

# ASU Symphony Orchestra *and* ASU Wind Symphony



## **Carl St.Clair**

*Guest Conductor*

## **Jeffery Meyer**

*Director of Orchestras*

## **Jamal Duncan**

*Music Director, ASU Wind Symphony*

**Thursday, April 28, 2022**

**7:30 p.m.**

**ASU Gammage**

School of Music, Dance and Theatre

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Design and the Arts  
Arizona State University

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# ASU Symphony Orchestra *and* ASU Wind Symphony

## Program

Homage to Perotin (1983) ..... Ron Nelson  
(b.1929)

Jamal Duncan, *conductor*

Rest (2010).....Frank Ticheli  
(b. 1958)

Blue Shades (1997/2020)..... Frank Ticheli  
b. 1958)

## INTERMISSION

Roman Carnival Overture (1844)..... Hector Berlioz  
(1803-1869)

Pines of Rome (1924).....Ottorino Respighi  
(1879-1936)

- I. I pini di Villa Borghese (The Pines of Villa Borghese)
- II. Pini presso una catacomba (Pines near a catacomb)
- III. I pini del Gianicolo (The Pines of the Janicul)
- IV. I pini della Via Appia (The Pines of the Appian Way)

*Offstage Brass:ASU Trumpet Studio, ASU Horn Studio,  
ASU Trombone Studio, ASU Tuba and Euphonium Studio  
Arrangement: Brandon Dicks*

# ASU Symphony Orchestra

## Violin I

Julian Nguyen, *concertmaster*  
Izayah Dutcher  
Esther Witherell  
Paula Lastra-Cancela  
Weichao Zhu  
Hannah Gripp  
Louis Coste  
HsiangJen (Danny) Yang  
Dasom Jeon  
Wenxin Zhang  
Wei-Jhen Chen  
Mei Liu  
Zhihuan An  
Megan Evans  
Zeyu Chen  
Olivia Bolles

## Violin II

Anna Galura, *principal*  
Jonathan Kuehn  
Sonja Prychitko  
HyeonSeon (Sunny) Jo  
Jamie Wu  
Michael Furgala  
Ava Wipff  
Rebecca Ray  
Bridget Mitchell  
Yueching Ting  
Jacob Clark  
Rebecca Rosmanitz  
Luping Ning  
Sarah Turner  
Roman Rivera  
Karlo Canete

## Viola

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

## Cello

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

## Bass

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

# ASU Symphony Orchestra

## Flute / Piccolo

Clarissa Tracy +  
Audrey Cullen  
Mikaela Hannon \*  
Rachel Reyes

## Oboe

Curtis Sellers, *principal*  
Julie Stafford  
Hoon Chang  
Jacqueline Palmer

## Clarinet / Bass Clarinet

Brennan Coffey, *principal*  
Riley Braase  
Thomas Sanders

## Bassoon / Contrabassoon

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

## Horn

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

## Trumpet

Americo Zapata +  
Aaron White  
Harmon Byerly  
Bradley McWeeny  
Taylor Hubbard \*  
Gage Ellis  
Alexander Strawn  
Mason Christofferson -

## Trombone

Will Kurth +  
Noah Eder  
Andre Prouty  
Sean Holly \*  
Andrew Yocom  
Jenny Zapotocky

## Timpani

Justin Kang

## Percussion

Danny Barsetti-Nerland  
Angelita Ponce  
Austin Vigessa  
Robert Grahmann

## Harp

Kylie Chung

## Piano

Wan Ting Yu

## Celeste

Alison Hsieh

## Principal designations:

- + Berlioz
- \* Respighi
- Respighi offstage solo

## Assistant Conductors

Sergio Freeman  
Kara Piatt  
Sunny Xuecong Xia

# ASU Wind Symphony

## Flutes

Molly Grubbs  
Claudia Kiso\*  
Ryan Mecca  
Hanna Moon-Earle  
Jaden Sumakud

## Oboes

Stephanie Albers  
Anna Dale  
Madison Willacey\*

## Bassoons

Lucas Schwanke\*  
Elijah Jan Banasihan  
Fen Fang Lin, Taipei  
Travis Williams

## Clarinets

Amber Budinger\*  
Ben Chappell  
Kelly Chou  
Nate Conell  
Trenton Davis  
Anthony Ellerman  
Sarah Lucas-Page  
Henry McNamara  
Jacob Muñiz  
Alexander Nguyen  
Mia Prucinsky

