

ASU Symphony Orchestra presents

# Coleman, Joyce, Okoye and Prokofiev



**Jeffery Meyer**

*Conductor and Music Director*

**Sergio Freeman**

*Conductor*

**Nathan De'Shon Myers**

*Baritone*

**Rachel Finley**

*Stage Director*

**Vladislav Kosminov**

*Piano*

*Winner of the 2021 ASU Concerto Competition*

**Sunday, Feb. 20, 2022**

**4 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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# ASU Symphony Orchestra

## Program

Fanfare for Uncommon Times (2021).....Valarie Coleman  
(b. 1970)

Over and Under (2016).....Molly Joyce  
(b. 1992)

Invitation to a Die-In (2017)..... Nkeiru Okoye  
(b. 1972)

Nathan De'Shon Myers, *baritone*  
Rachel Finley, *stage director*

*The audience is encouraged to share their thoughts and reflections on the music of the first half of the concert on the cards provided.*

*These cards will be posted at the end of the show for public viewing.*

## INTERMISSION

Concerto for Piano and Orchestra  
No. 3 in C major.....Sergei Prokofiev  
(b. 1891-1953)

- I. Andante - Allegro
- II. Tema con variazioni
- III. Allegro, ma non troppo

Vladislav Kosminov, *piano*  
(2021 ASU Concerto Competition Winner)

Sergio Freeman, *conductor*

*The Fazioli grand piano for tonight's performance is provided by Southwest Pianos.*

*Content Advisory: Okoye's "Invitation to a Die-In" contains suggestive themes and simulated gunshot sounds in the percussion section.*

# ASU Symphony Orchestra

## Violin I

Izayah Dutcher, *concertmaster*  
Paula Lastra-Cancela  
Julian Nguyen  
Laurana Roderer  
Olivia Bolles  
Esther Witherell  
Wei-Jhen Chen  
Ava Wipff  
Zeyu Chen  
Louis Coste  
Mei Liu

## Violin II

Jamie Wu, *principal*  
Megan Evans  
Sonja Prychitko  
Sarah Turner  
Michael Furgala  
Luping Ning  
Rebecca Rosmanitz  
Bridget Mitchell  
Yueching Ting  
Jacob Clark  
Roman Rivera

## Viola

Nicole Allen, *principal*  
Leilani Rogers  
Maya Mokofisi  
Brooke Mickelson  
Hana Giaugue  
Cameron Muldrow  
Jacob Kupanoff  
Anika Kang  
Matthew Hurley

## Cello

Elijah Baik, *principal*  
Hannah Shute  
Dana Hurt  
David Murray  
Ryan Wang

## Bass

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

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## Flute / Piccolo

Abby Katje +\*  
Kayla Payne °

## Oboe

Laura DeMouy +\*  
Jacqueline Palmer  
Kelsey Maes °  
Julie Stafford

## Clarinet / Bass Clarinet

Alex Chea, *principal*  
Hujie Chen, bass clarinet

## Bassoon / Contrabassoon

Hsuan-Yi Yao +\*  
Leon Jin °  
Mason Cox, contrabassoon

## Horn

Zach Monroe, *principal*  
Matthew Mikhailov  
Pin-Yu Chen  
Mason Van Nort  
Cora Selzer

## Trumpet

Americo Zapata \*°  
Alexander Strawn +  
Gage Ellis -

## Trombone

Jenny Zapotocky +\*°  
Andrew Yocom -  
Robert Peterson

## Tuba

Mickey Guinaugh +\*  
Isaac Davanzo -

## Timpani

Chris Goulet

## Percussion

Morgan Sutherland  
Angelita Ponce  
Lola Pardee  
Ethan Fox

## Harp

Sarahkim Nguyen, *principal*

## Piano

WanTing Yu

## Organ

Nicholas Halbert

## Assistant Conductors

Sunny Xuecong Xia  
Kara Piatt  
Sergio Freeman

Principal designations: + Joyce, \* Okoye, ° Prokofiev, - Coleman

## Program Notes

### Note from the music director:

As part of Arizona State University's mission to amplify diverse voices, this afternoon's concert challenges traditional notions of what "classical" music can include. Theatrical, contemporary, and provocative, the first half of this concert features three stories by living American women composers. These are the stories that have not traditionally been included on our classical concert stages, told in powerful ways that are forging the future of the orchestral tradition. That tradition is changing; they are changing it; we are honored to help bring their vision to life for you.

