

ASU Symphony Orchestra
presents

American Portraits



ASU Symphony Orchestra

Julie Desbordes, *conductor*

Kara Piatt, *assistant conductor*

Jamie Bernstein, *guest narrator*

Thursday, November 30, 2023

7:30 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

Program

Symphony No. 6:

“Four Songs for Five American Voices” William Banfield
(b. 1961)

I. If Bernstein Wrote It...

II. In an Ellington Mood

III. I’m Dizzy over Miles

IV. Someone Said Her Name was Sarah

Kara Piatt, *conductor*

INTERMISSION

Lincoln PortraitAaron Copland
(1900-1990)

Julie Desbordes, *conductor*

Jamie Bernstein, *narrator*

West Side Story: Symphonic DancesLeonard Bernstein
(1918-1990)

Julie Desbordes, *conductor*

ASU Symphony Orchestra

ASU Symphony Orchestra

Conductor

Julie Desbordes

Assistant Conductors

Sergio Freeman

Kara Piatt

Banfield - Symphony No. 6

Flute

Yian Shen, *principal*

Danielle Peterson

Mikaela Hannon

Oboe

Gabbie Wong, *principal*

Lauren Glomb

Clarinet

Taylor Thompson, *principal*

John Burton

Stephen White, *bass clarinet*

Bassoon

Benjamin Kearns, *principal*

Joe Florance

Horn

Zach Monroe, *principal*

Brian Allen

Bailye Hendley

Alyssa Herman

Pin-Yu Chen, *asst principal*

Trumpet

Harmon Byerly, *principal*

Paul Reid

Bradley McWeeny

Trombone

Ryan Pratt, *principal*

Ben Hazel

Rhoadell Sudduth

Tuba

Mitchell Goodman, *principal*

Percussion

Eliades Ponce

Antonio De La Cruz

Evan Kirschbaum

Tyler Kebo

Harp

Sarahkim Nguyen

Piano

Emily Telling

Drumset

Nicholas MacGregor

ASU Symphony Orchestra

Copland - Lincoln Portrait

Flute

Claudia Kiso, *principal*
Benjamin Hernandez

Oboe

Adelaide Martinez, *principal*
Rowan Albers

Clarinet

John Burton, *principal*
Taylor Thompson
Stephen White, *bass clarinet*

Bassoon

Benjamin Kearns, *principal*
Cooper Taylor
Joe Florance

Horn

Zach Monroe, *principal*
Brian Allen
Bailye Hendley
Alyssa Herman
Pin-Yu Chen, *asst principal*

Trumpet

Americo Zapata, *principal*
Harmon Byerly
Paul Reid

Trombone

Jenny Zapotocky, *principal*
Ryan Pratt
Rhoadell Sudduth

Tuba

Mitchell Goodman, *principal*

Percussion

Eliades Ponce
Antonio De La Cruz
Brandon Barlow
Tyler Kebo

Harp

Sarahkim Nguyen

Piano

Emily Telling

ASU Symphony Orchestra

Bernstein - West Side Story: Symphonic Dances

Flute

Mikaela Hannon, *principal*
Danielle Peterson
Yian Shen, *piccolo*

Oboe

Lauren Glomb, *principal*
Adelaide Martinez
Gabbie Wong, *english horn*

Clarinet

John Burton, *principal*
Travis Maynar
Taylor Thompson, *eb clarinet*
Stephen White, *bass clarinet*

Bassoon

Benjamin Kearns, *principal*
Cooper Taylor
Joe Florance

Horn

Zach Monroe, *principal*
Brian Allen
Bailye Hendley
Alyssa Herman
Pin-Yu Chen, *asst principal*

Trumpet

Todd Oehler, *principal*
Bradley McWeeny, *assistant*
Americo Zapata
Harmon Byerly

