ASU Symphony Orchestra & Philharmonia present

The Power of Youth

Julie Desbordes  
ASU Philharmonia, Conductor & Music Director

Jeffery Meyer  
ASU Symphony Orchestra, Conductor & Music Director

Joseph Sieber  
Conductor

Thursday, November 10, 2022  
7:30 p.m.  
ASU Gammage
Petite Suite Jeux d’enfants ............................... Georges Bizet  
(1838-1875)

Arboreal ..................................................................... Max Lu  
*ASU Philharmonia commission, World Premiere*  (b. 2002)  
Joseph Sieber, *conductor*

Marche Funèbre d’une Marionette .......... Charles Gounod  
(1818-1893)

Frühlingstimmen, op. 410 .................. Johann Strauss Jr.  
(1825-1899)

**ASU Philharmonia**

**INTERMISSION**

Overture to Candide ............................... Leonard Bernstein  
Joseph Sieber, *conductor*  
(1918-1990)

Symphony No. 3 in F major, Op 90 ....... Johannes Brahms  
(1839-1897)

I. Allegro con brio 
II. Andante 
III. Poco Allegretto 
IV. Allegro

**ASU Symphony Orchestra**
ASU Symphony Orchestra & Philharmonia

ASU Philharmonia
Conductor & Music Director
Julie Desbordes

Assistant Conductor
Joseph Sieber

Flute
Mizuki Asano
Abagail Berg
Hanna Moon-Earle
Elizabeth Parker

Trumpet
Bradley McWeeny
Michael Verso

Trombone
Matias Teillet
Wendy Ostaszewski
Isac Sanchez Torres

Oboe
Anna Dale
Min Kim

Percussion
Robert Grahmann
Charles Perlstein
Lola Solveig

Clarinet
Debashis Biswas
Ka I Ho
Trenton Davis

Bassoon
Sonya Viquesney
Sachin Bhajekar

Piano
Taison Roddy

Horn
Jason Castro
Duncan Kincaid
Mason Van Nort
Luis Raul Rodriguez Botiller
ASU Symphony Orchestra & Philharmonia

Violin I
Eugenia Trakal, concertmaster
Ruby Norman
Halle Smith
Alvin Valentin-Hickey
Fiona Sauvé
Makayla Blancarte
Grace Pittman
Mateo Luchega
Jordan Pintar
Madison Holmes
Helen Kirby
Andre Valenzuela
Angel Rios

Violin II
Marcus Cruz, principal
Dania Urena
Isabella Macy
Bethany Poll
Benjamin Krich
Mary Varga
Erin Smythe
Sarah Mathias
La Tasha Butler
Jamie Tsou
Paige Johnston
Valeria Trejo Juarez
Erin Epel

Viola
Anna Jakuczyk, principal
Abigail Schulte,
Ryan Birn
Rachel Einecker
Andrea Jamieson
Jasmine Situ
Brianna Ashcroft
Paola Ochoa

Cello
Tate Allen, principal
Mia Silva
Craig Dawson
Lynnae Gledhill
Noah Pacheco
Rachelle Cortina
Janice Dacoycoy
Alyssa Tappendorf
Katelyn Cabrera
Molly Ostrowski
Anna Rodas
Michael Reyes

Bass
Lauren Burchell, principal
Logan Harrison
Lauren Coleman
ASU Symphony Orchestra & Philharmonia

ASU Symphony Orchestra
Conductor & Music Director
Jeffery Meyer

Assistant Conductors
Sergio Freeman
Kara Piatt
Joseph Sieber

BERNSTEIN

Flute
Clarissa Tracy, principal
Claudia Kiso, piccolo
Molly Grubbs

Oboe
Kelsey Maes, principal
Laura DeMouy

Clarinet
Michael Robinson, principal
Thomas Sanders
Dahré Miller, eb clarinet
Riley Braase, bass clarinet