The first piece on the program is Valerie Coleman's *Fanfare for Uncommon Times*, which turns the idea of Copland's *Fanfare for the Common Man* towards themes of social justice and race. The score includes music directions such as "Sung like a spiritual," "Proud," and "A People's Rise and Demand for Justice." Following this is a haunting tone poem that features Gammage's storied pipe organ by Molly Joyce, a composer and advocate for accessibility and exploring concepts of dis/ability in the music industry. Closing the first half is Nkeiru Okoye's *Invitation to a Die-In*, commissioned in memory of Trayvon Martin. This work is an unflinching portrayal of the experience of many Black Americans as well as a meditation on love, justice, and violence. This piece may not be appropriate for all audiences, as it contains suggestive themes as well simulated gunshots from the percussion section.

As classical music can bring needed comfort at times, we invite you to sit also with the discomfort as it arises and reflect on the power of music, whether as a form of connection, a source of understanding, or even a physical sensation. Members of the audience are invited to use the provided 3x5 cards to share their experience and reflections on these works. The cards will be collected during intermission and on display at the end of the concert.

As author Chimamanda Ngozi Adichie reminds us, "the danger of a single story is not that it is untrue but that it is incomplete." As we welcome these historically silenced voices, stories, and perspectives,

# ASU Symphony Orchestra

I am grateful for this community of scholars, artists, musicians, and audience members committed to building understanding through music.

The ASU Symphony would like to thank Director Heather Landes and Associate Dean Melita Belgrave for their consultation and support of this program.

## **Valerie Coleman: Fanfare for Uncommon Times (2021)**

We are going through some strange times right now,” says Valerie Coleman, so “it almost seems sarcastic ... to write a fanfare for the times we are currently living in.” But her work *Fanfare for Uncommon Times* is anything but sarcastic. “I wanted to create a piece that brings people together,” she continues, “a piece that touches that within us, that thing that wants to survive ... that gives us that regenerative, renewable hope.” As a Black woman, she also sought to “bring the Black experience in,” including the “turmoil, the upheaval,” of today’s conversation of race in America. For more information visit <https://www.vcolemanmusic.com/>.

*Fanfare for Uncommon Times* was commissioned by Orchestra of St. Luke’s and was premiered by Orchestra of St Luke’s on June 27th, 2021, at the Caramoor Center for Music and the Arts.

*Program Notes* by Mark Bilyeu and the publisher

## **Molly Joyce: Over and Under (2016)**

Scored for organ and orchestra, *Over and Under* explores the possible uniform and divergent relationship between such immense instrumental bodies. This relationship evolves so that by the end of the piece, the organ and orchestra have ultimately switched roles, and in order to reach this outcome the two instrumental bodies must begin in contrasting positions and gradually progress to replace one another. *Over and Under* was written in the summer/fall of 2016 in Miami, FL, New York, NY, and New Haven, CT, and premiered in December 2016 at Woolsey Hall in New Haven, CT. For more information visit <https://www.mollyjoyce.com/>.

*Notes by the composer*

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## Nkeiru Okoye: Invitation to a Die-In (2017)

*Invitation To A Die-In* is a “sung story” written in direct musical response to recent murders of unarmed Black men at the hands of police officers or vigilantes. It is part work for baritone and orchestra, that is simultaneously both monodrama, and performance art. An African-American baritone tells the story from the perspective of the deceased, their families, police officers, and citizens on all sides of the issue. Musically, it is a dramatic, stark portrait of African American men being hunted and haunted by the past. The work was Commissioned by Ng Tian Hui and the Mount Holyoke Symphony Orchestra In memory of Trayvon Martin. For more information visit <https://www.nkeiruokoye.com/>

The preliminary concept for *Invitation to a Die-In* came to me on New Year’s Day 2015 in response to the rash of police slayings of Black men. I spoke to David Cote, my librettist, about it. After a few exchanges, he penned his poignant text, which I immediately loved. Yet, setting these words to music proved to be more difficult than anticipated. I’d never composed something so angry, painful, and disjointed.

Once the writing started, I instinctively decided to infuse the spiritual, “Witness,” throughout the work, charging all to watch and be accountable for the events that would unfold. My initial arrangement combined a funeral march-like quality with rhythmic shifts that disorient the listener. The melody’s tunefulness would clash with the dissonant, ascending, six-note figure that starts *Invitation* and resurfaces throughout the work’s segments.

What I had not anticipated was my growing horror at writing a character who was deceased, looks reflectively over the events that cause his murder, and then capturing that murder through music as he pleads for his life. As I was completing *Invitation*, irony struck me: I had grown attached to this imagined young man after only months of working on him sporadically. How much more do family members mourn their actual sons, fathers, brothers, and uncles who die, having known them for a lifetime?

*Notes by the composer*

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## *Text*

Who will be a witness for my Lord?  
Oh, I will be a witness for my Lord.

