

Arizona State University School of Music, Dance and Theatre presents



Philharmonia

Julie Desbordes, conductor

Maroon and Gold Band

Grant Knox, conductor

Joel Thiesfeldt, conductor

Thursday, October 3, 2024

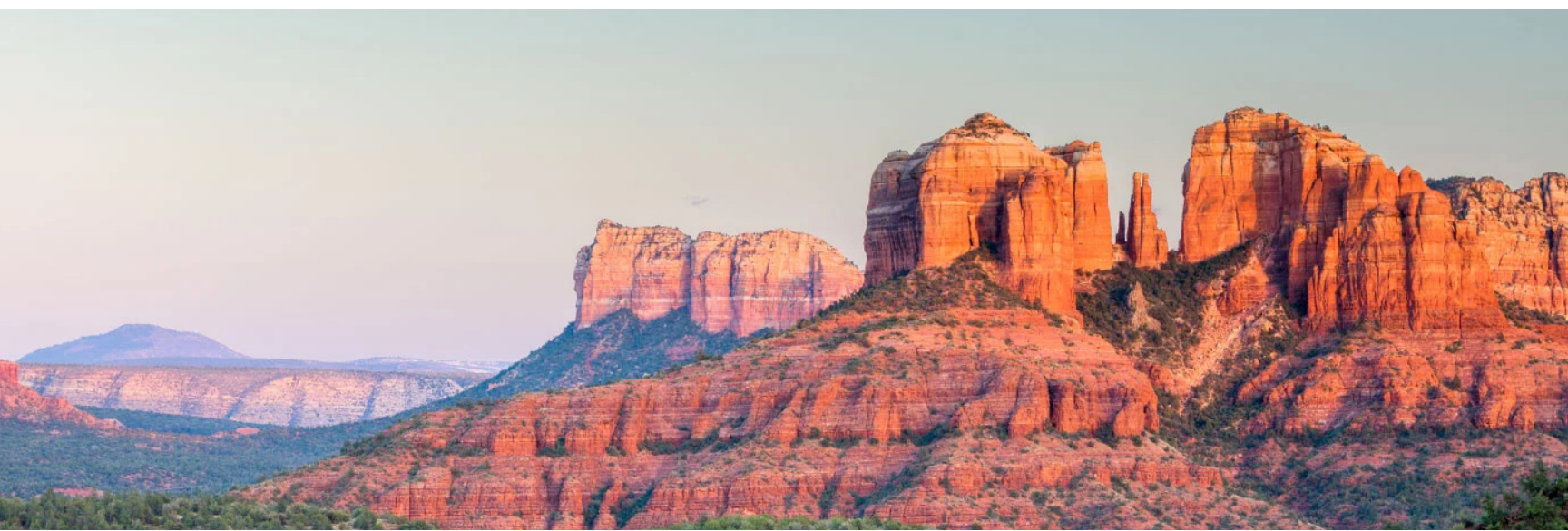
ASU Gammage

7:30 p.m.






Land Acknowledgement

ASU acknowledges the twenty-three Native Nations that have inhabited our land for centuries. Arizona State University's four campuses are located in the Salt River Valley on ancestral territories of Indigenous peoples, including the Akimel O'odham (Pima) and Pee Posh (Maricopa) Indian Communities, whose care and keeping of these lands allows us to be here today. We recognize the sovereignty of these nations and seek to foster an environment of success and possibility for Native American students, staff, faculty, and patrons.



