

ASU Symphony Orchestra

presents

“Reflections of Hope and Home” in Collaboration with DBR Lab



Yophi Adia Bost

Soprano

Alecea Housworth

Dancer

Kara Piatt

Conductor

Joseph Sieber

Conductor

Jeffery Meyer

Conductor and Music Director

Daniel Bernard Roumain

Composer and DBR Lab

Monday, February 27, 2023

7:30 p.m.

Organ Hall

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

  **ASUMusicDanceTheatre**

 **ASU_MDT**

musicdancetheatre.asu.edu

Music

480-965-3371

Dance and Theatre

480-965-5337

ASU Symphony Orchestra

Program

Starburst (2012) Jessie Montgomery
(b. 1981)

Reflections on a Memorial (2020) Quinn Mason
(b. 1996)
Joseph Sieber, *conductor*

Joy Boy (1974) Julius Eastman (arr. Kara Piatt)
(1940 - 1990)

Isorhythmiclationalistic (2005) Daniel Bernard Roumain
from String Quartet No. 5 "Rosa Parks" (b. 1971)
Alecea Housworth, *dancer*

They Still Want to Kill Us (2021/2022) Daniel Bernard Roumain
(world premiere arrangement)

I Want to Go Home (2015, rev. 2021) Jessie Montgomery
Yophi Adia Bost, *soprano*
Kara Piatt, *conductor*

ASU Symphony Orchestra

ASU Chamber Orchestra

Conductor & Music Director

Jeffery Meyer

Assistant Conductors

Sergio Freeman

Kara Piatt

Joseph Sieber

Violin I

Laurana Roderer, *concertmaster*

Esther Witherell

Jeesong Ahn

Tiffany Steinweg

Wei-Jhen Chen

Zeyu Chen

Violin II

Hsiang-Jen Yan, *principal*

Olivia Bolles

Megan Evans

Ching-An Hsueh

Bridget Mitchell

Louis Coste

Viola

Maya Mokofisi, *principal*

Cameron Muldrow

Nicole Allen

Matthew Hurley

Cello

Dana Hurt, *principal*

Hannah Schute

Yongqi Lao

David Murray

Bass

Samantha Olsen, *principal*

Isaac Ford

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Program Notes

Jessie Montgomery - Starbust

This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: “the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly” lends itself almost literally to the nature of the performing ensemble who premieres the work, *The Sphinx Virtuosi*, and I wrote the piece with their dynamic in mind.

Note by the composer

Quinn Mason - Reflection on a Memorial

Reflection on a Memorial contemplates the passing of a person or a tragic event and meditates on this idea. In the composition, the listener experiences grief and mourning at first as we ponder and think deeply about events past, and at a brief moment in the climax, an enlightening moment that can be seen as light through darkness and a spark of hope.

The composition is scored for string orchestra and begins with a soli for the viola section. I chose the viola section to begin this piece because of the mournful and singing character of the instrument's sound. Also prominently featured throughout the composition are the voices of the solo violin and cello, which almost take on narrative roles; at the end, a solo cello reprises the viola line heard the beginning as a final mournful statement.

There are 4 distinct sections in the piece: a somber, melancholy beginning, then a faster, tragic outburst of grief, followed by a calmer reflective passage, which feature hopeful yet intense chords that build up to a light infused climax. This is all brought together with a coda that is a faint memory of an earlier section of the piece, which becomes distant and fades into the abyss.

Another one of my ‘open interpretation’ compositions, this piece

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can be used to commemorate any event or person, so that it may be performed in a variety of situations.

Note by the composer

Julius Eastman - Joy Boy

“If we make a survey of classical music... we would be led to believe that music was born in 1700, lived a full life until 1850 at which time music caught an incurable disease and finally died in 1900,” Julius Eastman wrote in 1979. “The composer must become the total musician [and] reestablish himself as a vital part of his/her community. To be a composer is not enough.” And through his work as a visionary composer, spellbinding performer and prodigious collaborator, Eastman fully lived this call to a richer musical life in his brief 49 years.

Born in Ithaca New York, Eastman made his way to Curtis Institute of Music where he studied both piano and composition. He then journeyed to SUNY Buffalo, to work with the Creative Associates, led by Lukas Foss, at the time a leading center of experimental music. Yet, in this circle, his identity as an unapologetically Black and gay man at times put him at odds with the establishment. John Cage famously publicly admonished Eastman after a performance of the elder composer’s Song Books, about which George Lewis writes: “Eastman’s performance that day may have constituted an intersectional testing of the limits of his membership – or, in American racial parlance, his ‘place’ – in the experimental scene.”