Trombone

Ben Hazel, *principal*
Jenny Zapotocky
Rhoadell Sudduth

Tuba

Mitchell Goodman, *principal*

Percussion

Eliades Ponce
Antonio De La Cruz
Brandon Barlow
Tyler Kebo
Evan Kirschbaum

Harp

Sarahkim Nguyen

Piano

Emily Telling

ASU Symphony Orchestra

Violin I

Louis Coste, *concertmaster*
Ramses Cid
Paula Lastra Cancela
Yu Zhuo
Ava Wipff
Zoe Chen
Laurana Roderer
Jacob Clark
Olivia Bolles
Sarah Turner
Tiffany Steinweg
Manxi Xu
Esther Witherell
Chi-Lin Chen
Le Luo
Jeesong Ahn
Luke Stikeleather
Gisselle Sanchez-Diaz

Violin II

Jamie Wu, *principal*
Yun Hao
Bella Ward
Rebecca Romanitz
Halle Smith
Michael Furgala
Bridget Mitchell
Christina Green
Ruby Norman
Yueching Ting
Choi Mei Lao
Rebecca Ray
Chin-An Hsueh
Roman Rivera
Megan Evans
Harriet Cohen
Wei-Jhen Chen
Adam Dvorak

Viola

Mason Haskett, *principal*
Akina Kang
Nicole Allen
Alexandria Klein
Connor Dooling
Paul Hagge
Cameron Muldrow
Maya Mokofis
Jonathan Kuehn

Cello

Daniel Kim, *principal*
Yongqi (Grace) Lao
Xuehui (Michelle) Yu
David Murray
Janice Dacoycoy
Minseong (Kathy) Kim
Pinhan Lo
Reagan Drewett
Gina Choe

Bass

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

Program Notes

Banfield-Symphony No. 6

Banfield titled his Symphony “Four Songs for Five American Voices,” and explained his title as follows:

“As creators, innovators, performers, and composers, Leonard Bernstein, Duke Ellington, Miles Davis, Dizzy Gillespie, and Sarah Vaughan have made an incredible impact on my life and art. Their presence in American music and culture will never be forgotten, and the memory of them will always bring to [one’s] mind a memorable melody, and to [one’s] face, a smile.”

“My Symphony is made up of four instrumental movements, titled ‘If Bernstein Wrote It...,’ ‘In an Ellington Mood,’ ‘I’m Dizzy Over Miles,’ and ‘Someone said Her Name was Sarah.’”

That last movement, says Banfield, “was simply written to pay homage to the sweet and lyrical facility of singer Sarah Vaughan who was ingenious in her vocal execution and style.”

Note by William Banfield

Copland-Lincoln Portrait

When commissioned by conductor André Kostelanetz during World War II to compose a portrait of an eminent American, to express the “magnificent spirit of our country,” Aaron Copland selected Abraham Lincoln as his subject. Although the choice may seem to us virtually inevitable, the fact is his first selection had been Walt Whitman. It was when Kostelanetz persuaded him that a political figure of world stature would be better suited to the patriotic purpose that Copland settled upon Lincoln.

In 1942, the year of Lincoln Portrait, Copland had already turned the corner from his path of neoclassical abstraction onto what became a highway of Americana, filled with works in which folk materials were freely used and adapted. By no means content only to appropriate traditional tunes, Copland blended them with a full complement of original music that marvelously counterfeited the genuine article, and the combined ingredients came out of his American cuisinart mixed with the extremely palatable spices of jaunty, irregular rhythms, spiky dissonances, as well as simple triadic harmonies, intimate and/or grand orchestral textures - and gallons of spirit.

Of Copland’s compositions in the American style that have endeared themselves to a large public, Lincoln Portrait may be the one that has touched most deeply the American consciousness. The work was premiered by Kostelanetz and the Cincinnati Symphony on May 14, 1942, and a radio broadcast with Carl Sandburg as narrator came shortly thereafter. The following note was written by Copland for the first Boston Symphony performance in 1943:

“The first sketches were made in February, and the portrait finished on 16 April 1942. I worked with musical materials of my own with the exception of two songs of the period: the famous ‘Camptown Races’ which, when used by Lincoln

ASU Symphony Orchestra

supporters during his Presidential campaign of 1860, was sung to the words, ‘We’re bound to work all night, bound to work all day. I’ll bet my money on the Lincoln hoss...,’ and a ballad that was first published in 1840 under the title ‘The Pesky Sarpent,’ but it is better known today as ‘Springfield Mountain.’ In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid*.