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Program

Maroon and Gold Band Grant Knox and Joel Thiesfeldt, conductors

Amparito Roca (1925/1935).....Jaime Texidor
(1884-1957)
Arranged by Aubrey Winter
3'

Joel Thiesfeldt, conductor

Ave Maria (1964/1993).....Franz Biebl
(1906-2001)
Arranged by Robert Cameron
5.5'

Grant Knox, conductor

Abracadabra (2005).....Frank Ticheli
(b. 1958)
5'

Critical Mass (2010).....Todd Stalter
(b. 1966)
2.5'

Joel Thiesfeldt, conductor

Program

Philharmonia Julie Desbordes, conductor

Adiós Nonino (1959).....Astor Piazzolla
(1921-92)
7'
Arr. Eduardo Marturet

Symphony No.5, D.485, B flat Major (1816).....Franz Schubert
(1797-1828)
27'

- I. Allegro
- II. Andante con moto
- III. Menuetto, Allegro molto
- IV. Allegro vivace

Maroon and Gold Band

Flute/Piccolo

Denise Aguilera, *Performance and Movement*
Bailey Alex, *Mechanical Engineering*
Jose Castro, *Music Learning and Teaching*
Anna Kovaleski, *Forensic Science*
Skylar Kulas, *English*
Fei Liu, *Environmental Engineering*
Tamia McClain, *Biomedical Sciences*
Brooke McKeever, *Sociology*
Goomy Miyazaki, *Applied Biological Sciences*
(*Pre-Veterinary Science*)
Isabella Stoddard, *Early Childhood Education*
Mercedes Tang, *Criminology and Criminal Justice*
Allyssa Thomas, *Nursing*
Andrew Torres, *Forensic Psychology*
Stacey Diaz Trejo, *Music Therapy*
Nataley Walker, *Creative Writing*
Emily Zemke, *Biology*
Emily Ziegler, *Mirabella Resident*
Belle Zogby, *Psychology*

Oboe/English Horn

Jacob Spear, *Community Member*
Rebekah Rodriguez, *Electrical Engineering*

Bassoon/Contrabassoon

Breanna Plummer, *PhD Musicology*
Siraj Soliman, *Animation*

Clarinet/Bass Clarinet

Dakota Allred, *Creative Writing (Fiction)*
Ava Bolin, *Music Therapy*
Ysabel Dominguez, *Criminology and Criminal Justice*
Katarina Fenner, *Mathematics*

Clarinet Cont.

Lucas Garcia, *Business (Statistics)*
Thomas Jennewein, *Computer Systems Engineering*
Patrick Leahy, *French*
Alma McDonald, *Graphic Design*
Isabel McLennan, *Kinesiology*
Matthew Park, *Chemical Engineering*
Alex Quinn, *Earth and Environmental Sciences*
Diana Garcia Sanchez, *Mathematics*

Saxophone

Arizona Bui, *Business Law*
Dahlila Carrillo Camacho, *Music Audition*
Trevor Engle, *Mechanical Engineering*
Marcus Engstrom, *Community Member*
Gabriella Erimili, *Aerospace Engineering*
Erika Espina, *Biomedical Engineering*
Matt James, *Political Science*
Van Kathol, *Computer Systems Engineering*
John Read, *HS Math & Computer Teacher Retired*
Aaron Sagredo, *Music Theory*
Dylan Wickizer, *Electrical Engineering*

Horn

Bryan Kemp, *Earth and Space Exploration*
Haley Ross, *Biochemistry*
Kyle Shaner, *Aerospace Engineering*
Andrew Sheppard, *Computer Science (Cybersecurity)*
Adam Nachtrab, *Computer Science*
Evelyn Navarro, *Nursing*
Isaac Nunez, *Mathematics*
Cambria Whitehead, *Music Learning and Teaching*



Maroon and Gold Band

Trumpet

Jason Bruzas, *Mechanical Engineering*
Brandon Deleon, *Music Therapy*
Rhys Ho, *Business Exploratory*
Micah Kawamura, *Aerospace Engineering*
Ella Kornegay, *Music Learning and Teaching*
Anthony Montoya, *Media, Arts and Sciences (Music)*
Avie Stephens, *Music Learning and Teaching*
Samuel Teets, *Electrical Engineering*
Abel Zambrano Ortega, *Chemical Engineering*

Trombone

Luc Andreassi, *Aerospace Engineering*
Catelyn Antalek, *Parks, Recreation, and Sports Management*
Casey Hernandez, *Music Theory and Composition*
Nicholas Plano, *Supply Chain Management*
Xavier Torres, *Mechanical Engineering*
Tommy Trisko, *Software Engineering*
Brandon Yamashiro, *Professional Flight*