Bassoon
Bradley Johnson, principal
Harrison Cody
Alfredo Bonilla, contrabassoon

Horn
Charity Morrison, principal
Brian Allen
Bailye Hendley
Joanna Park
Mason Van Nort, assistant

Trumpet
Americo Zapata, principal
Paul Reid

Trombone
Will Kurth, principal
Jenny Zapotocky
Connor Lively

Tuba
Samuel Revis

Harp
Kylie Chung

Timpani
Evan Kirschbaum

Percussion
Ethan Fox
Robert Grahmann
Tony Kirk
Lola Pardee
Charles Perlstein
BRAHMS

Flute
Clarissa Tracy, principal
Claudia Kiso

Oboe
Curtis Sellers, principal
Kelsey Maes

Clarinet
Michael Robinson, principal
Dahré Miller

Bassoon
Bradley Johnson, principal
Harrison Cody
Alfredo Bonilla, contrabassoon

Horn
Charity Morrison, principal
Brian Allen
Bailye Hendley
Joanna Park
Mason Van Nort, assistant

Trumpet
Paul Reid, principal
Bradley McWeeny

Trombone
Daniel Nakazono, principal
Will Kurth
Connor Lively

Timpani
Evan Kirschbaum
ASU Symphony Orchestra & Philharmonia

Violin I
Esther Witherell, concertmaster
Izayah Dutcher
Tiffany Steinweg
Dasom Jeon
Louis Coste
Olivia Bolles
Bella Ward
Jacob Clark
HyeonSeon Jo
Ava Wipff
Megan Evans
Laurana Roderer
Ramses Cid
Sonja Prychitko
Bridget Mitchell
Zeyu Chen

Violin II
Hsiang-Jen Yang, principal
Jeesong Ahn
Zhihuan An
Ching-An Hsueh
Yun Hao
Karlos Canete
Rebecca Ray
Wenxin Zhang
Rebecca Rosmanitz
Choimei Lao
Sarah Turner
Yuechting Ting
Christina Green
Manxi Xu
Paula Lastra-Cancela

Viola
Mason Hackett, principal
Nicole Allen
Maya Mokofisi
Cameron Muldrow
Anika Kang
Matthew Hurley
Paul Hagge
Jonathan Kuehn

Cello
Gina Choe, principal
Xuehui Yu
Hannah Schute
David Murray
Pin-Han Lo
Ryan Wang
Dana Hurt
Yongqi Lao
MingYuan Chen

Bass
Tzu-I Yang, principal
Samantha Olsen
Isaac Ford
Sila Kuvanci
Ashlee Coates
Dominic Pedretti
Bizet - Jeux d’Enfants

Jeux d’enfants, Op. 22 was written by the French Romantic era composer, Georges Bizet in autumn of 1871. The entire work consists of 10 pieces, and Bizet originally composed these 10 pieces for piano duet, titling each movement after a game in genuine child’s play. However, Bizet orchestrated 5 out of the 10 movements in the piano composition for the widely acclaimed orchestral rendition published as Petite suite d’orchestre, Op. 22 - Nos. 2 (Impromptu), 3 (Berceuse), 6 (Marche), 11 (Duo), and 12 (Galop). Petite suite d’orchestre was premiered at the Theatre de l’Odeon on the date March 2, 1873. Firmly believing the initial movement titles in his piano work were too sophomoric for an orchestral rendition, he switched some titles around and renamed a couple altogether for his final publication (Bizet & Timbrell 1987: 3).

While listening to Bizet’s Petite suite d’orchestre, the first movement, titled “Trumpet and Drum” resembles that of children playing with their toys as if those toys were about to come to life at any given moment! The second movement takes a gentler, more reflective tone, as it is titled “The Doll”. A little girl sits in her bedroom rearranging her doll’s pigtails and wonders when her mother will come in and brush her own silky hair as such? Each game connects to the child’s mood and fancy, from marching up and down the halls, to “happily wedding” the jubilant boy who lives down the stream. In the fourth movement, titled “Little Husband, Little Wife!”, fanciful interplay between the string sections, along with a glimmer of whimsy in the movement’s penultimate phrase depicts two children pretending to wed one another and commit their lives to eternal love (at least what children believe to be everlasting romance). Georges Bizet’s Jeux
d’enfants, Op. 22 (Petite suite d’orchestre) is certain to act as a time machine into nostalgia, and remind the listener of their youthful twinkle.

