

Arizona State University Presents



Maroon and Gold Band
Grant Knox, Conductor
Anna Scott, Conductor

Philharmonia
Julie Desbordes, Conductor
Sergio Freeman, Conductor

Tuesday, October 3, 2023
Tempe Center for the Arts
7:30 p.m.

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

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 ASU_MDT

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Music

480-965-3371

Dance and Theatre

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Land Acknowledgement

ASU Wind Bands 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.

Maroon and Gold Band

Flourish for Wind Band (1939/1972).....Ralph Vaughan Williams
(1872-1958)
2'

Grant Knox, Conductor

I am Enough (2022).....Marie A. Douglas
(b. 1987)
6.5'

I. ADHD/Sadness
II. Anxiety/Fear

Anna Scott, Conductor

Shenandoah (1999).....Frank Ticheli
(b. 1958)
5'

Grant Knox, Conductor

Imminent Danger (2023).....Jennifer E. Rose
(b. 1978)
3.5'

Anna Scott, conductor

Intermission

Philharmonia

Eine Kleine Nachtmusik (1787).....Wolfgang Amadeus Mozart
(1756-91)
15'

I. Allegro
II. Romanze
III. Menuetto
IV. Alsace-Lorraine
V. Finale

Julie Desbordes, Conductor

Avartan (2016).....Reena Esmail
(b. 1983)
13'

Sergio Freeman, Conductor

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Suite Francaise (1944).....Darius Milhaud
(1892-1974)
16'

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Julie Desbordes, Conductor

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Maroon and Gold Band

Flute/Piccolo

Katherine Akers, Informatics B.S.
Sofia Atencio, American Studies
Isabelle Benavidez, Biomedical Sciences
Kaeli Block, Music Theory and Composition
Grace Connolly, Physics
Grace Helfrich-Godat, (MEd) in Special Education
*Bryn Hutton, B.S. in Psychology
Alyssa Marucut, Accountancy
Brooke McKeever, Sociology
Goomy Miyazaki, Applied Biological Sciences
Rachel Rinker, MFA in Art
Paulina Soto, Culture, Technology, & Environment
Sharon Spinner, Music Therapy
Holly Steinauer, Biological Sciences
Mercedes Tang, Criminology and Criminal Justice
Nataley Walker, Creative Writing
Emily Zeigler, Mirabella
Emily Zemke, Biological Sciences

Oboe

*Kix White, Astrophysics
Paige Feldman, Mathematics
Gadiel Diaz, Accountancy
Christel Kellar, Community Member

Bassoon

Lucas Garcia, Business Data Analysis
*Grant Sundstrom, Electrical Engineering

Clarinets/Bass Clarinet

Dakota Allred, English (Creative Writing)
Danielle Du, Learning Sciences, MA
*Katarina Fenner, Mathematics
Allyson Guzzo, Informatics
Thomas Jennewein, Computer Systems Eng.
Patrick Leahy, French
Ming Hao Li, BA in Business
Sophia Lovenduski, Marketing
Matthew Park, Chemical Engineering
Magnus Tucker, Neuroscience
Bridget Walker, Interior Design
Logan Watersmith, Computer Systems Engineering

Bass Clarinet

Jorge Alarcon Moreno, Music Performance
Melayna Johnson, Music Audition
Isabel Mclennan, Kinesiology

Alto Saxophone

Amram Avelar, Music Audition
Arizona Bui, Business Law
Gabriella Erimli, Aerospace Engineering
*Jacquelyn Marotta, Music Learning and Teaching
Irene Medearis, Astrophysics
Neil Rastogi, Supply Chain
Aaron Sagredo, General Music
Dylan Wickizer, Electrical Engineering

Tenor Saxophone

Jiada Hahalis, Biomedical Engineering
Matt James, Political Science

Baritone Saxophone

Ezekiel Knibbe, Business Law
John Read, Retired Teacher

Horn

*Hayden Clark, Electrical Engineering
Jessica Ellis, Community Member
Adam Nachtrab, Computer Science
Kaysi Reimer, Computer Science
Haley Ross, Biochemistry
Shaina Woo, Music Therapy

Trumpet

Michael Bencomo, Political Science
*Lindsey Clouse, Music Learning and Teaching
Brandon Deleon, Music Therapy
Kyla Dorris, Digital Audiences
Annacarolina Espinosa, Biomedical Sciences
Alejandro Estrada, Biological Sciences
Dorian Lemarchand, Urban Planning
Anthony Montoya, Media, Arts & Sciences



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Trombone

Luc Andreassi, Aerospace Engineering
Jaren Deulio, Architectural Studies
Nicholas Plano, Supply Chain Management
Marco Ramirez, Music Learning and Teaching
*Carson Webster, Music Education
Cong Wei, Computer Science