Joy Boy was composed in 1974, and is written for an indeterminate collection of instruments. It operates on Eastman’s principle of organic composition, with layer after layer being added as a shimmering totality slowly morphs and emerges. Aside from being a structural technique for his compositions, Eastman’s vertically additive approach expresses a deeper, profoundly emotional, desire toward wholeness—to embrace his entire being and embodied experience as a gay Black man in the mid-20th century. As he defined it: “What I am trying to achieve is to be what I am to the fullest—Black to the fullest, a musician to the fullest, and a homosexual to the fullest. It is important that I learn how to be, by that I mean accept everything about me.”

Program Note by Miki Cloud & Kathryn Bacasmot

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Daniel Bernard Roumain - Isorhythmiclationalistic from String Quartet No. 5 "Rosa Parks"

"Dedicated to the memory of Rosa Parks and courageous women everywhere." The quartet is comprised of three movements: "I Made Up My Mind Not to Move," "Klap Ur Handz," and "Isorhythmiclationalistic." The work was commissioned by the Lark String Quartet.

Daniel Bernard Roumain - They Still Want to Kill Us

What happened to American citizens on May 31, 1921 in Tulsa, Oklahoma was a massacre by white people perpetrated upon Black people. A toxic mix of misinformation, bigotry, ignorance, and white rage ignited a race war that left hundreds dead and a nation still struggling for its identity. My son is biracial and I wonder and worry about his own fight for freedom and justice and self-identity in a country where we cannot agree on a shared morality.

It seems to me some white people still want to kill us (Black people) and the murder of Breonna Taylor and George Floyd and so many others is evidence of this blood lust sewn deep within the depraved, American psyche. Violence against BIPOC people is part of our American history, and the AAPI, the BIPOC, the LGBTQIA+, the disabled, and all those opposed to the privileged, global majority have always faced a choice: be still and silent or lift up your voice and move mountains!

The audacity and hypocrisy to ask God to bless America is not lost on me or many of my friends. God Damn America has its place. We all choose to move mountains and create new spaces for our communities. This is the work of social justice and global change.

What are the words and methods of The New Racism? Every day we are witness to it. Together, we can fight back and find love among the willing.

Notes by the composer

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Jessie Montgomery - I Want to Go Home

I Want to Go Home originates from the Southeastern slave states. My setting is inspired by the simple way it was transcribed as a simple seven-note melody without an indicated rhythm, which inspired me to write it in a hybrid Gregorian chant/spiritual style.

Note by the composer

About the Artists

ASU Orchestras

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 Orchestras 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.

DBR Lab

DBR Lab is a class, collective, and experience where individual ideas and group collaborations, form a singular space where artists and audiences can engage. In our Lab, we are all contributors (we don't use the word "student"), contributing to a classroom and world of new ideas, promise, and possibility.

Lab members have presented at or collaborated with Mesa Arts Center, The Kerr Center, Burning Man, Herberger Institute Day, APAP, BAM Opera House, Carnegie Hall, among many others. Members of the Lab have met and had creative conversations with Helga Davis, Ron K. Brown, Martha Gonzalez, members of Anda Union, Paola Prestini (Founder, National Sawdust), and Skyler Badenoch (CEO, Hope for Haiti Foundation).

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DBR Lab was founded by Daniel Bernard Roumain, is managed by Malena Grosz, and operates in close collaboration with DBR Music Productions, SOZO Artists, and is in residence at the Herberger Institute for Design and the Arts at Arizona State University.

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 Artistic Partner with the Northwest Sinfonietta, one of the Northwest United States' most dynamic orchestras. Artistic Director of the St. Petersburg Chamber Philharmonic for two decades, his work with the 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."

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 and recorded 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, nearly one dozen world

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premieres of new works, and return engagements with the Sichuan Symphony and Xalapa Symphony Orchestra.