## Saxophones

Zachary Bell  
Logan LaRue  
Jerick Meagher  
Efrain Parra  
Taylor Simpson\*

## Trumpets

Lindsey Clouse  
Logan Frandsen  
Jose Guevara  
Andrew Locke  
Bryan Malone  
Patrick Newman  
Michael Pearce Omaha  
Michael Peery, Cary

## Horns

Brian Alan  
Jaxon Castro  
Kip Gates\*  
Zach Monroe  
Suhyun Woo

## Trombones

Aidan Andreoli  
Robby Pawloski\*  
Matias Teillet

## Bass Trombone

Connor Lively

## Euphoniums

Mitchell Goodman  
Isac Nephtali Sanchez Torres\*

# ASU Wind Symphony

## **Tubas**

Braden Cearley\*

Brett Page

Brandon Clark

## **Percussion**

Brett Bell\*

Nichole Camacho

Christian Carlton

Benjamin Falkner

Jacob Lugo

Eliades Ponce

Allison Slatter

William Vogus

## **String Bass**

Jake Leyba

## **Piano**

Samuel Nelson

\*denotes principal

# ASU Symphony Orchestra *and* ASU Wind Symphony

## Program Notes

### **Ron Nelson: Homage form Medieval Suite (1983)**

A native of Joliet, Illinois, Ron Nelson was born December 14, 1929. He received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

Dr. Nelson has appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton.

Ron Nelson currently resides with his wife Michele in Scottsdale, Arizona.

Written to honor Perotin (c. 1155-1200) *Homage to Perotin* is not a transcription of the composer's work, nor an attempt to emulate his style. Rather, his music has served as a sort of launching pad which draws on some of the stylistic characteristics of music from that time period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

*Homage to Perotin* springs from his *Viderunt* – with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

*Notes by Ron Nelson*

### **Frank Ticheli: Rest (2010)**

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*The New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is well-known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that

prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, “bestowed to individuals who have significantly contributed to the cause of music in America,” and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement.

Ticheli received his doctoral and master’s degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw and Encore Music and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, Mark and Naxos.

Created in 2010, *Rest* is a concert band adaption of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor.

In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale’s words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

*There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.  
I will make this world of my devising,  
Out of a dream in my lonely mind,  
I shall find the crystal of peace, above me  
Stars I shall find.*

Sara Teasdale (1884-1933)

*Notes by Frank Ticheli*

### **Frank Ticheli: Blue Shades (1997/2020)**

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent -- however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the Blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

*Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund

*Notes by Frank Ticheli*

### **Hector Berlioz: Roman Carnival Overture (1844)**

Hector Berlioz was a gifted and innovative orchestrator. He freed the brass from its role as mere accompaniment, making it the equal of the other orchestral sections. He experimented with new instruments, such as the bass clarinet and the valve trumpet. And he virtually put the English horn on the map as the solo instrument par excellence for conveying musical melancholy. He was equally innovative in musical form and in stretching the limits of classical tonal harmony. But one of Berlioz's great fiascoes was his opera *Benvenuto Cellini*. A brilliant musical score could not hide an impossible libretto with fatal dramatic flaws. The premiere at the Paris Opera in 1838 survived for just three performances and an attempt at a revival a few years later failed as well. Only its lively overture, using themes from the opera, has survived in the repertoire. Never one to waste good music, six years later Berlioz took two of the most fetching musical segments of Act I of the opera and fashioned from them the *Roman Carnival Overture*, originally meant as the introduction to the opera's second act. In contrast to the opera, the premiere of the overture, under the composer's baton, was an instant success and had to be encored. Berlioz took the gentle love duet between Benvenuto Cellini and Teresa, here played by the English horn, and pitted it against the irresistible

choral carnival scene with its saltarello dance rhythm. The dance becomes wilder and wilder as the overture progresses. Only in the last few bars, with brilliant and unpredictable brass, did Berlioz digress significantly from the opera theme.

