestra concert at ASU Gammage, plus priority seating (Fair Market Value: up to \$432).
- Invitation to observe dress rehearsals with VIP seating on stage.
- Interaction (dinner/cocktails/coffee) with guest artists and conductors.

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\$10,000

- Recognition in ASU Symphony concert programs.
- Up to 6 tickets for each ASU Symphony Orchestra concert at ASU Gammage and within the valley at other venues, plus priority seating (Fair Market Value: up to \$472).
- Invitation to observe dress rehearsals with VIP stage seating.
- Interaction (dinner/cocktails/coffee) with guest artists and conductors.
- Exclusive, personal performance in your home by ASU Symphony student musicians, upon request.

Scholarship Support

Donors who make annual contributions of \$10,000 or more toward scholarships will receive all of the above plus a special invitation to a private dinner with faculty and the student supported through the scholarship. (Fair Market Value: up to \$472 for tickets)

Tour Support

Donors who make annual contributions of \$15,000 or more toward national and international touring will receive all of the above plus the option to accompany the orchestra on tour. (Fair Market Value: \$472 for tickets)

Other Donations

Any donation amount makes a difference! Donors may contribute any sum under the Symphony Circle lowest tier of \$250 and still enjoy recognition in concert programs and the knowledge that they have made an important contribution to the orchestral program.

Donate

Please visit this website to donate to the orchestral program: www.asufoundation.org/mdt. All donations should be made to the Friends of Music with a notation that those funds should be directed to the Orchestras at ASU. For any questions about helping the ASU Orchestras, please contact us at asuorchestras@asu.edu or 480-965-3430.

All funds will be deposited with the ASU Foundation, a separate non-profit organization that exists to support ASU. Due to the value of benefits received, only payment in excess of Fair Market Value may be considered a charitable contribution. Please consult with your tax advisor regarding the deductibility of charitable contributions. Benefits may be available only upon your request, at your expense (if any) and subject to availability. Benefits are effective immediately and are subject to change without notice.

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