Notes by Madison Holmes, Violin 1 in ASU Philharmonia

Lu - Arboreal: Inhabiting or Relating to Trees

In a summer of stress, confusion, and uncertainty, I found comfort in observing the trees that line the street in my parents’ neighborhood. They were planted around the time I was born and I remember early memories of walking beside the saplings as they grew.

Tow decades into life, I’m reminded of how little has changed about these saplings. Through times of intense emotions -joy, pain, confusion, excitement- these trees continue to sit and observe me, just as I sit and observe them. History unfolds within their bodies, expanding from the base out into hundreds of suspended branches and leaves.

Mulling over this thought, I felt comfort in knowing that these trees that marked my childhood continue to stand and grow, observing the world as we observe them. That these bearers of life will remain sturdy as everything in our life changes. That we breathe among the trees, just as they breathe among us.

Notes by Max Lu, Composer

Gounod - Marche Funèbre d’une Marionette

Marche Funèbre d’une Marionette or Funeral March of a Marionette was a short piece written as an orchestral arrangement in 1879, by French Romantic composer Charles Gounoud. This satirical piece tells the story of a marionette puppet, who tragically dies in a duel, followed by a funeral procession and celebration of life from the mourners.

As you are listening through this piece, consider the changing key signatures as they set the tone for the tragedy of our
protagonist, the marionette puppet. Starting in the key of D minor, the piece begins near the conclusion of the duel. Listen as the sudden chaos ends in an abrupt pause, followed by a brief Adagio section with long, slower notes, emphasizing the tragedy that just occurred. Then, we slowly build back up with a solo from the clarinet, subtly resembling the religious songs of a funeral proceeding. The rest of the ensemble joins in to mourn the loss of the puppet as the funeral continues, also highlighted by a violin solo. Near the middle of the piece, pay attention to the sudden shift in tone, as the key changes to a D major, and the aura seems more lively. At this point, we are celebrating the life of our daring hero! Not before, the mood suddenly shifts back to that of the funeral proceeding again. As our key changes once again to D minor, we are left to mourn the puppet, but continuing the newfound vigor from the celebration. Finally, our funeral for the puppet comes to a conclusion with a new energy that more closely resembles that of his life.

This piece connects to our “Power of Youth” by displaying the vividness of a child’s imagination. How we sometimes anthropomorphize our belongings, such as our toys, so much so that we grieve, mourn, and even celebrate them. The power of the child’s imagination is something often overlooked, but in some ways can show our deepest desires for a connection. Even with objects like a marionette puppet.

Notes by Jefferey Harrison, Bass in ASU Philharmonia

Strauss - Frühlingstimmen
Johann Strauss II (1825-1899) was born in Vienna, Austria and was surrounded by music at an early age. His father, Johann Strauss the Elder, was a self-taught musician and composer who published over 250 works. Strauss the Elder discouraged his son from pursuing a musical profession, so Strauss II became a bank clerk and studied violin
in secret. In 1844, Strauss II embraced his passion for music openly, conducting his own dance band at a Viennese restaurant. Strauss the Elder passed away in 1949, prompting Strauss II to combine his orchestra, the Vienna Men’s Choral Association, with his father’s. This orchestra toured in several countries, including Russia and England, which cemented Strauss II as a successful composer and conductor. Throughout his life, Strauss II wrote more than 500 musical compositions, surpassing his father’s productivity and popularity. 150 of those musical compositions were waltzes, which led Strauss II to become known as “the Waltz King”. These waltzes include The Blue Danube, Morning Papers, and Frühlingsstimmen.