Euphonium

Brandon Berlin, *Community Member*
Chris Curran, *Community Member*
Collin Farr, *Anthropology*
Luke Towers, *Applied Mathematics*
Logan Maki, *Accounting*
Ashton Spillman, *PhD Neuroscience*
Rosa Vega, *Music Learning and Teaching*

Tuba

Aaron Biles, *Accounting*
Macy Brocker, *Music (BA)*
Allen Davenport, *Music Learning and Teaching*
Heather Goresky, *Community Member*
Aiden Gjelhaug, *Mechanical Engineering*
Carolina Rabinovich, *Public Service and Public Policy (Sustainability)*
Togi Rastogi, *Supply Chain*
George Williams, *Mechanical Engineering*

Percussion




Sarim Absar, *History*
Allison Aguirre, *Engineering*
Brandon Barlow, *Molecular Bioscience and Biotechnology*
Abigail Berg, *Music Therapy*
Varun Bose, *Engineering*
Madelyn Ciha, *History*
Momo Dorman, *Music Learning and Teaching*
Dan Duffey, *Biomedical Engineering*
Olivia Patchin, *Community Health*
Logan Sears, *Graphic Design*
Sean Suwanaloet, *Community Member*
Conner Williams, *Psychology*

Listed alphabetically



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Violin I

Jacob Giltinan
Meredith Lomeli
Fiona Sauve
Valeria Trejo Juarez
Elden Hendrick
Eugenia Trakal
David Valle-Serrano
Chelsea Lianne Gomez
Liam Sauve
Colin Boeker-Grieme
Morgan Garcia
Isabel Pargas
Jazmin Flores
Benjamin Krich
Paige Johnston

Violin II

Analise Vincent
Gabe Allen
Riley Riggs
Katya Alofs
Garcy Greer
Janeth Romo Cruz
Sara Houseshell
Jessica Frank
Makayla Blancarte
Rachel Reyes De Los Santos
Brooke Horne
Anushka Mitbander
Jordan Pintar
Isaiah Frausto
Erin Smythe
Brandon Tubman
Liantsoa Andriananjason
Irina Andriananjason

Viola

Catherine Padigos
Sarah Wheeler
Ryan Swart
Philippa Fung
Jasmine Situ
Sherlyn Valladares
Alina Alvidrez
Samantha Michals

Cello

Lynnae Gledhill
Dylan Blocker
Noah Yang
Magnus Tucker
Mario Salcido
Bradley Breen
Carson Tuthill
Cole Stanton
Loralynn Yazzie
Stephen Neakrase
Craig Dawson
Edward Wang




Bass

Lauren Burchell
Camden Eaton
Ryan Giacinto
Carlos Alvarez
Jack Spencer
Mel Toppings



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Flute

Blake Allen
Saul Vermeulen
Arav Rastogi

Oboes

Adelaide Martinez
Lauren Glomb

Clarinet

Orea Dominguez Jose Eduardo
Trenton Davis

Bassoon

Aaron Sheppard
Lucas Lyum

French Horn

Bailye Hendley
Abdeel Calva

Trumpet

Qiao Xinyi

Trombone

Karl Peterson
Vincent Quintana



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Program Notes

Teixidor: Amparito Roca (1925/1935)

Jaime Teixidor was a Spanish musician, conductor, publisher, and composer. After studying composition and conducting in Barcelona he joined the army in 1906 as a musician, performing on the saxophone. He became the director of the 68th “Africa” Regiment band (Banda Música del regimiento 68) in the autonomous Spanish city of Melilla on the Moroccan coast. He retired from military service in 1920 after thirteen years with this band.

In 1924, he directed the Banda de Música Primitiva in Carlet and also taught piano and violin. He resided in Carlet only a couple of years and then moved to Manises, Valencia to lead the Banda del Círculo Instructivo Musical. In 1928 he won a competition to direct the municipal band of Barakaldo which he did until the end of his life.