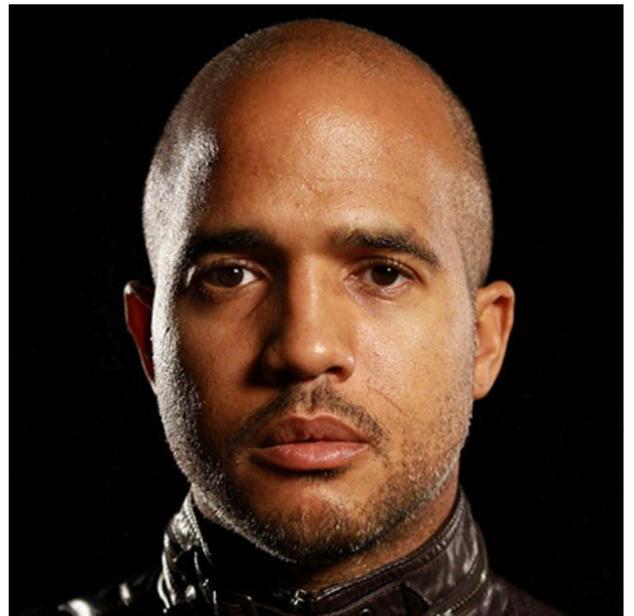
Passionate about working with young musicians and music education, Meyer has led the orchestra program at Arizona State University, one of the top schools of music in the United States, since 2016, and is an active adjudicator, guest clinician, and masterclass teacher. Prior to his appointment at ASU, he was the Director of Orchestras at Ithaca College for over a decade. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China, Tianjin Conservatory, the Jacobs School at Indiana University, the Universität für Musik und Darstellende Kunst in Vienna and the Rimsky-Korsakov Conservatory in St. Petersburg, Russia.

Meyer holds degrees in piano as well as composition and completed his Doctor of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

www.jeffery-meyer.com

Daniel Bernard Roumain

Daniel Bernard Roumain's acclaimed work as a composer, performer, educator and activist spans more than two decades, and he has been commissioned by venerable artists and institutions worldwide. "About as omnivorous as a contemporary artist gets" (New York Times), DBR is perhaps the only composer whose collaborations span Philip Glass, Bill T. Jones, Savion Glover and Lady Gaga.



Known for his signature violin sounds infused with myriad electronic, urban and African American music influences, DBR takes his genre-bending music beyond the proscenium. He is a composer of chamber, orchestral and operatic works; has won an Emmy for Outstanding Musical Composition for his collaborations with

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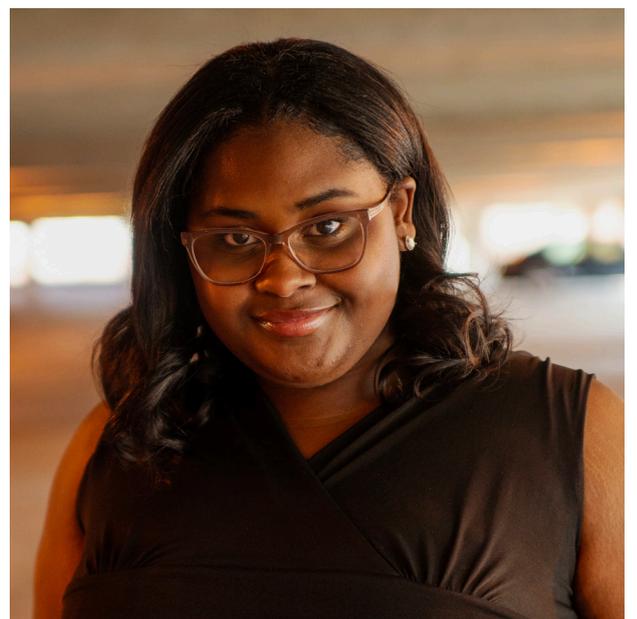
ESPN; has been featured as keynote performer at technology conferences; and created large-scale, site-specific musical events for public spaces. DBR earned his doctorate in Music Composition from the University of Michigan and is currently Institute Professor and Professor of Practice at Arizona State University.

An avid arts industry leader, DBR serves on the board of directors of the League of American Orchestras, Association of Performing Arts Presenters and Creative Capital and the advisory committee of the Sphinx Organization, and he was co-chair of 2015 and 2016 APAP Conferences.

DBR most recently scored the film *Ailey* (d. Jamila Wignot), which premiered at Sundance Film Festival in 2021. He also created the musical score for *The Just and The Blind*, a collaboration with spoken word artist and writer Marc Bamuthi Joseph, commissioned by Carnegie Hall; and a new work for Washington State University's Symphonic Band, *Falling Black Into The Sky*, based on the work of the artist James Turrell and his "light work" at Roden Crater.