*Notes by Paul Randall*

### **Ottorino Respighi: Pines of Rome (1924)**

Though he was schooled in his native Bologna, Ottorino Respighi started his career in earnest as an orchestral viola player in Russia, where he had the opportunity to study with Nicolai Rimsky-Korsakov, renowned as a master of orchestral color. Further work ensued in Berlin, with Max Bruch, before Respighi returned to Italy, where he would make his mark.

Respighi was appointed composition professor at the Accademia di Santa Cecilia in Rome, and when Alfredo Casella came on board as his colleague in 1915, bringing with him some of the radical ideas he had picked up during a recent residence in France, Respighi was swept up in a burst of modernist enthusiasm; but, he soon retreated to his essentially conservative stance. By 1932 we find him joining nine other conservative composers to sign a manifesto condemning the deleterious effect of music by such figures as Schoenberg and Stravinsky and encouraging a return to established Italian tradition. Respighi was by then very famous and very rich. Success had come his way through his hugely popular tone poem *Fountains of Rome*. He followed up with two further, vaguely related, tone poems—*Pines of Rome* (1923-24) and *Roman Festivals* (1928)—and these three works are not infrequently presented together as a “Roman Triptych.”

One of the traits that set Respighi apart as an individual voice was his fascination with the music of Italy’s distant past. Another distinctive Respighian hallmark surfaces in works such as his ballet *Belkis, Queen of Sheba* and certain pages of the “Roman Triptych”: his willingness to go what many would consider over the top in terms of orchestral sonority and color.

When the New York Philharmonic performed the American premiere of *Pines of Rome* in 1926, the composer (referring to himself in the third person) wrote to Lawrence Gilman, then the orchestra's program annotator: "While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life."

Respighi left extensive prose descriptions of his *Pines of Rome*:

The Pines of the Villa Borghese (*Allegretto vivace*)—Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of "Ring around a Rosy." They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

The Pines Near a Catacomb (*Lento*)—We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

The Pines of the Janiculum (*Lento*)—There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings.

The Pines of the Appian Way (*Tempo di Marcia*)—Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen

*Pines of Rome* is famous for being one of the first pieces to include electronics in its orchestration. However subversive it seems in retrospect, this arrived in the most innocent fashion: through the composer's instruction to play a recording of a nightingale at the end of the third movement ("The Pines of the Janiculum"). In the published score, Respighi suggested that the commercial recording issued by the Concert Record Gramophone Company as R6105 be used. To this day the publisher supplies that particular recording with the score, although the medium has changed through the years from the original 78-RPM record to LP, cassette, and compact disc. I cannot say whether it is true, as has been claimed, that Respighi himself recorded this immortal nightingale.

*Notes by James M. Keller*

# ASU Symphony Orchestra *and* ASU Wind Symphony

## 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.

### ASU Wind Symphony

The ASU Wind Symphony is the largest wind band on campus, performing everything from masterworks to the latest in contemporary wind music. In recent years, the wind symphony has been active in commissioning, most recently they performed the world premiere of Kevin Day's *Lighting Round* in February, 2022.

### Carl St.Clair

The 2021-22 season marks Music Director Carl St.Clair's 32nd year leading Pacific Symphony. St.Clair is one of the longest-tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and community. His continuing role also

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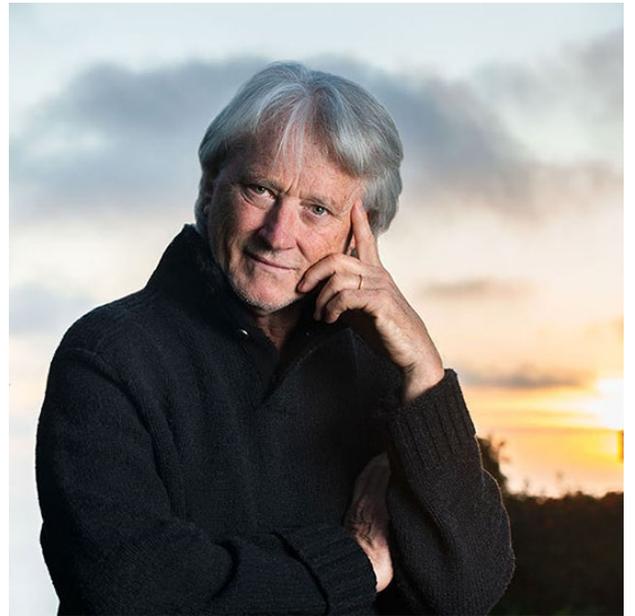
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lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest-budgeted orchestra formed in the United States in the last 50 years, due in large part to St.Clair's leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming.

