

Arizona State University Presents



Philharmonia

Julie Desbordes, Conductor
Sergio Freeman, Conductor

PYSO Philharmonic

Julie Desbordes, Conductor

Tuesday, November 28, 2023
ASU Gammage
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 Orchestras honor 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.

Philharmonia

Overture, L'Italienne à Alger.....Gioachino Rossini
(1798-1868)

Julie Desbordes, Conductor

Legends op.59, B.122 (No. 105).....Antonín Dvorak
(1841-1904)

Julie Desbordes, Conductor

Intermission

PYSO Philharmonic

Chanson de Nuit.....Edward Elgar
(1857-1934)

Julie Desbordes, Conductor

La Boutique Fantasque.....Gioachino Rossini
(1798-1868)

Julie Desbordes, Conductor

The Nutcracker (Excerpts).....Piotr Ilyich Tchaikovsky
(1840-1893)

With ASU Philharmonia
Julie Desbordes, Conductor

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

PYSO Philharmonic

Violin 1

Sumedh Seetharam
Lee Yoonseo
Adelle Ekpo
Lee Yunesuh
Nam Yunha
Evan Hernandez
John Murphy
Yongjun Cho
Liam Whelan
Parisa Choudhury
Emily Large
Leonardo Pineda

Violin 2

Clare Lueken
Kaiya Murphy
Elijah Graham
Sunan Zhang
Ben Park
Erin Chiu
Michael Zhang
Danica Chen
Yooni Choi
Claire Filipowicz
Kaiwen Xu
Jason Kai
Rachel McClurg
Connor Jung

Viola

Hanna Han
Brittany Rodriguez-Najar
Elsa Nunley
Tobias Yang

Cello

Ashwin Sreenivasan
Mary Foster
Daniel Erdenemandakh

Bass

Galen Song
Evelyn Pfriem
Yiyang Sun
Zachariah Ham
Fayfay He

Flute

Sophia Chen
Katherine Tae
Savian Solomon

Oboe

Aaron Walker
Joshua Hayes

Clarinet

Jake Shim
Natania Arun

Bassoon

Jessica Peace
Horn French
Irene Lu

Trumpet

Ethan Kendzior
Atley Bellon
David Torres
Isabel Dupuis

Harp

Calum Dockery

Program Notes

Rossini: L'italienne à Alger, Overture (1813)

Before he reached the age of 40, the Italian composer Gioachino Rossini had written very nearly as many operas as he had accumulated earthly years. Having started this operatic marathon when he was 18, and having attained spectacular fame throughout Europe with the products of his prodigious facility, Rossini was apparently ready for early retirement, at least from the lyric theater. In the 39 years that remained to him after he put down his operatic pen, he turned out a huge number of pieces, most of them small and unpretentious, one - the Stabat Mater - a major work.

The Italian Girl in Algiers was composed in typical Rossini fashion: quickly, in less than a month. The composer conducted the premiere of the work that he called a melodramma giocoso in Venice in May 1813. In February 1817, it became the first Rossini opera to be given in Paris, where the composer was eventually to reside.

The Overture begins with a slow introduction that features an ornamental (quasi-exotic) solo for oboe, and is followed by an allegro with a main theme in the winds. A contrasting idea is a perky yet sinuous tune sung by an oboe, then flute. And, very much present and accounted for is a pulse-quickenning episode that takes off like a locomotive getting up steam, that is, it gets faster and louder as it goes - a Rossini trademark for which the composer was both praised as well as damned.

Program note by Orrin Howard

Antonín Dvorak: Legends op.59, B.122 No. 105 (1881)

Many of the works by Dvorák heard on this program come from his initial period of international success, when the Prague-born, Vienna-based music critic Eduard Hanslick, the composer Johannes Brahms, and the publisher Fritz Simrock all began to show an interest in his music. A copy of Dvorák's Moravian Duets, Op. 32, had found its way into Brahms' hands, and, impressed by their "piquant charm," he sent them to Simrock, who published them in 1878. The success of the Duets led to several commissions from Simrock, including the two sets of Slavonic Dances and the ten Legends, Op. 59. Dvorák composed the Legends in the winter of 1881 for piano four-hands (two people playing one piano), indicating that Simrock was aiming for the considerable domestic music-making market. At his publisher's request, Dvorák orchestrated the Legends late that fall. The set may have been a sequence of meditations on the lives of saints; according to Dvorák's biographer Otakar Sourek, the composer was possibly inspired by Liszt's Legends for piano on the life of St. Francis.