“The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.”

Note by Orrin Howard

Bernstein-West Side Story: Symphonic Dances

As early as 1949, Bernstein and his friends Jerome Robbins (the choreographer) and Arthur Laurents (the librettist) batted around the idea of creating a musical retelling of Shakespeare's *Romeo and Juliet* set amid the tensions of rival social groups in modern New York City. The project took a long time to find its eventual form. An early version tentatively titled *East Side Story*, involving the doomed love affair between a Jewish girl and a Catholic boy on New York's Lower East Side, was altered to reflect the more up-to-date social issue of gang conflict. Much of the composition was carried out more-or-less concurrently with Bernstein's work on his opera *Candide*, with music flowing in both directions between the two scores.

As the production of *West Side Story* moved into the home stretch it was beset with several crises. Cheryl Crawford, the producer, got cold feet about what she termed "a show full of hatefulness and ugliness," but her partner Roger Stevens jumped in to ensure that the project would continue; and the young Stephen Sondheim, who had been brought on as lyricist, snagged the interest of his friend Harold Prince to be involved as a producer. To everyone's amazement, Robbins announced at the eleventh hour that he would rather spend his time directing than choreographing the show, thereby jeopardizing Prince's participation; in the end, Robbins was persuaded to stay on as choreographer and was granted an unusually long rehearsal period as an inducement.

On August 19, 1957, *West Side Story* opened in a try-out run in Washington, DC, with a host of government luminaries in attendance. (During the intermission, Bernstein ran into Supreme Court Associate Justice Felix Frankfurter, who was in tears.) It proved a very firm hit when it reached Broadway, running for 772 performances, just short of two years. After that it embarked on a national tour and eventually made its

ASU Symphony Orchestra

way back to New York in 1960 for another 253 performances, after which it was released as a feature film in 1961. “The radioactive fallout from West Side Story must still be descending on Broadway this morning,” wrote Walter Kerr, critic of the Herald Tribune, in the wake of the opening in New York, and one might argue that his assumption remains true six decades later. West Side Story stands as an essential, influential chapter in the history of American theater, and its engrossing tale of young love against a background of spectacularly choreographed gang warfare has found a place at the core of Americans’ common culture.

In the opening weeks of 1961, Bernstein revisited his score for West Side Story and extracted nine sections to assemble into what he called the Symphonic Dances. The impetus was a gala fundraising concert for the New York Philharmonic’s pension fund, to be held the evening before Valentine’s Day. The event was styled as an overt love-fest, celebrating not only his involvement with the orchestra up to that time but also the fact that he had agreed that month to a new contract that would ensure his presence for another seven years. In the interest of efficiency, Bernstein’s colleagues Sid Ramin and Irwin Kostal, who had just completed the orchestration of West Side Story for its film version, suggested appropriate sections of the score to Bernstein, who placed them not in the order in which they occur in the musical but instead in a new, uninterrupted sequence derived from a strictly musical rationale. Two of the most popular favorites of the musical’s songs are found in the pages of the Symphonic Dances: “Somewhere” and “Maria” (in the Cha-Cha section), though not the also-beloved “America,” “One Hand, One Heart,” “I Feel Pretty,” or “Tonight.”

The late Jack Gottlieb, who for many years served as Bernstein’s amanuensis, provided this summary of the sections of the Symphonic Dances and how they relate to the action in the well-known musical:

ASU Symphony Orchestra

Prologue: The growing rivalry between two teenage gangs, the Jets and Sharks.

“Somewhere”: In a visionary dance sequence, the two gangs are united in friendship.

Scherzo: In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun.

Mambo: Reality again; competitive dance between the gangs.

Cha-Cha: The star-crossed lovers see each other for the first time and dance together.

Meeting Scene: Music accompanies their first spoken words.

“Cool” Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.

Rumble: Climactic gang battle during which the two gang leaders are killed.

