

ASU Symphony Orchestra
presents

¡ Viva México !



ASU Symphony Orchestra

Julie Desbordes, *conductor*

Sergio Freeman, *assistant conductor*

Mariachi Garibaldi de Jaime Cuéllar, *featured guest ensemble*

ASU Mariachi

Scott Glasser, *conductor*

Micha Espinosa and Zarco Guerrero, *guest artists*

Veronica Quintero, Telemundo MC

Saturday, September 16, 2023

5:00 p.m.

ASU Gammage



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

ASU Mariachi group

Las Perlitas

El Rey

Las Golondrinas

Por Un Amor

Viva México

Interlude

Armando Esparza-Miranda, El Grito

Micha Espinosa, El Grito Norte

Zarco Guerrero, La Comadre

ASU Symphony Orchestra

Antrópolis Gabriela Ortiz
(b. 1964)

Sensemaya Silvestre Revueltas
(1899 - 1940)

Maso Ye'Eme Nubia Jaime Donjuan
(b. 1984)

Sergio Freeman, *Conductor*

INTERMISSION

ASU Symphony Orchestra

ASUSO

Huapango José Pablo Moncayo
(1912 - 1958)

ASUSO and Mariachi Garibaldi

Guadalajara

Maria Linda

Popurri de Jose Alfredo Jimenez

Estrellita

Homenaje a Vicente Fernandez

Canto Asi

Julie Desbordes, *Conductor*

Land Acknowledgement

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

ASU Symphony Orchestra

ASU Symphony Orchestra

Conductor

Julie Desbordes

Assistant Conductors

Sergio Freeman

Kara Piatt

Flute

Molly Grubbs

Samuel Lupe

Ryan Mecca

Hanna Moon-Earle

Dianne Winsor

Oboe

Kelsey Maes, *principal*

Adelaide Martinez

Lauren Glomb

Rowan Albers

Clarinet

John Harden, *principal*

Daniel Kim

Taylor Thompson

Adam Schay

Bassoon

Harrison Cody

Michelle Fletcher

Sonya Viquesney

Travis Williams

Horn

Charity Morrison, *principal*

Isabella Kolaskinski

Quentin Fisher

Andrew Jan

Pin-Yu Chen, *asst principal*

Trumpet

Jose Guevera

Todd Oehler

Paul Reid

Americo Zapata

Trombone

Jonah Brabant

Daniel Nakazono

Robby Pawloski

Ashley Rands

Tuba

Brett Page

Sam Revis

Timpani

Caleb Hupp

Percussion

Joshua Cruz

Ethan Fox

Caleb Hupp

Tony Kirk

Morgan Sutherland

Will Vogus

Harp

Lynn DeVelder

Sarahkim Nguyen

Piano

Ting-Yu Wang

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Violin I

Olivia Bolles, *concertmaster*
Ramses Cid
Paula Lastra Cancela
Louis Coste
Jacob Clark
Esther Witherell
Ava Wipff
Jamie Wu
Roman Rivera
Zoe Chen
Gisselle Sanchez-Diaz
Sarah Turner
Manxi Xu
Bridget Mitchell
Chih-Lin Chen
Michael Furgala

Violin II

Bella Ward, *principal*
Le Luo
Luke Stikeleather
Rebecca Ray
Wei Jhen Chen
Harriett Cohen
Jeesong Ahn
Yu Zhuo
Yueching Ting
Halle Smith
Choi Mei Lao
Ching-An Hsueh
Christina Green
Rebecca Romanitz
Yun Hao
Ruby Norman
Adam Dvorak

Viola

Mason Haskett, *principal*
Nicole Allen
Maya Mokofis
Amika Kang
Megan Evans
Paul Hagge
Connor Dooling
Alexandria Klein
Cameron Muldrow

Cello

Xuehui Yu, *principal*
Yongqi Lao
Gina Choe
Minseong Kim
Natalie Browning
David Murray
Reagan Drewett
Pinhan Lo
Janice Dacooycoy

Bass

Tzu-I Yang, *principal*
Dominic Pedretti
Samantha Olsen
Ryan Giacinto
Sila Kuvanci
Siqing Zhang