Strauss composed Frühlingsstimmen in 1882. This orchestral waltz has an optional soprano solo voice, with lyrics written by Richard Genée (1823-1895), an Austrian librettist, playwright, and composer. Strauss dedicated this work to the pianist and composer Alfred Grünfeld. In the 1880s, Bianca Bianchi was a member of the Vienna Court Opera Theatre, and Strauss was compelled to write her a waltz for solo voice. The result was Frühlingsstimmen. Although not a great success at its premiere, Frühlingsstimmen became more successful when Strauss toured Russia in 1886, and went on to become one of the classical repertoire’s most famous waltzes.

The German word “frühlingsstimmen” translates to “spring’s voices” or “voices of spring” in English, and this sentiment is reflected beautifully in the music. The waltz begins with a grand entry, followed by a gentle and swirling melody. The second waltz section celebrates the joys of spring, with the flute imitating birdsong and setting a pastoral scene. The third waltz section is more dramatic and suggests spring showers, while the fourth section returns to a cheerful melody. The piece concludes with a return to the first waltz melody, powerful chords, a timpani drumroll, and a warm brass
flourish.
Frühlingsstimmen is a joy to experience, and we hope you enjoy the ASU Philharmonia’s performance of this graceful, celebratory piece.
Notes by Fiona Sauvé, Violin I in ASU Philharmonia

Leonard Bernstein - Overture to “Candide”

In the fall of 1953, librettist Lillian Hellman suggested the idea of collaborating with Leonard Bernstein on a stage work based on Candide, seeing as an earlier collaboration they had flirted with (on the subject of Eva Perón) had failed to take root. By January 1954, Bernstein was firmly committed to the project, which he initially envisioned as a full-scale three-act opera. Hellman began fashioning Voltaire’s volume into a book for the show (often making adaptations nowhere suggested in the original novella), and John La Touche and Richard Wilbur were enlisted to pen the lyrics, although Hellman, Dorothy Parker, and Bernstein himself all added further contributions to the script.

It seemed like a fine idea, but the slender volume posed more problems than anyone had anticipated. It is a picaresque novel in which the hero zips around the globe encountering one situation after another, rarely staying put long enough for any of them to undergo much development. It makes for entertaining, even breathless reading, but turning it into a stage piece was not an easy matter. How would one instill a sense of unity in an operetta that begins in the “Teutonical rusticity” of Westphalia and gallops on through scenes set in Lisbon, Paris, Cádiz, Buenos Aires, the South American jungle, the Incan city of Eldorado, Surinam, the Atlantic Ocean, Venice, and the countryside of northern Italy? Hellman had written “well-made plays” and movie-scripts before, such as The Little Foxes, but notwithstanding her vaunted wit, she had never penned a comedy, which is what this show needed to
be. Director Tyrone Guthrie was at a similar disadvantage. His credentials were impeccable; his curriculum vitae included directing productions at the Metropolitan Opera and Sadler’s Wells, heading the Old Vic, and even serving as founding director of the Stratford Shakespeare Festival in Canada. But Broadway was virgin territory to him, and he seemed not always in sync with the rough-and-tumble entailed in revisions and quick turnarounds.

Some of Bernstein’s composition of Candide overlapped with his work on West Side Story. On the face of it, the two stage works seem entirely dissimilar—Candide a descendant of European operetta, West Side Story a profoundly American paean to urban grittiness. Despite the disparity, music flowed in both directions between the two scores: the duet “O Happy We” in Candide started life as a discarded duet between Tony and Maria in West Side Story, while West Side Story’s “One Hand, One Heart” and “Gee, Officer Krupke” originated in Candide before finding their proper places.

Bernstein said that his score was a valentine to European music. Traditional light-opera forms populate the piece throughout, although often modernized through Bernstein’s infectious off-kilter rhythms: gavotte, mazurka, polka (“We are Women”), schottische (“Bon Voyage”), tango (“I am Easily Assimilated”)—sometimes parodistically, sometimes not. The lovers’ duet “You were Dead, You Know,” borrows details from the bel canto conventions of Bellini, and Cunégonde’s famous waltz-aria “Glitter and Be Gay” is a first cousin to the “Jewel Song” in Gounod’s Faust.