Euphonium

*Hayden Beausoleil, Music Learning and Teaching
Brandon Berlin, Health Care Coordination
Collin Farr, Anthropology, BS
Ramiro Felix Jr., Music Learning and Teaching
Logan Maki, Accountancy
Zachary Oetjen, Aerospace Engineering
Rosa María Vega, Music Learning and Teaching
Jackson Williams, Computer Science

Tuba

*Chris Curran, Community Member
Ashley Hall, Civil Engineering
Aubrey Janisch, Music Therapy
George Williams, Mechanical Engineering Systems

Percussion

Sarim Absar, History
Allison Aguirre, Mechanical Engineering
Varun Bose, Engineering (Automotive Systems)
Dan Duffey, Biomedical Engineering
Kyle Sarhaddi, Software Engineer
Conner Williams, Psychology



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Philharmonia

Violin 1

Fiona Sauve
Elden Hendrick
Eugenia Trakal
Liam Sauve
Chelsea Lianne Gomez
Paige Johnston
Meredith Lomeli
Colim Boecker-Grieme
Kayla Baker
Jordan Pintar
Angel Rios
La Tasha Butler
Haven Tellez
Yu-Chen Hsieh

Violin 2

Miguel Benitez Arvizu
Analise Vincent
Riley Riggs
Isabella Macy
Elizabeth Sipe
Jackson Aoyama
Isabel Pargas
Taylor Bell
Makayla Blancarte
Mary Varga
Benjamin Krich
Valeria Trejo Juarez
Brandon Tubman
Bethany Poll
Isabella Reese
Irina Andriananjason

Viola

Anna Jakubczyk
Catherine Padigos
Dane Wolfe
Meghna Maddieni
Rachel Einecker
Philippa Fung
Ryan Swart
Andrea Jamieson
Jasmine Situ

Cello

Tate Allen
Lynnae Gledhill
Christian Larkin
Alexander Coles
Minseong Kim
Michael Reyes De Los Santos
Rachel Rho
Craig Dawson
Noah Pacheco
Magnus Tucker
Carson Tuthill
Molly Ostrowski
Katelyn Cabrera

Bass

Lauren Burchell
Jeffrey Harrison
Morgan Pinkerton

Flute

Breanna Vacara
Benjamin Hernandez
Kaeli Block

Oboe

Nicholas Alexander

Clarinet

Kelly Chou
Jubilee Lin
Trenton Davis

Bassoon

Sonya Viquesney
Nicholas Muir

French Horn

Lucy Alwin
Jaxon Castro
Isabella DeLima

Philharmonia

Trumpet

Taoyang Zhang
Americo Zapata

Trombone

Collin Farr
Karl Peterson

Tuba

Jayson Rodgers

Piano

Taison Roddy

Program Notes

Vaughan Williams: Flourish for Wind Band (1939/1972)

Flourish for Wind Band is a short fanfare from the late, great twentieth-century composer Ralph Vaughan Williams. Vaughan Williams's musical catalog spans multiple genres and decades, but remains as one of the most significant composers to the wind band repertory. Composed in 1939 and later adapted by Roy Douglas, Flourish for Wind Band was originally written as an Overture to the Pageant Music and the People. Its premiere was given in the famous Royal Albert Hall in London on April 1, 1939. Its unmistakable jubilant character and memorable melodic construction resonates in music halls as a wonderful concert opener, leading to its longstanding presence in the wind band canon.

Program note by Grant Knox

Douglas: I am Enough (2022)

I am Enough was commissioned by the California Band Directors Association 2023 Social Impact Consortium. The piece is a two-movement piece for wind band on the topic of mental health.

Written in 2022, the piece is centered around teen mental health and wellness with each movement telling the story of a fictional teen overcoming their struggles with anxiety/fear, ADHD/sadness, respectively. I am Enough travels through genres and regions of the African diaspora and Latin America, mixing in R&B, Southern Hip-Hop, and Mexican Folkloric vibes.

In movement one we meet Elena, a ballerina whose family immigrated from Mexico. We join her in ballet class, where she often drifts off into the depths of her imagination during the warmup session, causing what starts out as a waltz feel to morph into a Mexican influenced folkloric dance adventure, where Elena feels at home. Beginning firmly in B flat major the movement then teeter-totter between a B flat altered harmonic minor scale and the original key. Accompanied by percussion often found in the music of Latin America, this movement takes the listener and performer on a journey into the mind of a young lady longing to learn more about herself, and her culture.

In the second movement you are introduced to Jace, a non-gender conforming teen who struggles with anxiety. We first sonically observe Jace in the midst of an amazing slumber, depicted by the soprano woodwinds. As their angelic sleep begins to deteriorate due to sobering interruptions occurring via the percussion and brass, Jace realizes that they were

snoozing their alarm this entire time, panic sinks in and attempts to have Jace conform to its plan. An internal battle is demonstrated via an epic ballad section. Jace arises victoriously after reading affirmations from their great-aunt, the way their therapist advised.

