

School of Music, Dance and Theatre



ASU Philharmonia

Julie Desbordes, *Conductor*

Joseph Sieber, *Assistant Conductor*

Andrew Campbell, *Faculty Guest Artist*

PYSO Philharmonic from the Phoenix Youth Symphony Orchestra

Julie Desbordes, *Music Director*

2022 Composition Competition Winner

Deanna Rusnock

Monday April 24, 2023

7:30 p.m.

ASU Gammage Auditorium

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

Land Acknowledgement

The ASU School of Music, Dance and Theatre honors the 22 tribes who are native to Arizona, especially the Akimel O'odham (Pima) and Piipaash or Pee Posh (Maricopa) peoples on whose ancestral homelands ASU's Tempe campus resides. We acknowledge the historical and ongoing struggles of forced relocation, resource extraction, the systemic erasure of indigenous knowledges through the national boarding school system, and the direct link between our water and electricity, powered via natural resources on the Navajo and Hopi Nations, which continues to affect indigenous communities on a daily basis.

PYSO Philharmonic

Julie Desbordes, Conductor

Slavic Rhapsody op.7 (2022).....Noah Johnkarl Thompson
(b. 2007)

Sinfonietta in D Major (1904)George Whitefield Chadwick
(1854-1931)

Intermission

ASU Philharmonia

Revisiting the Overlook (2023)R. Kelvin McCartney Adesso
(b. 1993)

Joseph Sieber, Conductor

Slavonic Dances, op.46 No.6-8 (1886-87)Antonín Dvorak
(1841-1904)

Julie Desbordes, conductor

Concerto for the Growing Pianist (2022).....Deanna Rusnock
(b. 2000)

Andrew Campbell, piano
Joseph Sieber, Conductor

Combined Ensembles

Frühlingstimmen, op.410 (1882).....Johann Strauss, Jr.
(Voices of Spring) (1825-1899)

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First Violins

Daimien Benally, Biomedical Engineering
Makayla Blancarte, Music Learning and Teaching
Madison Holmes, Music Learning and Teaching
Helen Kirby, Music Therapy
Ruby Norman, Environmental Science and Music
Jorja Overbey, Applied Mathematics
Jordan Pintar, Neuroscience
Grace Pittman, Music Learning and Teaching
Angel Rios, Music Learning and Teaching
Fiona Sauv , English
Halle Smith, Music Therapy
Eugenia Trakal, Finance

Second Violins

La Tasha Butler, Music Therapy
Audrey Coleman, Public Policy
Erin Epel, Sustainability
Emily Gregg, Speech and Hearing Science
Paige Johnston, Music Learning and Teaching
Benjamin Krich, Music Therapy
Isabella Macy, Interior Design
Sarah Mathias, Biological Sciences
Bethany Poll, Astrophysics
Erin Smythe, Mechanical Engineering
Grace Thomas, Nursing
Valeria Trejo Jaurez, Music Learning and Teaching
Jamie Tsou, Biology
Brandon Tubman, Information Technology
Dania Urena, Music Composition
Mary Varga, Music Therapy
Eve Wodarczyk, Digital Marketing

Violas

Brianna Ashcroft, Mechanical Engineering
Ryan Birn, Mechanical Engineering
Rachel Eineker, Chemistry
Anna Jakubczyk, Psychology
Andrea Jamieson, Psychology

Violas cont.

Paola Ochoa Alvarado, Animation
Abigail Schulte, Biology at SCC
Jasmine Situ, Mathematics
Ryan Swart, Computer science

Cellos

Tate Allen, Electrical Engineering
Rachelle Cortina, Psychology & Music Therapy
Jan Dacoycoy, Music
Craig Dawson, Computer Science
Lynnae Gledhill, Music Therapy
Molly Ostrowski, Dietetics
Noah Pacheco, Medicinal Chemistry
Michael Reyes, Mechanical Engineering
Rachel Rho, Finance
Anna Rodas, Electrical Engineering
Mia Silva, Computer Science
Alyssa Tappendorf, Music Learning and Teaching & English Linguistics

Basses

Lauren Burchell, Music and Culture
Wallace Steele, Jazz Performance Saxophone
Lauren Coleman, Community Member