Candide opened in New York on December 1, 1956, and played for seventy-three performances at the Martin Beck Theatre, long enough to prove in some measure respectable and to pique the interest of sophisticated music lovers, but not long enough to be considered a success by Broadway standards. The production was plagued by internecine
squabbles and finger-pointing, and nobody involved seemed grief-stricken when it closed.

Notes by James M. Keller

Johannes Brahms - Symphony No. 3 in F major

Haydn, Mozart, Beethoven, Mendelssohn, Schumann—compared to Johannes Brahms, they had barely left school when they launched their symphonic careers. Brahms saw those forebears as examples, inspiring and intimidating. For years he remained determined to join their league, to harness the orchestra as they had and add his name to the historic line they represented. By the time he pulled it off with the premiere of his First Symphony, he was already forty-two.

Brahms had been an early bloomer. He was barely out of his teens when Robert Schumann, unable to curb his enthusiasm, introduced him in the pages of Europe’s most influential music journal, the Neue Zeitschrift für Musik, as “the one . . . chosen to express the most exalted spirit of the times in an ideal manner, one who [sprang] fully armed from the head of Jove... [A] youth at whose cradle the graces and heroes of old stood guard.” Overnight, Brahms encountered the delight of fame and the dread of high expectations. The pressure all but stopped him before he could move on to larger-scale compositions than the piano works that had excited Schumann.

Part of the problem was that Brahms was such a harsh self-critic. He honed his material until he was satisfied and held himself to tough standards. Consider: He composed more than twenty—possibly as many as thirty—string quartets besides the three he published. (He burned the others.) Ultimately, through the fusion of hard work, reflection, and inspiration that makes for genius, Brahms recovered from Schumann’s prophecy and fulfilled his promise in songs and piano music and chamber works and choruses. He approached the orchestra more deliberately, producing two
serenades, a piano concerto, and his German Requiem before retreating exclusively into more intimate forms. Meanwhile, the music world expected him to write a symphony. Come on, he said: “You have no idea what it’s like to hear the footsteps of a giant like that behind you”—the giant being Beethoven, whose echoing steps forced Brahms to question if he could ever do anything on a par with the author of nine symphonies that seemed to define the limits of what music could express.

But while Brahms was keeping the press at bay with his talk about the giant, he was busy trying to hear his own symphonic voice. When he was forty, he introduced the Variations on a Theme of Haydn. For all its generosity of spirit, this is an exercise in how to create and arrange sonic shapes. The Haydn Variations marked the first time in a decade Brahms had used the orchestra, and the first time in fifteen years—since his Serenade No. 1—that he had written a purely orchestral work for a sizable ensemble. The forty-five works between the serenade and the variations had established Brahms as one of Europe’s leading composers—and the leading composer among those who embraced the traditional ideals of abstract music as opposed to music drama and tone poems. Brahms’s First Symphony, fourteen years in the writing, was instantly recognized as the greatest symphony of the past half-century, since Beethoven’s Ninth had first been heard in 1824.

Brahms knew now that he could get it right. In less than a year he turned out a second symphony. A third symphony would follow the second in six years. During that interval, Brahms discovered the subtleties of orchestral language and his emotional range. These were the years of the Violin Concerto, the Academic Festival and Tragic overtures, and the Piano Concerto No. 2, a massive work that moved some listeners to call it a symphony with piano accompaniment. If his first two symphonies reveal Brahms exploring what he
could do with an orchestra, the orchestral works that followed show him increasingly at ease as he knits his personal world-view into the fabric of sound. In these compositions, he consolidates his art. He becomes Johannes Brahms.

Notes by Larry Rothe
ASU Symphony Orchestra & Philharmonia

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.