This helps explain the relatively contemplative atmosphere of Dvorák's Legends, something apparent from the outset of Legend No. 10, as strings and winds trade a wistful B-flat-minor theme. Horns, then cellos, shift into the major mode, but the mood remains subdued. Dvorák repeats each of these themes before bringing the piece to a serene close.

Program Note by John Magnum

Elgar: Chanson de Nuit (1999)

During 1897, Elgar first became acquainted with A J Jaeger, the Novello's employee who became Nimrod of the Enigma Variations. From the start, they were frank in their exchange of views. In October 1897, Elgar, who by this time already had a number of comparative successes under his belt, wrote to Jaeger bemoaning the lack of financial reward he had received for his works. To those who knew Elgar, such melancholic moods were not uncommon and perhaps not to be taken too seriously, although they did reflect the parlous financial existence of a composer at that time.

Within ten days of his letter to Jaeger, Elgar sent Novello's a short piece for violin and piano which he called Evensong, although he suggested to Novello's that they might prefer the name Vespers. In the event, believing that French titles sold better, they published it as Chanson de Nuit. Elgar no doubt regarded it as little more than a pot boiler, a quick way of earning much needed funds, although the work contains a depth of sincerity and emotion not commonly found in pot boilers then or since.

In March 1899, shortly after completing the orchestration of the Enigma Variations, Elgar sent Novello's another short piece for violin and piano. He claimed to have recently rediscovered and completed it, having originally intended it as a companion piece to Evensong. He therefore suggested to Novello's that they publish it as Chanson de Matin, which they did.

In January 1901, Elgar sent Novello's orchestral arrangements of the two works. This helped accelerate their rising popularity and it is in this form that they are usually heard today. Chanson de Matin in particular retains a wide public affection out of all proportion to the effort it must have taken Elgar to produce it. But, while there is no denying the direct appeal of its pure melody, it is Chanson de Nuit that is in many ways the better, more carefully constructed composition. It has, however, largely been eclipsed by the popularity of the former.

Program note by Henry Ehrke

Rossini: La Boutique Fantasque (1919)

A group of tourists visits a toyshop and the toys come to life and dance for them. The two can-can dancers are to be bought separately and the thought of being parted from each other makes them very sad. With the rest of the toys, they plan to run away: but they are only toys and their plans come to nothing.

Program note by the Roser Lile

Piotr Ilyich Tchaikovsky: The Nutcracker (1892)

Young Clara Stahlbaum, in the story by E. T. A. Hoffman, is given a nutcracker doll with the appearance of a prince, by her godfather (and a magician), Drosselmeyer, at a Christmas party. After midnight, with nearly everyone asleep, the doll transforms into the prince it had formerly been, and Clara aids him in defeating the mouse king who had threatened to take over the house. With the exception of the March (from the early party), these selections are from the Second Act, in the Prince's Land of Sweets, where they journey before Clara returns home. A sequence of dances represent exotic lands The Sugarplum Fairy welcomes them (she had ruled in the Prince's absence), and there are other, and the Waltz of the Flowers. Tchaikovsky interrupted the ballet's composition for a lucrative journey to conduct and perform for Carnegie Hall's opening in New York, and also in Philadelphia, Baltimore and Washington. On his way, in Paris, he heard the newly-invented celesta for the first time, and wrote his publisher in Berlin: It's perfect for the ballet that I have to think about in America, but don't tell Rimsky-Korsakov, because he'll use it before me. The instrument's orchestral debut would indeed be the Dance of the Sugarplum Fairy.

Program note by Dam Pavis

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

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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.



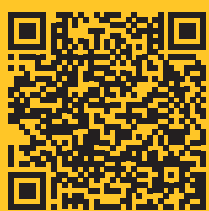
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