Flutes

Mizuki Asano, Psychology
Hanna Moon-Earle, Music Therapy
Elizabeth Parker, Theatre (Design & Prod.)
Madison Potts (Community member)

Oboes

Anna Dale (Orchestral Performance)
Min Kim (Business Data Analytics)



ASU Philharmonia

Bassoons

Aviel Martinez-Mason (Orchestral Performance)

Sonya Viquesney (Orchestral Performance)

Clarinets

Debashis Biswas (Computer Science)

Ka I Ho (Orchestral Performance)

Horns

Jaxon Castro (Theory & Composition)

Duncan Kincaid (Supply Chain Management)

Luis Raul Rodriguez Botiller (Music Learning and Teaching)

Bailye Hendley (Orchestral Performance)

Trumpets

Andrew Locke (Music Learning and Teaching)

Americo Zapata (Orchestral Performance)

Trombones

Will Kurth (Orchestral Performance)

Ryan Pratt (Orchestral Performance)

Matias Teillet (Orchestral Performance)

Tuba

Brett Page (Computer Gaming)

Piano

Taison Roddy (Biological Science)

Harp

Kayla Lee (PYSO addition)

Percussion

Varun Bose (PYSO addition)

Brady Freczko (ASU Bands addition)



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PYSO

Violin 1

Sumedh Seetharam
Michael Erickson
Abigail Lee
Kayla Lee
Laura Llames
Dae-Kyung Kim
Yongjun Cho
Shashank Krishnan
Hana Konicanin
Liam Whelan
David Chin
Evan Hernandez

Violin 2

Aimi Siejak
Kaiya Murphy
Allison Yuan
Rachel McClurg
Stephanie MacDonald
Sarah Pineda
Nina Rawal
Erin Chiu
Jason Kai
Elijah Graham
Yoonseo Lee
Stephanie Primrose

Viola

Sienna Morrison
Brittany Rodriguez-Najar
Elsa Nunley
Christiana Rivera
Shannon Joy Alexcia
Kanishk Anmala
Faith Lopez

Cello

Faith López
Charlotte Bond

Cello Cont.

Ruizhe Wang
Jun Hyeok Moon
Jackson Dahl
Brianna Morgan
Dallin Wakefield
Kevin Chen
Isaac Don
Samantha Cottam
Daniel Erdenemandakh
Safia Behmen
Madeleine Wang

Flute

Chloe Yoon
Hannah Jeon
Liesel Tungol

Oboe

Noah Thompson

Clarinet

Savannah Larsen
Magnus Tucker
Ume Konishi
Natania Aruns

Bassoon

Evelyn Andresen-Chen

French horn

Henry DeHaan
Helen Nguyen

Trumpet

David Torres
Isabel Dupuis
Marcus Fiandaca

Percussion

Caden Morales
Carson Fritz



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Program Notes

Noah Thompson's Slavic Rhapsody was written for the 2022 National Young Composer's Challenge. The piece was inspired by Rimsky-Korsakov's Scheherazade and the overarching works of Antonin Dvorak. The work as a whole stems from Thompson's fascination with Eastern European classical music in the romantic and post-romantic eras.

Born in Lowell, Massachusetts, **George Whitefield Chadwick** was thirteen years younger than Dvořák, ten years older than Richard Strauss, and exactly one week younger than John Philip Sousa. Despite never finishing high school Chadwick managed to acquire a solid musical education, studying at New England Conservatory and topping it off with several years in Leipzig and Munich. He joined the faculty of NEC in 1882, serving as its director from 1897 to 1930, bringing it to its present location and developing it into a major institution. He helped create other important forces in American musical life: he was a founding member of both the Music Teachers National Association (1876) and the American Guild of Organists (1896), and when a group of NEC students decided to form a fraternal organization in 1898, it was Chadwick who suggested that they add "Sinfonia" to their proposed name Phi Mu Alpha. Of the many aspiring composers who studied with Chadwick, two African Americans stand out: a teenager from Little Rock named Florence Smith (later to be known as Florence Price) and, much later, a Mississippian named William Grant Still.