I'm walking late at night.  
I'm walking home at noon.  
I'm walking home when it is dim.  
I'm walking home when it's too soon.  
I'm just standing on this corner,  
And I'm not gonna move.

And he is always  
watching, stalking, talking, yelling, telling, choking  
My life, my rights!

Hood up, head down, gotta get home.  
Just another Black man in the middle of the road.  
A man trying to make his way in the world.  
Down in the gutter you can see the blood swirl.

What was my crime?  
They say give me some time.  
When was my trial?  
They say might take a while.

Don't confuse my face with your fears.  
The Law puts a gun in your hand,  
But you are still a man.  
Are you blue, or are you, you?  
I don't see Black People or White People.  
I just see Blue People and You People.

# ASU Symphony Orchestra

But you are a symbol of Justice,  
And your bullets are real.  
Don't shoot, please!  
The badge the gun the choke the Black the Blue  
the shot the fall the scream the blood the badge  
the crowd the cry the blood the chalk the form  
the tape the news the crowd the case the blood  
the gun the sun the moon the stars  
the end  
my end!

My Black boy is dead.  
They shot him for stealing a box.  
My Black boy is dead!  
They put him in a chokehold.  
My Black boy is dead.  
Because he wore a hoodie!  
Who will be the next dead Black boy?

People say: Fix the system.  
Don't you want peace?  
Don't you want justice?

This is the way the system works!  
This is the way it's working.  
No!  
Don't shoot, please!  
Please don't shoot me.  
Sir, I am unarmed!  
My life matters.  
My life-

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## Prokofiev: Concerto for Piano and Orchestra No. 3

Prokofiev had not yet become a full-time Parisian when he wrote his *Third Piano Concerto*, but he was already spending a good deal of time in France. Most of the spring and summer of 1921 he passed in a village on the coast of Brittany, socializing with a few other Russians who found themselves there (some of whom shared his passion for chess), nurturing the budding romance that was growing between him and the woman who would become his wife, and composing. Among Prokofiev's neighbors was a Russian émigré poet, Konstantin Balmont. One day the composer played for Balmont from the new piano concerto he was composing, and Balmont responded by jotting verses inspired by what he heard:

Prokofiev! Music and youth in bloom,  
In you, the orchestra yearns for forgotten summer sounds,  
And the invincible Scythian beats on the tambourine of  
the sun.

. . . And so on. Not great poetry, but for his efforts Balmont was rewarded with the dedication of what reigns as the most popular of Prokofiev's five piano concertos and, indeed, as one of the most popular concertos of the twentieth century.

The annals of Prokofieviana are filled with sketches for compositions that never reached completion. But Prokofiev was also a pragmatic composer, and rather than let perfectly good work go to waste he frequently recycled music intended for an unfinished project into one that held more promise. Such was the case with the *Third Piano Concerto*. He composed it mostly in 1921, but he drew on quite a few scraps of music that had come into being earlier and been intended originally for other pieces. As early as 1911 he was busy working on three piano concertos at once; one of them, which he reported would be "full of virtuoso passages," ended up stillborn, but ideas Prokofiev had drafted for it would make their way into the *Third Concerto* a decade

# ASU Symphony Orchestra

later. Similarly, the theme on which the second-movement variations are built dates back to 1913; and two themes from the concerto's finale were penned in 1918, when they were intended for a string quartet.

*Notes by James M. Keller*



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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 as well as 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”

# ASU Symphony Orchestra

by Sergei Slonimsky, Jeffery Meyer's extensive work with the St. Petersburg Chamber Philharmonic Orchestra has been 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."

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* to be performed alongside internationally renowned graffiti artists, 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).

## Nathan De'Shon Myers

American singer/conductor, Nathan De'Shon Myers has established himself as a versatile artist with international appeal. His hybrid career spans more than 23 years and includes professional performance in opera, jazz and gospel, choral & opera conducting, private voice instruction, classroom teaching, and educational leadership. He has been a soloist with opera companies and orchestras throughout the United States and across Europe including Albany Symphony, Salzburg Landestheater, Berlin Staatsoper, Dallas Opera, and the Amalfi Coast Festival in Italy. As a fest soloist with the Deutsche Oper



## ASU Symphony Orchestra

Berlin, he performed roles such as Dandini in *La Cenerentola*, Dancairo in *Carmen*, Schaunard in *La Boheme*, Ping in *Turandot*, and more. Other roles performed include the title roles of Gianni Schicchi, Don Giovanni, Johnny in Ernst Krenek's *Johnny Spielt Auf* and the role of Julian in the world premiere of the American opera *Wading Home*.