Amparito Roca is a Spanish pasodoble march. The introduction and first strain are indicative of a bullfighter’s music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the pasodoble. The powerful brass in the dogfight (bullfight), and the tutti texture of the maestoso section bring this piece to a grand conclusion.

Program note by the publisher

Biebl/Cameron: Ave Maria (1964/1993)

Franz Xaver Biebl was a German composer of classical music. Most of his compositions were for choral ensembles.

Biebl was born in Pursruck, now part of Freudenberg, Bavaria, in 1906. He studied composition at the Musikhochschule in Munich. Biebl served as choir director at the Catholic church of St Maria in München-Thalkirchen from 1932 until 1939, and as an assistant professor of choral music at the Mozarteum, an academy of music in Salzburg, Austria, beginning in 1939, where he taught voice and music theory.

Biebl was drafted into the military beginning in 1943 during World War II. He was a prisoner of war from 1944 to 1946, being detained at Fort Custer in Battle Creek, Michigan. After the war, he moved from Austria to Fürstenfeldbruck, Germany, where he served as director of the town chorus.

Ave Maria was first published in 1964 in Dortmund, Germany, for seven-part men's voices. The version utilized in this transcription, however, is the version for mixed choir selected because it better matches the registration of the wind ensemble or symphonic band. This adaptation is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original. The only editing which has been made are the addition of limited octave doublings and the addition of bar lines in order to facilitate performance of the freestyle chant sections.

Program note by the composer

Ticheli: Abracadabra (2005)

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991 and retired as Professor of Composition in 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

The composer writes:

Abracadabra was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. Abracadabra was commissioned by the Driscoll Middle School Band in San Antonio Texas under the direction of Richard Gonzales.

The piece is dedicated to my son, and is at once playful and serious, innocent, and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

In strictly musical terms, the piece is as clear an example of musical economy as anything I've composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of this heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality.

Program note by the composer

Stalter: Critical Mass (2010)

Composer-conductor Todd Stalter (born 1966) is currently the Director of Bands at Eureka High School in Eureka, IL, and serves as Chair of the Department of Fine Arts for CUSD #140. At Eureka, he directs all components of the high school band program in addition to teaching General Music grades K-4, and 5th and 6th grade brass and percussion lessons and technique classes.

Mr. Stalter's concert bands have consistently earned Superior ratings at Illinois High School Association contests, and his marching bands have won the Illinois Class 1-A state championship from 2000 – 2006 and 2008 – 2010, most recently performing his original suites for marching band "Red Shift," "Geometries," and "...in motion...". He has also been active as a church musician, recently retiring as Principal Trumpet and arranger for the "Grace Brass" at Grace Presbyterian Church in Peoria, IL after nearly 30 years of service. Recent compositions by Mr. Stalter have been performed at the Midwest Band and Orchestra Clinic, the Illinois and Kansas Music Educator's All-State Festivals, the Iowa Bandmasters Convention, the University of Georgia "Mid-Fest," the Blue Lake and Interlochen Fine Arts Camps, the Music for All Summer Symposium, the University of Illinois Summer Youth Music Camp, and by ensembles at the University of Kentucky, Emory University, the University of Arkansas, Central Michigan University, Northern Illinois University, the University of Evansville, Monmouth College, and by the Prairie Wind Ensemble. International performances of his music include Great Britain, Ireland, Japan, Greece, France, Germany, and Australia. Mr. Stalter maintains an active schedule as a clinician, guest conductor, and adjudicator.

Awards for Mr. Stalter's music include five ASCAP Plus awards for excellence in music composition. Many of his works appear on national and international contest and festival lists, and his work "Poeme" was selected for inclusion in Volume 7 of "Teaching Music through Performance in Band," an educational reference series published by GIA. Todd Stalter received his Bachelor of

Music Education (cum laude) and Master of Music in Trumpet Performance from Illinois State University, where he studied trumpet with Richard Lehman (Solo Cornet of “The President’s Own” United States Marine Band) and Dr. James Buckner, and conducting with Dr. Stephen K. Steele. He has served as a conducting assistant for such luminaries as Robert W. Smith, Gary Green, Larry Gookin, Marguerite Wilder, Randy Vaughan, Cody Birdwell, and Richard Floyd at the Music for All Summer Symposium, and lives in Eureka with his wife Angie, son Evan, and Hershey, the family Aussie-Doodle.