Chadwick's style can be described in relation to the three composers mentioned just above: more adventurous than Dvořák, a bit less so than Strauss, and like Sousa (and unlike some of his Boston colleagues) more open to popular influences and intended to reach a wider audience. He was a very active conductor and his orchestration is brilliant; his harmonies are rich and colorful; and he writes good tunes that often seem rooted in popular traditions of one sort or other. In the 1880s and 90s he tended to write the sorts of abstract pieces favored in the German tradition, including three symphonies and five string quartets; after 1900 (when he had less time to compose in any event) he favored a more vernacular approach.

Program notes by Carl Fisher

McCartney Adesso: Revisiting the Overlook

The piece is inspired by many journeys I have taken exploring hiking trails in Colorado. Seeking to evoke various natural scenes through timbre and texture.

Program Notes by the Composer

Dvorak Slavonic Dances, Op. 46 and Op. 72, are orchestral compositions by Bohemian composer Antonín Dvořák. First written as two sets of pianoduos in 1878 and 1886, each set was orchestrated by the composer soon after its initial publication in keyboard form.

Dvořák wrote the Slavonic Dances at the urging of the German music publisher Fritz Simrock, to whom he had been introduced by Johannes Brahms, an early supporter of Dvořák's music. Simrock requested a set of dances for piano duet, and, seeking to capitalize on a vogue for eastern European folk music, he specified that they should be based upon the music of the composer's Bohemian homeland. Dvořák produced a set of eight original dance pieces that did not quote any existing traditional dances but evoked their spirit. The set (Op. 46) proved so popular that, eight years later, Dvořák composed a second set of eight dances (Op. 72). Both feature a variety of traditional forms, including polkas, kolos, sousedsky, and dumky.

Program Notes by Betsy Schwarm

Rusnock: Concerto for a Growing Pianist

Concerto for the Growing Pianist' is a piece meant to explore places that orchestras and piano soloists don't tend to go. The piece is fundamentally groove-based; the piano as a soloist really drives the groove. Influenced by composers such as Chick Corea and Rachmaninov, this piece is meant to take the listener on a fantastical ride through many scenes and timbres.

Program Notes by the Composer

Strauss' Voices of Spring (Frühlingsstimmen) began life as a display piece for solo soprano—specifically for Bianca Bianchi, a star of the Vienna Court Opera, who unveiled it at a matinée charity performance in Vienna in 1883. A text was supplied by Richard Genée, who was working with Strauss just then as librettist for the operetta Ein Nacht in Venedig. His poem is, in fact, about singing—specifically the singing of a lark and a nightingale as balmy breezes awaken the fields and meadows, and “spring breaks forth in all its splendor.” The audience loved the piece and demanded that it be encored on the spot.

Strauss lost no time recasting Frühlingsstimmen into a strictly orchestral form, which the Strauss Orchestra (conducted by Johann's brother Eduard) introduced on March 18, 1883, just seventeen days after the pre-

miere of the vocal version. This, too, found favor with the audience, who cheered until it was repeated. Among the early champions of this work was Baron Jean—the stage name of Johann Tranquillini—a Kunstpfeifer (“artistic whistler”) who never failed to score a hit when he whistled Frühlingsstimme on concerts of Vienna’s Schrammel-Quartett.

Program Notes by James M. Keller

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Julie Desbordes



Multidimensional conductor, Julie Desbordes leads ensembles in the Americas, Asia (recently including Hong Kong, Taiwan, Malaysia, Venezuela and Cuba), and her native France.

Previously based in NYC, she led two diverse, groundbreaking orchestras: the Queer Urban Orchestra and the Turtle Bay Youth Orchestra.

As Music Director of the Philharmonia at ASU, where she also teaches beginning and intermediate conducting, she often collaborates with the Dance, Composition, and Theatre departments, and presents music by diverse composers, delivering performances that excite seasoned and new audiences alike.

She adopts the same programming philosophy in other ensembles that she is Music Director of in the Valley: the Philharmonic orchestra from the Phoenix Youth Symphony Orchestras (PYSO), the Tempe Winds, and the Salt River Brass.

As a leader in the El Sistema movement, she was a featured cast member in Jamie Bernstein's Netflix documentary, *Crescendo! The Power of Music*. She teaches for Carnegie Hall's Music Educators Workshop, and recently was Assistant Conductor for the National Youth Orchestras of the US (NYO and NYO2).