Finale: Love music developing into a processional, which recalls, in tragic reality, the vision of “Somewhere.”age of François Couperin found its final publication with a front page (designed by Ravel) featuring a draped funeral urn. Each movement was dedicated to a friend who had died in combat.

Notes by James Keller

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. She also empowers music teachers to achieve comparable ASU Symphony Orchestra ASU Music Dance Theatre success by

ASU Symphony Orchestra

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.

ASU Symphony Orchestra

Kara Piatt

In the realm of classical music, where tradition meets innovation, Kara stands as a true luminary, wielding her baton to orchestrate not just symphonies but also profound change. With a journey that spans continents and resonates with the harmonious blend of musical genius and advocacy, Kara is a conductor and pianist like no other.



Kara began her extraordinary voyage into the world of music at a young age, guided by an unyielding passion for the art form. Their journey has been punctuated by remarkable achievements, most notably as a semi-finalist in the prestigious Orchestras Conductor Competition in Romania. This milestone served as a launchpad for Kara's career, catapulting her into the global spotlight.

Her dedication has led her to masterclasses that spanned the globe, from the hallowed halls of the Monteux School in Maine to the enchanting landscapes of the Nordic Masterclass in Denmark. These experiences broadened her musical horizons, infusing her interpretations with a depth and nuance that captivates audiences worldwide.

A scholar of music at heart, Kara has honed her craft through rigorous education. She holds a Masters in Orchestral Conducting from the Cincinnati Conservatory and a Bachelor's Degree in Piano Performance from Northern Arizona University. As Kara nears the completion of her Doctorate in Orchestral/Opera Conducting at Arizona State University, she stands on the cusp of an exciting chapter in her musical career. Her journey through academia has been marked by dedication and an unswerving commitment to pushing the boundaries of classical music.

Now, in her current role as the Assistant Conductor of the

ASU Symphony Orchestra

Phoenix Youth Symphony Orchestra, Kara continues to shape the future of classical music with her unwavering dedication to the education of the next generation of musicians. Her passion for nurturing young talents and fostering a love for classical music among budding artists is palpable in every rehearsal and performance.

Beyond her musical prowess, Kara is a visionary determined to make classical music accessible to contemporary audiences. She believes in the transformative power of music to bridge generational and cultural gaps, reshaping classical compositions into modern experiences that resonate with today's listeners. She has undertaken personal projects aimed at raising awareness about mental and physical health, using her musical platform to destigmatize these vital topics. In her unwavering commitment to fostering equality, she has fearlessly addressed sexism in the classical music industry. Recently, Kara delivered a powerful presentation on these issues at the renowned National Sawdust stage in New York City, New York, leaving an indelible mark on the discourse surrounding these critical matters. Kara's journey is a symphony of talent, education, and advocacy. As she continues to weave her unique melodies, both in music and in life, she is not just shaping the future of classical music but also the world, one note at a time.

With boundless passion and innovation, Kara is the Maestra of transformation, bringing harmony to both the stage and society.

ASU Symphony Orchestra

Jamie Bernstein

Jamie Bernstein is an author, narrator, director, broadcaster, and filmmaker. Her 2018 memoir, *Famous Father Girl*, is about growing up with composer-conductor Leonard Bernstein, and pianist and actress Felicia Montealegre in an atmosphere bursting with music, theatre and literature. Jamie has written and narrated concerts about



Mozart, Aaron Copland, and Stravinsky, as well as “The Bernstein Beat,” a family concert about her father modeled after his groundbreaking Young People’s Concerts. She appears worldwide performing her own scripted narrations as well as standard concert narrations, such as Copland’s “A Lincoln Portrait” and her father’s Symphony No. 3, “Kaddish.” Jamie has produced and hosted the New York Philharmonic’s live national radio broadcasts, as well as many summer broadcasts from Tanglewood. She recently narrated the podcast “The NY Phil Story: Made in New York.” Jamie is the co-director of *Crescendo: the Power of Music*, an award-winning documentary film focusing on children in struggling urban communities, who participate in youth orchestra programs for social transformation. Jamie’s articles and poetry have appeared in such publications as *Symphony*, *Town & Country*, and *Opera News*. She also edits “Prelude, Fugue & Riffs,” a newsletter pertaining to her father’s legacy.