Yophi Adia Bost

Praised for her versatility, South Georgia native Yophi Adia Bost is an arts advocate, music educator, and active performer of varying genres. She began her career in professional Musical Theatre at a very young age and has consistently been involved in local and regional productions across the southeastern and southwestern United States over the last 20 years.



She began her classical singing training during her undergrad at UNC Greensboro, where she received her BME in Music Education and minored in Musical Theatre. At UNCG, she had several opportunities to perform both locally in Greensboro and North Carolina, and abroad in a central European choral tour, in which she was a featured soloist with the Gate City Chorale. She recently received her MM in Musical Theatre and Opera Performance at

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Arizona State University, where she was selected to perform the National Anthem and Alma Mater for the Graduate School.

As a fourth generation educator, she has over a decade of experience teaching voice, music directing, and directing choirs. Passionate about sharing the arts with youth, she was granted the opportunity to perform in more than 6 outreach operas, including an opera tour of the Carolinas. During her studies, she spent several summers participating in NAFME's "Hill Day" where she was presented with the opportunity to advocate for music education with North Carolina senators. She also spent several years serving on the NC State board of collegiate music educators for which she received service awards. Other accolades include the James H. Allen student leadership award for her work in over twenty leadership positions while at UNCG, the Thomas J. Stone award for excellence in music education and performance, and multiple others. In 2021, she competed in the Metropolitan Opera Laffont Competition, and was awarded an encouragement award at the district level.

Comfortable and well versed in several styles, she has performed as a featured soloist with Bel Canto Company of Greensboro, NC, the Greensboro Concert Band, and with the UNCG Miles Davis Jazz Studies Program, the ASU Concert Jazz Band, and the ASU Symphony Orchestras. She has studio and recording experience in genres such as Jazz, Classical Music, Funk, and Ambient Experimental genres, and considers herself to be a true crossover artist.

Currently, she is based in Phoenix, Arizona working as an ambassador Artist with Arizona Opera, a Pop Music Voice teacher at Arizona State University, and as a Voice Professor and Ensemble director at Chandler Gilbert Community College. In addition to teaching, she is an active performer in the valley - performing with big bands, chamber ensembles, at art exhibits, in musicals, contemporary and traditional Christian worship services, and singing backup for artists such as Michael Bublé among others. Outside of music, she is a passionate chef to her friends and family, and enjoys creating visual art. She strives to spread love, light and laughter on and offstage.

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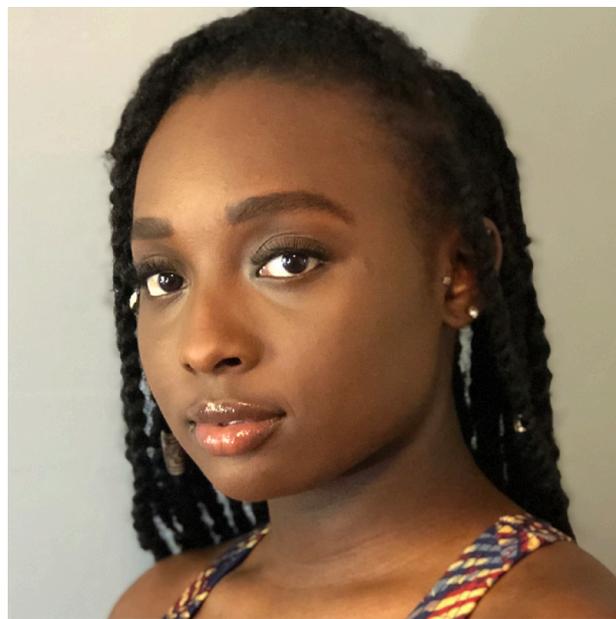
Alecea Housworth

Alecea Housworth is an African American dancer, choreographer, performer, and teacher.

She teaches, dances, choreographs and uses her work to promote social change.

While obtaining a Bachelor's Degree in Rhetoric and a minor in Dance at Georgia College and State University, Alecea created many pieces about Black and Brown bodies. Housworth's most known work is "Now is the Time," which promotes social justice and equality change.