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ASU Mariachi

Director

Scott Glasser

Violin

Jesus Angulo

Salma Avina

Marcus Cruz

Heather Engelbert

Marisa Ferreira

LaVona Florez

Joseph Garcia

Isabella Garcia Roiz Taraskina

Madison Holmes

Leobardo Laura-Lopez

Nicole Lopez

Tamara Mason

Edward Mendivil

Rachel Reyes De Los Santos

Tanith Ritko

Janeth Romo Cruz

Rachel Russell

Zyon Sanchez-Perez

Samantha Sandoval

Yasmine Silva

Aubrie Smith

Halle Smith

Valeria Trejo Juarez

Dania Urena

Michelle Valdez

Priscilla Villalobos Ixcotoyac

Vanessa Villalobos Ixcotoyac

Guitarrón

Angelina Alvarez

Daniel Moton

Sergio Osuna

Sergio Sanchez Lopez

Trumpet

Christian Armanti

Eduardo Higareda

Nicole Honesty

Sarah Jones

Wells Marcus

Aglae Mendez

Eileyn Perez

Angelina Romero

Florentina Siqueiros

Zachary Sweeney

Vihuela

Victoria Gonzalez Laredo

Leyla Heeres

Alejandro Molina

Michael Reyes De Los Santos

Derick Sears

Mia Silva

Alisanna Soliz

Mia Yanez

Guitar

Paola Aguilar Landeros

Tomas Alvarez

Michael Drummond

Carmen Duerinckx

Ramiro Felix

Sofia Fencken

Alberto Frausto

Sofia Garcia Roiz Taraskina

Randy Gutierrez

Joseph Helgert

Lindsay Killian

Reina Ley

Armando Rocha Rochin

Dayanara Salazar

ASU Symphony Orchestra

ASU Brass ensemble

Trumpets

Harmon Byerly
Cordi DeDecker
Todd Oehler
Paul Reid

Horns

Bailye Hendley
Bella Kolasinski

Trombones

Daniel Nakazono
Ashley Rands

Tubas

Mitchell Goodman
Samuel Revis

Program Notes

Gabriela Ortiz - Antrópolis

The word *antro* has its origin in the Latin “*antrum*,” meaning “*grotto*” or “*cavern*.” In Mexico, until the ‘90s, the term referred to bars or entertainment places of dubious reputation. But nowadays, and especially among younger people, this word refers to any bar or nightclub.

One time, while talking with flutist Alejandro Escuer, we imagined the title of a future work, one that would synthesize the music of Mexico’s legendary dance halls and bars: *Antrópolis*, a neologism, a precise invented name for a piece that narrates the sound of the city through its dance halls and nightclubs.

In 2017, conductor Carlos Miguel Prieto commissioned me to write a short work—brilliant and rather light-hulled—to be premiered at the close of a concert celebrating the 80th birthday of American composer Philip Glass, performed by the Louisiana Philharmonic Orchestra at Carnegie Hall in New York.

Given the parameters of the commission, I retrieved the title we had imagined, and thus *Antrópolis* came to life. It is a piece in which I wanted to pay a very personal tribute to some of those “*antros*” or emblematic dance halls of Mexico City that left a special sonorous imprint in my memory. These cabarets or dance halls that represent the nostalgia for rumberas and live dance orchestras, such as “*El Bombay*,” where it is said that Che Guevara would twirl; or the “*Salón Colonia*,” which seems to have come out of dreams taken from a film of the Golden Age of Mexican cinema. Who doesn’t remember the fun ballroom “*Los Infiernos*,” a perfect place for those who after a long day at work would leave their cubicles to go dancing, drink, and listen to music.

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Finally, the memory of the bar “Tutti Frutti” leaves an impression, where I first met the punk couple who own the “antro”, and where you could listen to experimental music from the 1980s.

Antrópolis is the sonorous reflection of a city through its “antros”, including the accumulation of experiences that we bring, and that form an essential part of our history in this very complex but fascinating Mexico City.

Notes by the composer

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Silvestre Revueltas - Sensemayá

Born on New Year's Eve, 1899 in Santiago Papasquiari in the northern state of Durango in Mexico, Revueltas studied violin as a youth. He came to the United State three times, for study in Chicago and Austin, Texas and for work as a theater musician in Texas and Alabama. He returned to Mexico City in 1929 to become assistant conductor to Carlos Chavez and the newly founded Orquesta Sinfonica de Mexico. After seven years, differences with Chavez led to the founding of Revueltas's own ensemble, the Orquesta Sinfonica Nacional. Revueltas wrote music steeped in the traditions of his country, without actually quoting folksongs as such. "Why should I put on boots and climb mountains for Mexican folklore if I have the spirit of Mexico deep within me?" he said.