He released his debut urban gospel album, *Making A Way* in 2014 and was a member of the recording ensemble for Kirk Franklin's Grammy Award-Winning album, *Losing My Religion* and lent his voice and musicianship to the soundtracks of the movies *Kingdom Come*, *Hidden Figures*, *Everyday People*, and *The Star*.

Myers holds music degrees from the University of Tulsa, Mannes College of Music, and Southern Methodist University and has been a member of the music faculty at Arizona State University since the fall of 2018 where he currently serves as Assistant Professor of Voice and Conductor of the school's Gospel Choir. In addition to his faculty position, Myers remains active nationally and internationally as a soloist, conductor, and clinician. He will conduct the opera, *600 Square Feet* with ASU's Music Theatre & Opera Program and release his sophomore album entitled *Found My Joy* in 2022.

### Rachel Finley

Rachel Finley is a director, intimacy coordinator, actor, accent coach, and Arizona State University professor who earned her BFA at Carnegie Mellon University and her MFA at Florida Atlantic University. Professor Finley's work, which includes film, theatre, performance art, devised theatre, motion capture, voice over, spoken word poetry, new media and other forms has appeared



## ASU Symphony Orchestra

on stages, in studios and on sets from Miami to Los Angeles and Canada to New Zealand. Rachel has recently worked on productions for NYC based ANDTheatre Co, Miami based Zoetic Stage, Netflix, Xbox Studios, Baltimore Center Stage and Long Wharf Theatre, Southwest Shakespeare Company, and several indie film and theatre companies.

### Nkeiru Okoye

Nkeiru Okoye is an internationally recognized composer of opera, symphonic, choral, chamber, solo piano and vocal works. She is a 2021 Guggenheim Fellow in music composition and is perhaps best known for her opera, *Harriet Tubman: When I Crossed that Line to Freedom*; the orchestral work, *Voices Shouting Out*, composed as an artistic response to 9/11; and her suite, *African Sketches*, which is performed by pianists around the globe.



Dr. Okoye's works defy ilk and are known for infusing a wide range of musical styles and influences that evoke all the senses and palpably conjure context for time and place. This results in an extraordinary musical experience that transports the listener to a specific emotion, event, or reckoning. One of her most recent symphonic works, *Black Bottom*, demonstrates this signature style, and *The New York Times* named it "one of the most engrossing musical portraits of Black history in the available repertoire." In 2020, the State of Michigan issued a proclamation acknowledging Dr. Okoye's "extraordinary contributions" to the history of Detroit, Michigan, for *Black Bottom* which was commissioned by the Detroit Symphony Orchestra in celebration of the centennial season of Orchestra Hall.

Dr. Okoye is a gifted writer of poetry, prose, essays, and lyrics. She writes many of her own libretti and lyrics but also

## ASU Symphony Orchestra

collaborates with noted librettists and writers around the world. She is in demand as a speaker and educator, particularly about community engagement and music as an agent of change.

Profiled in the Music of Black Composers Coloring Book and Routledge's African American Music: An Introduction textbook, she is also the inaugural recipient of the Florence Price Award for Composition. Dr. Okoye is a board member of Composers Now!. She holds a Bachelor of Music in Composition from the Oberlin Conservatory of Music and a PhD in Music Theory and Composition from Rutgers University.

Other recent works include Tales from the Briar Patch, a sung story, commissioned by The American Opera Project; Charlotte Mecklenburg, commissioned by the Charlotte Symphony; Euba's Dance, for cellist Matt Haimowitz; When young spring comes for pianist and NPR Host, Laura Downes; and a micro-opera, 600 Square Feet, for Cleveland Opera Theatre. For a comprehensive list of Dr. Okoye's works, please visit [nkeiruokoye.com](http://nkeiruokoye.com).

### David Cote

(Text, Invitation to a Die-In)

Playwright, librettist and theater critic David Cote's operas include Blind Injustice with Scott Davenport Richards (Cincinnati Opera); 600 Square Feet and We've Got Our Eye on You with Nkeiru Okoye; Three Way with Robert Paterson (Nashville Opera and BAM); and The Scarlet Ibis with



Stefan Weisman (Prototype and Chicago Opera Theater). He translated the text for Bach's Coffee Cantata and wrote a sequel with Paterson, Cocoa Canata. His plays include Otherland, the solo drama Saint Joe, and The MÜch.

Albums include In Real Life, two song cycles about dating apps with Robert Paterson (Naxos); the original cast albums of Blind

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## ASU Symphony Orchestra

Injustice (Naxos) and Three Way (American Modern Recordings). Choral works with Paterson, Did You Hear? and Snow Day, were sung by Musica Sacra and conducted by Kent Tritle on Eternal Reflections (AMR).