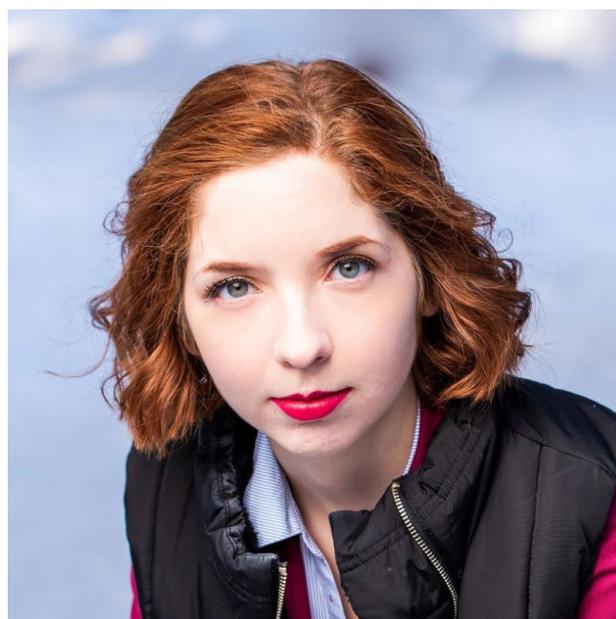
Alecea is earning a Master of Fine Arts Degree at Arizona State University. She instructs undergraduate dance classes and will soon begin showcasing her work in various cities. Housworth's projected graduation is Spring of 2024.



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.

Joseph Sieber

A versatile musician and educator, Joseph Sieber passionately strives to overcome boundaries and conventions in the arts and their reception, providing unique experiences for the most diverse audiences. As founder and artistic director of the Central Switzerland Youth Orchestra ZJSO as well as the highly acclaimed music theater project “Verona 3000”, he has brought together hundreds of young artists and cultural workers from all over Switzerland and performed for thousands of audiences at home and abroad every year.



His enthusiasm and advocacy for different musical styles and art forms has led to extraordinary artistic collaborations and cross-border projects that have won various awards and received national and European recognition coverage. As a pianist, conductor, composer, and choral singer, Joseph’s musical experience ranges from Renaissance choral music to Broadway musicals, from Baroque continuo playing as a harpsichordist to 20th century piano concertos as a soloist, from core classical repertoire to jazz, and from chamber music to pop band.

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His initial studies in piano (Konstantin Lifschitz), composition (Dieter Ammann) and music theory were accompanied by private lessons in conducting, which eventually led to a coveted place in the two-year conducting program at the Royal Northern College of Music in Manchester (UK). These experiences brought him together with a wide variety of top ensembles in the symphonic, repertoires, new music, ballet, and opera genres. In June 2022, he conducted his final recital with the BBC Philharmonic, graduating with high distinction. Eager to learn and open to the world, he is now based in the United States, where he won an exclusive place to study for a Doctorate of Musical Arts in Orchestra and Opera Conducting (Jeffery Meyer) at Arizona State University.

www.josephsieber.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

Land Acknowledgement

We acknowledge the 22 tribes who are native to Arizona, and more specifically the Akimel O'odham (Pima) and Piipaash or Pee Posh (Maricopa) tribes on whose ancestral homelands ASU's Tempe campus resides.

Upcoming Events

ASU Symphony Orchestra and Brooklyn Rider

Wednesday, April 5, 2023, 7:30 p.m.

ASU Gammage

[Purchase tickets](#)

As part of the prestigious ASU Visiting Quartet Residency Program, the critically acclaimed string quartet Brooklyn Rider joins the ASU Symphony Orchestra in a rich tapestry of musical selections exploring major issues facing a global, interconnected society on a warming planet. With its intrepid musical appetite, the quartet will act as leaders, soloists, and collaborators throughout the evening on this fascinating and thought-provoking musical journey. Works by Ruth Crawford Seeger, Colin Jacobsen, Michael Abels, and Gabriela Lena Frank.

ASU Symphony Orchestra and ASU Choirs

Beethoven Symphony No. 9

Friday, April 28, 2023, 7:30 p.m.

ASU Gammage

[Purchase tickets](#)

The ASUSO and ASU Choirs celebrate the end of the 2022-23 season with Beethoven's monumental utopian vision of the unity of humankind, *Symphony No. 9*. The concert begins with Carlos Simon's *Fate Now Conquers*, a brilliant new work inspired by an emotional journal entry from Ludwig van Beethoven's notebooks.



Symphony Orchestra Chamber Orchestra Philharmonia Studio Orchestra

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

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

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