The composer writes:

“Critical Mass” is a scientific term that refers to the smallest amount of fissile material needed to sustain a nuclear chain reaction. The work begins with an explosion of sound, then launches forward through small, ever-growing melodic fragments that expand outward and upward. Ostinati and lively, bold rhythmic statements are present throughout the work, which ends in an almost violent display of musical imagery.

Program note by the composer

Piazzolla: Adios Nonino (1901)

One of Astor Piazzolla’s most definitive works is ‘Adios Nonino’ (Farewell, Grand Daddy). The tango was created by the Argentine composer as a way of saying goodbye to his father, who passed away in 1959. At the time, Piazzolla was on a tour of Central America when he heard news of his father’s death due to a bicycle accident. Dancer Juan Carlos Copes, who was with Piazzolla at the time, said it was the only time he had ever seen the composer cry. Piazzolla, overcome with depression from the death of his father, his tour’s failure, and financial problems, went to New York, where he put together the piece.

His son, Daniel, spoke of this time, “Dad asked us to leave him alone for a few hours. As we listened from the kitchen, first there was absolute silence. After a while, we heard dad playing the bandoneon. It was a very sad, terribly sad melody. He was composing Adios, Nonino”

The song was based on an earlier tango, ‘Nonino,’ which Piazzolla composed in Paris in 1954. He kept the rhythmic part, but added a long, melodic fragment with touching notes. Twenty years after it was published, Piazzolla said,

“Perhaps I was surrounded by angels. I was able to write the finest tune I have written. I don’t know if I shall ever do better. I doubt it.”

Program by Brisbane House of Tango, David

Schubert: Symphony No. 5, D. 485, B flat Major (1816)

A Vienna native, Schubert grew up with the figure of Ludwig van Beethoven, also a Viennese resident at the time, looming large. And indeed, Schubert’s Symphony No. 4 (which he entitled “The Tragic”) was clearly the work of a young composer still under a Beethovenian spell, a young man struggling with the shadow cast by Vienna’s resident 800-pound musical gorilla.

His Symphony No. 5, written only a few months after No. 4, was Schubert’s moment of breaking free from the symphonic domination of Beethoven. The Symphony is often described as a work which pays homage to the Classical masters Mozart and Haydn, but, in the same breath, it is frequently dismissed as lightweight. Does this somehow imply that this work isn’t up to the standards set by Beethoven, or even by Schubert himself?




Hardly. Looking at it another way, describing Symphony No. 5 as “light” pays the greatest compliment to the then- 19-year-old Schubert. In this work, the young composer manages to defy gravity, or at the very least, attempts to take charge of its forces musically. By looking back to the older masters, and breaking free of the Beethovenian model, Schubert has lightened his burden, if you will, discovering a unique symphonic voice in the process. Schubert even scored this work delicately – without clarinets, trumpets, or timpani.

There is no heavy, lugubrious Adagio introduction here, either: on hardly a moment’s notice, the first theme is announced. The fresh, unencumbered opening of the Allegro is lightness itself. Jaunty and tuneful, the principal themes are also introduced with the unmistakable Schubertian chromaticism totally in evidence; and, rather than pulling us down or adding weight, this chromatic motion keeps pushing ahead, providing motion, buoyancy, and an occasional harmonic surprise. Just as the second theme has been stated, a rising line provides a further sense of airiness to the movement. This “rising” idea returns at the end of the movement (and in fact, throughout the whole symphony), in the recapitulation; this time, the rising notes seem to literally leap into musical space.

If the first movement is a leap, the second is a soft landing. The Andante con moto sings, even sighs at times, perhaps mindful of a Mozartean model.