In April 2018, St.Clair led Pacific Symphony in its sold-out Carnegie Hall debut, as the finale to the Carnegie's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday, ending in a standing ovation, with *The New York Times* calling the Symphony "a major ensemble!" He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on *Great Performances* with Peter Boyer's "Ellis Island: The Dream of America," conducted by St.Clair. Among St.Clair's many creative endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the opera initiative, "Symphonic Voices," which has included concert-opera productions of *Madame Butterfly*, *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.



St.Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2016-17 season featured commissions by pianist/composer Conrad Tao and composer-in-residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include John Wineglass' *Alone Together* (2021), William Bolcom's *Songs of Lorca* and

*Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13) and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (2012-13). St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra's historic move into its home at the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St.Clair was general music director for the Komische Oper in Berlin. He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's Ring Cycle to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St.Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. St.Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

Carl St.Clair is a strong advocate of music education for all ages and is internationally recognized for his distinguished career as a master teacher. He has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Matinées, OC Can You Play With Us?, *arts-X-press* and Class Act. In addition to his professional conducting career, St.Clair has worked with most major music schools across the country. In 2018, Chapman University President Danielle Struppa appointed St.Clair as a Presidential Fellow, working closely with the students of the College of the Performing Arts at Chapman University. St.Clair has been named "Distinguished Alumni in Residence" at the University of Texas Butler School of Music beginning 2019. And, for over 25 years, he has had a continuing relationship with the USC Thornton School where he is artistic leader and principal conductor of the orchestral program.

## Jamal Duncan

Jamal Duncan joined the faculty of the Arizona State University in Fall of 2020 as Associate Director of Bands and Assistant Professor of Instrumental Conducting. His primary responsibilities are conducting the Arizona State University Wind Symphony and teaching classes in the conducting curriculum. A native of Flint, Michigan, Duncan received the doctor of musical arts in wind conducting and a master of music in wind conducting degrees from Michigan State University where he studied with Dr. Kevin L. Sedatole.



Prior to arriving to Tempe, Duncan was the Assistant Director of Bands at the University of Arkansas in Fayetteville. At Arkansas, he served as Director of the Hogwild Pep Band, Assistant Director of the Razorback Marching Band, music director of the Arkansas New Music Ensemble, conductor of the Symphonic Band, and

co-conductor of the Wind Symphony and Concert Band. He also taught courses in Instrumental Conducting. An ardent supporter of growing the repertoire of wind bands and chamber ensembles, Duncan is actively involved in the commissioning of new works from established and emerging composers, including, Steven Bryant, Andrea Clearfield, Kevin Day, Alex Shapiro, Jim Territo, and Dana Wilson.

Duncan is also committed to programming music that tells the stories of different cultures with an intentional focus on diverse composers and composers who tell these stories. Duncan has guest conducted high school and middle school bands and orchestras in Michigan, Arkansas, Oklahoma, and Florida, and internationally in England and France. He has also presented clinics at various state music conferences. He has also presented at the Midwest Band and Orchestra Clinic and participated in the 2021 Reynolds Conducting Institute.

Duncan served in the public schools of Lansing, Michigan for seven years where he taught middle school band, music appreciation and elementary general music. Duncan served as the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

Duncan received a bachelor of music degree from the University of Michigan with a dual emphasis in clarinet performance and music education. He is a member of Phi Mu Alpha Sinfonia Fraternity, The National Association for Music Education, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

For more information, visit [www.jamalduncan.com](http://www.jamalduncan.com)

## 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.

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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 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](http://www.jeffery-meyer.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

## ASU Commitment to Tribal Nations

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

[ASU Indigenous Land Acknowledgement](#)

[Land Acknowledgement | Herberger Institute Office of Student Success](#)

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# ASU Symphony Orchestra



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# ASU Symphony Orchestra

## 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.

## \$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](http://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](mailto: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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