Revueltas died of pneumonia in 1940. Baker's Biographical Dictionary of Musicians blames his early death on "exertions and irregular life."

His last orchestral work was Sensemaya, composed in 1938 from a song for voice and small orchestra he had written the year before. It was introduced by the Orquesta Sinfonica de Mexico on December 18, 1938.

The title is a word meaning ritualistic popular rhythm or song. The work was inspired by a poem by the Cuban poet Nicolas Guillén subtitled "Chant to Kill a Snake."

The work is in three sections, each main tune separated by huge climaxes. The considerable percussion section includes timpani, piano, xylophone, claves, maracas, raspador, gourd, small Indian drum, bass drum, tom-toms, cymbals, gongs, glockenspiel and celesta.

Notes by Charley Samson

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Nubia Jaime-Donjuan - Maso Ye'eme

“Maso Ye'eme” is a rain ritual done through celebrations of the Yaqui community, where the paskolas, a deer and a small group of musicians with a water drum, a Yaqui harp, a violin, a reed flute, and a wood scraper, known as the jirukiam, intervene.

The paskolas begin the ritual with three sounds; they dance with a mask covering half of their face, tenábaris (dry butterfly cocoons) on their calves, a belt with brass bells, and a wooden rattle with metal rings, called a sistro. The deer holds a cenaso made with gourds in each hand -- and just like the paskolas, he wears tenábaris, as well as a belt with deer hooves, which are called grijúutiam. All of these sounds help to create the ritual's atmosphere.

Source of information: Dr. José Luis Moctezuma Zamarrón, Anthropologist, INAH Sonora.

I have witnessed this ritual an infinite number of times, and always had the desire to involve myself beyond the surface level. The idea came to me to merge these rhythmic and melodic elements with danzón (one of my favorite Mexican popular music genres) and I found different ways to highlight the sonic colors that I had heard in every representation of the deer dance. I dare to say that, organically, this led me to “seven eight,” and in the blink of an eye I was heading towards the montuno.

Notes by the composer

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José Pablo Moncayo - Huapango

Born in Guadalajara, Moncayo studied composition with Carlos Chávez, played jazz piano in local cabarets, and eventually became the conductor of the Mexican National Symphony Orchestra. He was one of the “Group of Four” Mexican composers who were dedicated to promoting a national music. He and another member, Blas Galindo, once visited the town of Alvarado in the state of Veracruz to collect folk music. There they encountered a dance called the “huapango.” Depending on the source, “huapango” is a corruption of the word “fandango,” or a word from the Náhuatl language meaning “the site where the wood is placed,” namely, the wooden planks for dancing.

Moncayo used three of these huapangos in an orchestral work first performed on August 15, 1941 by Orquesta Sinfónica de México, conducted by Carlos Chávez. It has become a second Mexican national anthem. A lyrical central section with solos for harp and winds is flanked by more rhythmic parts. In the last section, trumpet and trombone engage in a kind of musical duel.

Notes by Charley Samson

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-inning programming. The ASU Orchestras are creating a new model for professional and pre-professional arts organizations that value the diverse potential of human creativity. The program is thus committed to advancing diversity, equity, and inclusion through music and the arts. In addition to numerous recordings and videos available online, the ASU Symphony Orchestra can be heard on Cedille Records with renowned pianist Ursula Oppens in the world premiere recording of Laura Kaminsky's Piano Concerto as well as on Spotify and other online platforms in the world premiere recording of [Carter Pann's Soprano Saxophone Concerto](#) featuring ASU's Christopher Creviston.

ASU Symphony Orchestra

Julie Desbordes

Multidimensional conductor Julie Desbordes leads ensembles in the Americas, Asia, and her native France. Music Director of the Philharmonia Orchestra at Arizona State University, where she also teaches conducting and serves as Conductor and Instructor with the ASU Symphony, Mrs. Desbordes



is also Music Director of three additional ensembles in greater Phoenix: the Tempe Winds, Salt River Brass, and the Philharmonic Orchestra of the Phoenix Youth Symphony Orchestras.