Program note by the composer

Ticheli: Shenandoah (1999)

In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Program note by the composer

Rose: Imminent Danger (2023)

In Imminent Danger, heavy bass and syncopated rhythms of Dubstep, an electronic dance music that originated in London in the late 1990s, combined with the sounds of Trap-Hop, an electronic sub-genre of Hip-Hop that originated in Atlanta in the 1990s.

A looming sense of danger is evoked with the dissonant harmonies, syncopated and seemingly disjunct rhythms, and flowing melodic lines.

Program note by the composer

Mozart: Eine Kleine Nachtmusik (1787)

Arguably one of the most beloved and surely one of the most recognizable pieces of classical music, Eine Kleine Nachtmusik's origins remain a mystery. 'A little night music' is the direct translation from the German, but in Mozart's day, Nachtmusik indicated a serenade. Normally this sort of serenade was intended for a social occasion, but there is no record of such an event. Written in the middle of composing Don Giovanni, it was not published until after Mozart's death, sold in a lot by his widow for needed cash.

Today we know the work with four movements, although originally Mozart listed five: an additional minuet has been lost. The instrumentation is for string quartet and added bass but is typically played by string orchestras. The size of the ensemble would have been determined by the available forces at the time.

The opening Allegro has been heard in many iterations of pop culture, from a Mario Brothers video game to the movie Alien. In it, the simple opening theme propels the music forward. The Romanze consists of very free lyrical variations on its tender opening strain. The existing Minuet is charming in its brevity and simplicity, with a graceful trio section. The final Rondo movement's skipping refrain is also memorable; it is high-spirited with undertones of darker chromatic expression.

Program note by Pam Davis

Esmail: Avartan (2016)

In Hindustani music, an avartan is a rhythmic cycle. Each avartan returns to its point of origin, while simultaneously moving the music forward into new territory.

This work progresses from what I imagine a listener would perceive as characteristically Indian (almost as if it was the transcription of a Hindustani melody and drone), and then moves slowly along the continuum towards incorporating more Western elements, finally ending with only a brass quartet — but musically coming full circle.

The entire work is an avartan of sorts: it moves along every point of a continuum and ultimately returns to the original point with a renewed perspective.

Program note by the composer

Milhaud: Suite Francaise (1944)

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.”

Program note by the composer

Grant Knox



Grant Knox (he/him) is an Arizona-based music educator, conductor, and musicologist. Originally from Lexington, KY, Grant holds degrees in music education and musicology from Murray State University (BM '18) and the University of Arizona (MM '20). With over five years of teaching K-12 music in Kentucky and Arizona, Grant most recently served as the Director of Instrumental Music at Cienega High

School in Vail, AZ, instructing all aspects of the string orchestra, concert, jazz, and athletic bands.

During his post-secondary studies, Grant entertained a diverse array of scholarly topics. Participating in multiple academic conferences and substantial research projects, Grant has presented research on Chicago hip-hop in addition to exploring racial identity in the music of Tucson-native composer Ulysses Kay. Grant continues to be passionate about amplifying the wind band works of composers from underrepresented backgrounds.

As a music educator, Grant is an advocate for healthy practices of inclusion, representation, and diversity in the music classroom/ensemble, and enjoys interdisciplinary studies of musicology, music theory, and popular music in the wind band idiom. Grant is an alumni brother of Phi Mu Alpha Sinfonia Fraternity, and an honorary member of Tau Beta Sigma National Honorary Band Sorority. He also holds active memberships in the National Association for Music Education (NAfME), Arizona Music Educator's Association (AzMEA), and the Society for American Music (SAM).

Anna Scott



Currently pursuing a Doctorate of Musical Arts in Wind Band Conducting from Arizona State University (ASU), Anna Scott is an active guest conductor, saxophonist, clinician, and adjudicator. Prior to ASU, Anna was the saxophone instructor at Morningside University and was also the instrument methods instructor at Western Iowa Tech Community College.

A native of Chester, South Dakota, Anna has served in the South Dakota, Army National Guard since 2007. A soldier in the “Governor’s Own 147th Army Band,” Anna is currently the principal saxophonist in the concert band and tenor saxophonist in the music performance team, SGT Rock.




Increasingly in demand as an adjudicator, Anna has extensive experience as a public school music educator, having taught beginner through high school band. Under her leadership, her high school band received the 2019 Don Marcouiller Best of Class Award at the Drake University Festival of Bands. A versatile educator, Anna has worked with bands in marching, concert, and jazz settings, and adjudicated multiple solo/ensemble festivals. Guest conducting engagements have included the the AMEA Northwest All-Region Festival Band in Prescott and the Middle School All-City Honor Band in Sioux City, IA.