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Schubert may be paying tribute, but he is always himself, ever propelling this movement with short, rising chromatic passages – his musical fingerprint.

The Menuetto is a typical dance movement at first, and like a dancer, Schubert must contend with gravity. A sense of landing on the ground is clear – one can almost feel a dancer's feet sweep up, then gently fall; likewise, in the Trio, one can imagine graceful and elegant dancers slowly rising with the music. Many believe this movement, in G minor, is an homage to Mozart's Symphony No. 40 (also in G minor and a work which clearly influenced Schubert).

The Finale, marked Allegro vivace, builds on the dance-like Minuet. As with the first movement, it is bouncy and jocular, with the unmistakable touch of Schubert in the occasional chromatic sleight of hand and the frequent harmonic surprises.

All in all, the lightness of Symphony No. 5 represents a tremendously optimistic and whimsical moment for Schubert, whose short and tragic life was riddled with every kind of sickness, disappointment, and suffering. We can be thankful that he captured such an instant of cheerfulness in this work.

— Dave Kopplin

Julie Desbordes

Julie Desbordes is the Music Director of the Philharmonia Orchestra at Arizona State University, where she also teaches conducting as 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.

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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.



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Graduate Teaching Assistant

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 graduate studies, Grant has entertained a diverse array of scholarly topics. Participating in multiple national and international academic conferences and substantial research projects, Grant has presented research on Chicago hip-hop, in addition to exploring all facets of identity in the music of Ulysses Kay and William Grant Still. 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 International Society for Research and Promotion of Wind Music (IGEB), College Band Director's National Association (CBDNA), American Musicological Society (AMS), and the Society for American Music (SAM).

Graduate Teaching Assistant

Joel Thiesfeldt

Joel Thiesfeldt is currently pursuing a master's in wind band conducting from Arizona State University. His career in music began in 2003 when he enlisted in the U.S. Navy, initially serving as a trumpet player with Navy Band Southwest in California. Over the years, his military service took him across the country to Navy Band Northwest in Washington, Navy Band Great Lakes in Illinois, and the Naval School of Music in Virginia.



Thiesfeldt is a graduate of the Naval School of Music's unit leader and senior musician courses, where he was named Honor Graduate and awarded the Commander Philip H. Field Award for "excellence in leadership and music" in 2015. Following his studies, he stayed on as an arranging instructor.




In 2017, he received his commission as a naval officer, stepping into leadership roles that included department head at Navy Band in Washington, D.C., assistant director at Fleet Forces Band in Virginia, and director of Navy Band Northwest, a position he held until July 2024.

He holds a bachelor's degree in music from Thomas Edison State University and studied trumpet with Jim Knapp, Vern Sielert, and Allen Vizzutti at Cornish College of the Arts and the University of Washington in Seattle. Originally from Fond du Lac, Wisconsin, he married his wife, Bethany, in 2014. Together, they have two sons, Oliver and Edison.

Throughout his career, he has been recognized with several military awards, including the Navy and Marine Corps Commendation Medal (three awards), the Meritorious Unit Commendation (two awards) and the Navy and Marine Corps Achievement Medal (four awards).

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Woodwinds

Elizabeth Buck, Flute
Martin Schuring, Oboe
Jeff Anderle, Clarinet
Joshua Gardner, Clarinet
Albie Micklich, Bassoon
Christopher Creviston, Saxophone

Brass

John Ericson, Horn
Josef Burgstaller, Trumpet
Bradley Edwards, Trombone
Deanna Swoboda, Euphonium and Tuba

Percussion

Robert Carrillo
Michael Compitello
Simone Mancuso
Matthew Prendergast

Strings

Danwen Jiang, Violin
Katherine McLin, Violin
Jonathan Swartz, Violin
Nancy Buck, Viola
Thomas Landschoot, Cello
Catalin Rotaru, Double Bass
Charles Lynch, Harp



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Alejandro Gómez Guillén, Director of Orchestras
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