Prior to arriving in Arizona, Ms. Desbordes conducted community and youth orchestras in New York City, among them, the Turtle Bay Youth Orchestra, the Queer Urban Orchestra, and the Chelsea Symphony. With those ensembles, she presented innovative programs that attracted large, enthusiastic audiences. In between her New York commitments, she appeared as a guest conductor with orchestras in Hong Kong, Taiwan, Malaysia, Venezuela and Cuba.

As both a conductor and an educator, Ms. Desbordes has years of experience developing new audiences for concert music. Her triumphs at engaging audiences arise from both her musical and curatorial insights. When crafting concert programs, she creates experiences that move performers and listeners alike, often spotlighting music by contemporary and under-represented composers. When conducting, she energizes those around her, rousing musicians to play from the heart and prompting listeners to become supporters.

ASU Symphony Orchestra

She also empowers music teachers to achieve comparable success by regularly leading workshops for educators at the Weill Music Institute of Carnegie Hall.

Active in the El Sistema movement, which transforms children's lives through music making, she was a featured cast member in the documentary film, *Crescendo! The Power of Music*, directed by Jamie Bernstein, and she is a frequent guest conductor and teaching artist for youth ensembles internationally. Eric Booth, a Senior Advisor to El Sistema in the U.S., said, "Julie Desbordes has that unteachable natural gift of being an inspiring conductor leader for high level musicians and an inspiring teacher to music learners at all levels."

Ms. Desbordes holds Master and Bachelor degrees in conducting and trumpet performance from conservatoires in France and Canada. Her conducting mentors included Gustav Meier, Raffi Armenian and Marin Alsop, who guided her through receiving the Doctor of Musical Arts degree in orchestral conducting from the Peabody Conservatory of The Johns Hopkins University.

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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 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 diverse opera productions 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

ASU Symphony Orchestra

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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Mariachi Garibaldi de Jaime Cuéllar

Originally from Bakersfield, California, Jimmy Cuellar began his mariachi career as a teenager alongside his father Jaime Cuellar and was a founding member of Mariachi Garibaldi de Jaime Cuellar. His dedication to his musical craft drove “El Pollo” to fine-tune his skills on the violin, guitarron, vihuela, guitar



and guitarra de golpe, securing him a ten-year tenure with Mariachi Los Camperos de Nati Cano. In subsequent years, Jimmy accompanied well known Latin recording artists Yolanda del Rio, Mercedes Castro, Humberto Herrera, Lila Downs, Vikki Carr, Aida Cuevas, Eugenia Leon, and Jose Feliciano as well as has been an instrumental member in various recording productions, including the 2010 release of Ry Cooder and The Chieftains, San Patricio. Beginning In 2005, Jimmy saw Grammy success when he was a featured artist on the Grammy Award winning album cELLAbration: A Tribute to Ella Jenkins. The following year “Llegaron Los Camperos: Concert Favorites of Nati Cano’s Mariachi Los Camperos” received a Grammy nomination for “Best Mexican Album”. 2008 added to his Grammy success with “Cien Por Ciento Mexicano” by Pepe Aguilar with 2009 rounding out a Grammy award to add to his mantle for Best Regional Mexican Album with “Amor, Dolor, y Lagrimas”. Composer, arranger, multi-instrumentalist, three-time Grammy Award nominated and three time Grammy Award Winner, Mr. Cuellar understands the importance of education. Having received his Bachelor of Arts degree from California State University, Long Beach’s Bob Cole Conservatory of Music in 2009, “El Pollo” decided to continue his musical education

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and enroll with the University of Nevada, Las Vegas where he is pursuing a Masters in Music Composition. His talents as an educator as well as nationally-regarded expert in the genre have earned Jimmy a yearly seat as an adjudicator for the statewide Mariachi Competition held in Texas. Along with Kareli Montoya, he runs Thee Academy, one of the most prominent joint Folklorico/Mariachi schools in the West.

ASU Mariachi

The ASU Mariachi Ensemble was founded and established in 1985 by Dr. Richard Haefer (Professor of Musicology/Ethnomusicology, ASU). The ensemble welcomes ASU students (both music majors and majors outside of music), community members, area music teachers, and advanced high school students.