As a saxophonist, Anna has toured throughout the United States, performed in Suriname, South America and was selected to perform in the “Neue Eutiner Festspiele” summer Opera Festival in Eutin, Germany. She has also shared the stage with The Temptations, was part of a world premiere performance in Carnegie Hall with the University of Kansas Wind Ensemble, and directed the show choir bands at the Grand Ole Opry in Nashville.

Anna earned her Masters of Music (Saxophone Performance) from the University of Kansas and a Bachelor of Music Education from South Dakota State University. Anna currently resides in Tempe, Arizona with her mini Goldendoodle, Rey.

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Julie Desbordes



Julie Desbordes is the Music Director of the Philharmonia Orchestra at Arizona State University, where she also teaches conducting as a Faculty Associate since the 2019–20 academic year.

Julie Desbordes regularly leads ensembles in the Americas, Asia and her native France. Recent guest conducting appearances have included performances with orchestras in Hong

Kong, Taiwan, Malaysia, Venezuela and Cuba.

Ms. Desbordes made her conducting debut at age 17 with l'Harmonie Municipale de Limoges, France. Since then, she has led diverse groups, from professional orchestras to community bands to youth ensembles.

Previously based in New York and Baltimore, she was the Artistic Director of two groundbreaking orchestras in New York City: the Queer Urban Orchestra (QUO) and the Turtle Bay Youth Orchestra. With those ensembles, she directed community-oriented performances and presented innovative programs of traditional and new repertoire that attracted large, enthusiastic audiences. Prior to those appointments, she garnered praise for her work conducting other New York ensembles, among them, the Chelsea and Litha Symphonies.

Also a leader in the El Sistema movement, she was a featured cast member in the documentary film *Crescendo! The Power of Music*, directed by Jamie Bernstein (daughter of Leonard Bernstein), and is a frequent guest conductor at El Sistema programs internationally. In New York, she has taught and conducted hundreds of young musicians participating in El Sistema initiatives such as the Harmony Program and the Corona Youth Music Project.

As both a conductor and an educator, Ms. Desbordes has years of experience developing new audiences for classical music and making great music available to people of all ages and backgrounds. Beyond New York, in Taiwan each summer, she draws multi-generational audiences to her concerts as guest conductor of the Tainan Kaoshung Orchestra Festival.

Ms. Desbordes holds Master and Bachelor degrees in conducting and trumpet performance from conservatoires in France and Canada. In 2022, she will receive the Doctor of Musical Arts degree in orchestral conducting from the Peabody Conservatory of The Johns Hopkins University in Baltimore. Her conducting mentors have included Raffi Armenian, Gustav Meier and Marin Alsop.

Sergio Freeman



Conductor, instrumentalist and vocal coach, Sergio Freeman was born in Mazatlán, México. He was Artistic director and currently principal guest conductor of the Camerata Mazatlán, a resident chamber orchestra for the Angela Peralta Theater, where he has led numerous performances of symphonic music, ballets, opera galas and productions. Equally at home in the symphonic repertoire and opera he

has led full productions of operas such as L'elisir d'amore and La Boheme and he is engaged in upcoming productions of Le villi, Rigoletto, Messe

Mariano, La cambiale di matrimonio and MozArt, an original pastiche opera based on Mozart's Le Nozze di figaro, Don Giovanni, Così fan tutte and Die Zauberflöte.

He holds a master's degree from the Universidad Veracruzana from which he graduated with honors from the class of Lanfranco Marcelletti and Gaetan Kuchta. He is currently pursuing his doctorate degree at Arizona State University where he also serves as assistant conductor for the ASU Symphony Orchestra.

As an accomplished instrumentalist, pianist and vocal coach he was part of the Young Artists Program at the National Opera Studio at the Bellas Artes Theater in Mexico city where he worked as repetiteur and vocal coach for operas such as Don Giovanni, L'elisir d'amore, Il Barbiere di Seviglia as well as many opera and zarzuela galas. He also collaborated with the Mazatlan Opera Studio in operas such as Traviata, Butterfly, The Medium, Suor Angelica, Gianni Schicchi among others.

As an instrumentalist he performed as principal clarinet with the Mazatlan Chamber Orchestra for six seasons and collaborated as

guest musician with other ensembles such as the Orquesta del Teatro Bicentenario and Orquesta Sinaloa de las Artes.

He is passionate about languages and the power of drama in music, he is fluent in several languages such as Spanish, English, French and Italian and is working on improving his German. He believes that music has the power to engage people and convey emotions and feelings that are beyond the spoken language. When conducting he is able to communicate his passion to musicians and audiences alike. When not working you can find him swimming and doing outdoors activities.

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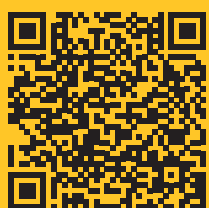
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