Joseph Sieber



As founder and conductor of the Central Switzerland Youth Symphony Orchestra (ZJSO), conductor and pianist Joseph Sieber made his mark on Switzerland's musical landscape from a young age. His work has been profiled by national and foreign media and during his work with the orchestra he brought together hundreds of young musicians and artists from all parts of Switzerland.

Graduating with honors from the prestigious at the Royal Northern College of Music in Manchester, UK, he conducted the BBC Philharmonic in the summer of 2022. Further engagements during his studies there brought him together with a variety of top ensembles in the symphonic repertoire (Royal Liverpool Philharmonic), contemporary music (Psappha Ensemble), ballet (Northern Ballet), and opera (Opera North). In addition to his work as a conductor, he completed studies in piano (Prof. Konstantin Lifschitz) and composition (Prof. Dieter Ammann), As a pianist, Joseph Sieber has performed a wide variety of genres as a concert soloist and chamber musician and was a multiple-prize winner at the Swiss Youth Music Competition. An enthusiastic choral singer, he sang for several seasons with the Swiss Youth Choir and the EuroChoir, also acting as assistant to the principal conductors.

Learn more at www.josephsieber.com.

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Andrew Campbell



Andrew Campbell has established himself as one of the most versatile collaborative pianists in the United States with a performing career that has taken him to six continents, including concerts in South Africa, Germany, Luxembourg, Bogotá, Colorado, Oregon and throughout Arizona. His partnership with violinist Katherine McLin in the McLin/Campbell Duo has led to performances on numerous recital series throughout the United States and Europe. His many recordings include the Rachmaninoff cello sonata with bassist Catalin Rotaru, cited for special praise by Bass World and XBass, and Cantando, a recording with bassoonist Albie Micklich including several world premieres for which he was praised for his “uncanny musical intelligence.” He has appeared as pianist at many noted international conferences including the National Flute Association, MTNA, the International Viola Congress, and multiple appearances at the International Double Reed Society. Andrew Campbell studied with the renowned collaborative artist Martin Katz and is currently Professor of Music and Director of Collaborative Piano at Arizona State University. He has directed summer programs in Germany, Luxembourg, and North Carolina, and since 2018 has been Faculty Artist for the Rocky Ridge Music summer festival in Estes Park, CO.

Deanna Rusnock



Deanna Rusnock is pursuing her Master's Degree in Composition and Theory as well as a performance degree in Jazz Piano at Arizona State University. A composer and multi-instrumentalist, Deanna won ASU's Composition Competition for the 2021-2022 school year, has previously been runner-up in the 2020 Women's Orchestra of Arizona Composition Competition and writes for a wide variety of ensembles.

Deanna most recently collaborated with Jennifer Koh and the ARCO Collaborative in their "Alone Together" concert series. From accordion, banjo, and bagpipes, to MIDI-based video game music, Deanna loves portraying stories and scenes through her music. She draws inspiration from 20th- and 21st-century composers such as Dmitri Shostakovich and Takashi Yoshimatsu, and aims to create music that is vibrant in color.

R Kelvin McCartney Adesso



R Kelvin McCartney Adesso (they/them) is a composer, pianist, and soprano currently pursuing a Master's degree in composition at Arizona State University. As a performer and composer, Kelvin is interested in creating music in collaboration with musicians which explores the topics of queerness, disability, neurodiversity, nature, and animals. They are honored to be commissioned to compose for the Philharmonia and collaborate with

them to create this piece. With great excitement Kelvin awaits the performance.

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, Euphonium & 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
Matthew Prendergast

Piano

Miki Aoki
Cathal Breslin
Andrew Campbell
Hannah Creviston
Robert Hamilton
Kimberly Marshall
Baruch Meir
Caio Pagano

Voice

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

Music Theatre and Opera

Michelle Chin
Brian DeMaris
Dale Dreyfoos
Mary Lajoie Plutnicki
Robert Mills
Jodie Weiss
Toby Yatso

Jazz Studies

Jeffrey Libman
Michael Kocour
Dominick Moio
Dennis Monce
Lewis Nash
Byron Ruth
Vincent Thiefain