David has been a theater critic and arts reporter for more than 20 years, reviewing everything from Broadway to Off-Off Broadway. He was the longest serving theater editor and chief drama critic of Time Out New York. His reporting and reviews currently appear in 4 Columns, Observer, and American Theatre. He's the author of popular books about the hit Broadway musicals Wicked, Jersey Boys and Spring Awakening.

David's subjects are diverse, but he tends to write about social justice, adoption, and outsiders with uneasy connections to community. Graduate of Bard College. More at [davidcote.com](http://davidcote.com).

### Sergio Freeman

Conductor, instrumentalist and vocal coach, Sergio Freeman was born in Mazatlán, México and is currently Artistic Director and Conductor of the Orquesta del Teatro Ángela Peralta. He has conducted groups such as Enigma Ensemble, Orquesta Universitaria de Música Popular de la UV, and Orquesta Sinfónica de la Universidad Autónoma del Estado



de Hidalgo. He holds a master's degree from the University of Veracruz from which he graduated with honors; his conducting mentors were Lanfranco Marcelletti Jr. and Gaetan Kuchta. He is currently pursuing his Doctorate in Musical Arts at Arizona State University and serves as assistant conductor of the ASU orchestras under the guidance of Jeffery Meyer.

As a clarinetist he was principal clarinet of Camerata Mazatlán and has played with orchestras such as Orquesta Sinaloa de las Artes and Orquesta del Teatro del Bicentenario. As a pianist and

## ASU Symphony Orchestra

vocal coach he collaborated with the Mazatlán opera studio and the Bellas Artes National opera studio in Mexico City. Particularly passionate about language and drama, he has served as rehearsal pianist and vocal coach at productions of operas such as *Traviata*, *La Medium*, *L'elisir d'Amore*, *Don Giovanni*, *La Boheme*, *Tosca*, *Sour Angelica*, *Gianni Schicchi* among others.

### Vladislav Kosminov

Pianist Vladislav Kosminov, a native of Uzbekistan, is a winner of the 2021 ASU School of Music Concerto Competition. Mr. Kosminov is also a prize-winner of several international and national competitions, including the International Rubinstein Piano Concerto Competition (France-Paris 2004), G. Gershwin International Competition in Brooklyn in 2015, and Shabyt Inspiration International Competition (Astana, Kazakhstan).



In 2013, Mr. Kosminov made his USA debut as a winner of Lynn Concerto Competition playing Shostakovich's *Piano Concerto No. 1* with Lynn Philharmonia and Maestro Guillermo Figueroa.

He made his California debut in January 2015 performing *Chopin's Piano Concerto No.1* with Maestro Jon Robertson and The Redlands Symphony. His playing was described by the Redlands Daily Facts as "music simply flowing through his fingers and floating like liquid gold in intricate patterns up and down the keyboard."

In 2017, Mr. Kosminov was featured in the prestigious concert series "Rising Star" organized by Portland Piano International where he played a world premiere of David Schiff's *Songs Without Words*.

Currently Mr. Kosminov is working on his doctoral degree at ASU in the studio of Dr. Baruch Meir.

# ASU Symphony Orchestra

## 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.

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## Upcoming Events

### **ASU Symphony Orchestra**

#### **Young Person's Concert**

**Thursday, March 3, 10 a.m. The Madison Center for the Arts**

The ASU Symphony Orchestra presents a concert aimed to engage, inspire, and educate a young audience.

### **ASU Symphony Orchestra**

**Sunday, April 3, 2022, 3 p.m., Yavapai College**

**Performing Arts Center**

**Saturday, April 9, 2022, 7:30 p.m., ASU Gammage**

Winners of the 2020 and 2021 ASU Concerto Competition Julian Nguyen, violin, and Ty Chiko, baritone, headline this concert with works by Korngold and Mahler. The concert begins with the blazing energy of Grażyna Bacewicz's Overture and concludes with Debussy's shimmering and tempestuous masterpiece La Mer.

### **ASU Symphony Orchestra**

**Saturday, April 23, 2022, 7:30 p.m., Fine Arts Plaza**

Join the ASU Symphony Orchestra for a short evening concert outdoors at ASU's Fine Arts Plaza. 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.

# ASU Symphony Orchestra



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The Fazioli piano in today's performance  
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Bruce Xiaoyu Liu wins 1st Prize at the Fryderyk Chopin Piano Competition  
in Warsaw, Poland playing a Fazioli 278.



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Music

480-965-3371

Dance and Theatre

480-965-5337

# 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.

# ASU Symphony Orchestra

## \$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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