ASU Symphony Orchestra

William Banfield

Banfield was appointed in 2019 as a research associate with the Smithsonian Center for Folklife and Cultural Heritage (CFCH), one of the Smithsonian's 12 research and cultural centers. His work focuses on what he identifies as cultural through-lines, delineating the ways in which contemporary artistry and new works harken back and hold onto critical cultural linkages to understand.



Having served three times as a Pulitzer Prize judge in American music (2010, 2016, 2020), Banfield is an award winning composer whose symphonies, operas, chamber works have been performed and recorded by major symphonies across the country. Few have a wider, performed professional composing output, that has had public concert performances, reviews, radio, recordings of some 12 symphonies, 7 opera, 9 concerti, chamber, jazz and popular forms. This alone making Banfield one of the most performed, recorded composers of his generation. Banfield has been a national public radio show host having served as arts and culture correspondent for The Tavis Smiley Show. In 2010, he was hired by Quincy Jones to write a national music curriculum and book for schools learning about American popular music culture.

Dr. Cornel West has called him, "one of the last grand Renaissance men in our time..a towering artist, exemplary educator, rigorous scholar, courageous freedom fighter..", and Henry Louis Gates wrote of him, "...Bill Banfield is one of the most original voices on the scene today.. he tunes us in to the conversation happening worldwide between the notes of contemporary musical culture.."

ASU Symphony Orchestra

Banfield's works have been commissioned, performed and recorded by orchestras including; the National, Atlanta, Minneapolis, Dallas, Akron, Detroit, New York Virtuoso, Grand Rapids, Akron, Richmond, Toledo, Savannah, Chicago Symphonia, Indianapolis, Sphinx, Sacramento, San Diego symphonies and the Havana Camerata of Cuba. In 2012, his symphony 10 was commissioned, premiered by the National Symphony at the Kennedy Center with Sweet Honey in the Rock, and his symphony 11 was performed, recorded in Switzerland with the Evoca/ECJ symphony and chorus.

His works as a composer and performing- recording jazz artist are carried on Atlantic, TelArc, CollinsClassics (London), Centaur, Albany/Visionary recordings and Innova records. His music has been performed and/or recorded by; George Duke, Patrice Rushen, Don Byron, Leon Bates, Christian Scott, Najee, Ron Carter, Delfeayo Marsalis, Greg Osby, Teri Lynn Carrington, Oliver Lake, Regina Carter, Rachel Z, Jon Faddis, Marcus Belgrave, Billy Childs, Nnenna Freelon, Alphonso Johnson, Ndugu Chancelor, and Nelson Rangel.

ASU Symphony Orchestra

ASU Instrumental and Voice Faculty

Woodwinds

Elizabeth Buck, *flute*
Christopher Creviston, *saxophone*
Joshua Gardner, *clarinet*
Albie Micklich, *bassoon*
Martin Schuring, *oboe*
Robert Spring, *clarinet*

Brass

Josef Burgstaller, *trumpet*
Bradley Edwards, *trombone*
John Ericson, *horn*
Deanna Swoboda, *tuba*

Strings

Nancy Buck, *viola*
Danwen Jiang, *violin*
Ji Yeon Kim, *guitar*
Thomas Landschoot, *cello*
Charles Lynch, *harp*
Katherine McLin, *violin*
Catalin Rotaru, *bass*
Jonathan Swartz, *violin*

Percussion

Michael Compitello
Simone Mancuso
Dom Moio
Matt Prendergast

Keyboard

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

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



Follow us on Instagram!

[@ASU.Orchestras](https://www.instagram.com/ASU.Orchestras)



Like what you hear? Leave us a review!

[facebook.com/asu.orchestras](https://www.facebook.com/asu.orchestras)



Subscribe to our mailing list with this link:

<http://eepurl.com/c1rfK1>

or with the QR code!