Celebrating the rich history of the genre, the ensemble performs traditional mariachi styles, including sones, rancheras, polkas, and boleros, as well as repertoire that has been covered by many of today's professional mariachi ensembles. Collaboratively-minded and community-driven in its mission, past ASU Mariachi partnerships have included performance opportunities with Dr. Katie McLin (Professor of Violin, ASU), Maryvale High School, Phoenix College, and Mariachi Pasi3n (one of Phoenix's prominent all-female mariachis).

ASU Symphony Orchestra

Scott Glasser

Scott Glasser joined the School of Music, Dance, & Theatre in 20 as Faculty Associate for Mariachi and was Director of Orchestras & Mariachi at Marcos de Niza High School from 2012 to 2023. Honored by the Tempe Diablos, he received the “Rising Star” Award in March 2013. Previous to his employment in the



Tempe Union High School District and relocating to the Phoenix area, Mr. Glasser held the position of Director of Orchestras & Strings in the Liberty Central School District in the Catskill Mountains of New York State from 2007 to 2012. He completed both his undergraduate and graduate coursework in Music Education at the State University of New York at Fredonia. He is currently pursuing his Doctor of Philosophy Degree in Music Learning & Teaching at Arizona State University.

Mr. Glasser is passionate about both teaching and performing in his daily life. His ensembles have performed at the Main Plaza of Lincoln Center in New York City, SUNY Fredonia, the United Nations, the State Capitol Building in Austin, Texas, St. Malachy’s Chapel in Times Square, and aboard the Intrepid. Professionally, Mr. Glasser performs regularly as a violinist and vocalist. He is currently 1st Violinist for the Aletheia String Quartet as well as an avid karaoke singer. While residing in New York, he was a founding member of the Téssera String Quartet of Middletown and appeared frequently with the Greater Newburgh Symphony, SUNY Orange Community Orchestra, and the Nesin Cultural Arts Faculty Quartet.

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Micha Espinosa

Professor Micha Espinosa, Arizona State University, School of Music, Dance, and Theatre, has used her history and knowledge as a theatre artist and actor as a springboard to examine and contextualize the experience of Latinos/as/xs in theater and film. Her creative and academic writings linking actor training, politics,



pedagogy, identity development, and ethics have led to Professor Espinosa's appointment as affiliate faculty with the School of Transborder Studies and the Sydney Poitier New American Film School at Arizona State University.

Professor Espinosa is the award-winning editor for *Monologues for Latino Actors: A Resource Guide to the Contemporary Latino/a Playwrights*, *Scenes for Latinx Actors*, and *Latinx Actor Training*. As a performer, her career has spanned 35 years, and she has worked in film, television, theatre, commercials, and print/commercial modeling. Over the last ten years, her work has been rooted in activism, empowerment, climate activism, and border consciousness. As the inaugural Artistic Director for the Fitzmaurice Voice Institute, she teaches throughout the Americas, Europe, Asia, and Africa. She has also been instrumental in helping to found the Fitzmaurice Voice Institute through her fundraising capabilities, programming, and special-method creation. She was recently the creative director and lead producer for the South African short film *Lamentation* at the Liesbeek. She is a performer for the performance art collective, *La Pocha Nostra*.

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Zarco Guerrero

Sculptor, mask maker, performance artist - born and raised in Mesa, Arizona, has dedicated his artistic endeavors to create positive social change through the arts. The artist has exhibited his sculptures and masks in Mexico and throughout the United States. He has painted over 45 mural projects nationwide and his



retrospective exhibition of over 200 pieces of art (including installations and murals) tours nationally.

He is the founder of Xicanindio Artes , now Xico, Inc. and the Cultural Coalition in Phoenix, and has been instrumental in the development of Latino Arts statewide.

In 1984, PBS broadcasted nationally a one hour documentary about his art entitled

The Mask of El Zarco. In 1986 he won the prestigious Japan Fellowship from the National Endowment for the Arts and spent one year in Kyoto, Japan, studying the Noh Masks.

In 1993 he was awarded Arizona's Governor's Arts Award for his artistic contributions to the community. Zarco has completed various public art commissions, including the 2 monuments to César Chávez in Arizona. In 1998, a larger-than-life size bronze sculpture of Farm worker Leader César Chávez commissioned by the City of

Phoenix was installed at 27th Avenue and Baseline. In 2007 he dedicated a life size César Chávez sculpture for the City of San Luis, Arizona where César was born and died, on the occasion of leader's 80th birthday.

He is also the recipient of the Esperanza Teacher Award,

ASU Symphony Orchestra

the Hispanics in Higher Education Award, The Victoria Arts Award, among many others. Currently, Zarco is the Artist in Residence at ChildsplayAz, funded by the Doris Duke Foundation and a fellow with the Southwest Folklife Alliance. He is Artist in Residence at El Rancho del Arte Housing Complex in Mesa and designed the façade, poetry gates and murals that adorn the buildings. In 2018 he was commissioned to design and fabricate the light rail station at Central and Baseline Roads in South Phoenix. In 2019 he completed the Portal to the Past, a 30 feet long by 8 feet high cut steel gate at Pueblo Grande Museum in Phoenix, connecting the museum grounds to the adjacent ancient canals built by the Hohokam, the Ancestral Sonoran Desert People.

Veronica Quintero

Veronica Quintero is originally from Mattawa, a rural town in the heart of Washington State. She is the proud daughter of migrant farm workers and the first person in her immediate family to graduate both from high school and college. Veronica is pursuing a second degree, currently a senior at Mississippi State University enrolled in



the Broadcast and Operational Meteorology Program. As a weather anchor/reporter at Telemundo Arizona, Veronica has earned two regional Emmy nominations for her work on Monsoon coverage and an investigative series focused on the drought in the Southwest. She looks forward to mentoring and empowering other minority students interested in pursuing an education and career path in environmental sciences.

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Nubia Jaime-Donjuan

Nubia began her cello studies at age 6, forming part of the Symphonic Youth Orchestra of Sonora. She then continued her professional studies in the University of Sonora. She has studied composition with Arturo Márquez and Alexis Aranda, orchestration with David H. Bretón, and a composition master class with Brian Banks through the University of the Americas Puebla.



Proud of her roots and being raised by her musician father and historian mother, Ms. Jaime-Donjuan has adopted the artistic and cultural expressions of her surroundings to create her music, always taking inspiration from different elements of nature. Ms. Jaime-Donjuan is currently a resident composer for the Dartmouth College Wind Ensemble and the Philharmonic Orchestra of Tzintzuni.

Nubia navigates between two worlds as a composer and performer, being a cellist in the Pitic Quintet, a beneficiary of FONCA 2021-2022, and the founder of the Philharmonic Orchestra of Sonora, where she currently serves as the co-principal cellist. As a composer and performer, she forms part of the project “Las Montoneras”, which unites the work of female composers, performers and researchers, seeking to make women’s work more recognized in the national music scene.

Nubia is the first and only woman to win the Arturo Márquez Chamber Orchestra Composition Contest (2021), with her work Maso Ye’eme, which merges the popular genre danzón and the Yaqui Deer Dance.

Acknowledgements

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We hope to see you at our next concert!

Upcoming Events

ASU Symphony Orchestra “Picturesque”

Thursday, October 26, 2023, 7:30 p.m., ASU Gammage

Prepare to be transported into a sensory journey that combines the beauty of sound with the depth of emotion. In the first half of the performance, the spotlight will shine on ASU’s exceptionally talented students who have emerged triumphant in composition and concerto competitions. Carlos Zarate’s compositions will paint sonic landscapes that captivate the imagination, while Michelle Perez’s voice will weave stories that touch the heart. Bradley Johnson’s bassoon prowess will bring forth a harmonious blend of melody and resonance.

The crescendo of the evening arrives in the second half, as the legendary JoAnn Falletta takes the conductor’s podium. With her world-renowned expertise, Maestra Falletta will lead the ASU Symphony Orchestra through a masterful interpretation of “Pictures at an Exhibition.”

ASU Symphony Orchestra “American Portraits”

Thursday, November 20, 2023, 7:30 p.m., ASU Gammage

Step into the world of “American Portraits” in an evening that promises to be a musical journey through the heart of the United States. Under the skilled baton of conductor Julie Desbordes, the stage will come alive with the resonant harmonies and captivating narratives that define American music. Join us for a symphonic exploration that pays tribute to the essence of America’s musical legacy illustrated by Banfield, Copland, and Bernstein; all while being guided by the unparalleled insights of our esteemed guest, Jamie Bernstein.

ASU Symphony Orchestra



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