Julie Desbordes

Multidimensional conductor Julie Desbordes leads ensembles in the Americas, Asia, and her native France. Pre-COVID guest conducting appearances included performances with orchestras in Hong Kong, Taiwan, Malaysia, Venezuela and Cuba. Since the onset of the pandemic, she has taught orchestral musicians, music educators, and young conductors online, developing innovations that bring meaning and impact to distanced
Ms. Desbordes made her conducting debut at age 17 and is currently Music Director of the Philharmonia Orchestra at Arizona State University, where she also teaches conducting. Previously based in New York and Baltimore, she led two groundbreaking, inclusive orchestras in New York City: the Queer Urban Orchestra and the Turtle Bay Youth Orchestra. 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, and is a frequent guest conductor and teaching artist at El Sistema programs internationally.

As a conductor and an educator, Ms. Desbordes passionately develops new audiences for concert music as she leads diversity and inclusion efforts. In Arizona, her Philharmonia Orchestra collaborates with dancers, incorporates video content into concerts, presents music by under-represented composers, and consistently delivers performances that excite seasoned and new audiences alike.

Ms. Desbordes holds Master and Bachelor degrees in conducting and trumpet performance from conservatoires in France and Canada. In 2022, she will complete her Doctorate of Musical Arts degree in orchestral conducting at the Peabody Conservatory in Baltimore. Her conducting mentors have included Raffi Armenian, Gustav Meier and Marin Alsop. www.juliedesbordes.com
Max Lu
Maxwell Lu is a young composer attending Columbia University and studying with Andrew Norman at the Columbia-Juilliard Exchange. His music explores various styles from minimalism to impressionism, jazz, spectralism, electronic music, and film. He aspires to speak through his music and to create a unique voice through his passion for abstract sounds. Max’s music has been recognized early in his career, with acceptance from the Carnegie Hall NYO-USA apprentice composer program, where he wrote an orchestral piece to be recorded by the National Youth Orchestra, and recognition in awards such as the American Prize, and the Morton Gould Composers Award. He is passionate about expanding his orchestral writing and constantly looks for ways to create and contextualize traditional concert music with new sounds and environments inspired by the aesthetics of nature, art, poetry, dance, and philosophy, as well as the robust future of electronics, data analysis, and algorithmic tools in composition. [https://maxlumusic.weebly.com](https://maxlumusic.weebly.com)

Jeffery Meyer
Jeffery Meyer has developed a career as an accomplished conductor, pianist, and educator throughout North America, Europe, Russia, and Asia with a reputation for championing contemporary orchestral music and innovative collaborations. His programming has been awarded multiple prizes including three ASCAP Awards for Adventurous
Programming and two Vytautas Marijosius Memorial Awards in Orchestral Programming.

He is the Director of Orchestras at the Arizona State University as well as Artistic Partner with the Northwest Sinfonietta, one of the Northwest United States’ most dynamic orchestras. Artistic Director of the St. Petersburg Chamber Philharmonic for two decades, his work with the orchestra was noted for its breadth and innovation. Praised as “one of the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, the orchestra’s American debut with three performances at Symphony Space’s Wall-to-Wall Festival in New York City were described by The New York Times as “impressive”, “powerful”, “splendid” and “blazing.”

Recent projects and appearances include a newly-developed multi-media performance of Stravinsky’s Rite of Spring and Petrushka with the Thailand Philharmonic Orchestra, the City Chamber Orchestra of Hong Kong with soprano Dawn Upshaw, a world premiere of Carlos Simon’s Graffiti performed and recorded alongside internationally renowned graffiti artists, a theatrical symphonic concert focused on themes of social justice developed in collaboration with Daniel Bernard Roumain and Marc Bamuthi Joseph, the world premiere recording of Laura Kaminsky’s Piano Concerto with pianist Ursula Oppens, nearly one dozen world premieres of new works, and return engagements with the Sichuan Symphony and Xalapa Symphony Orchestra.

Passionate about working with young musicians and music education, Meyer has led the orchestra program at Arizona State University, one of the top schools of music in the United States, since 2016, and is an active adjudicator, guest clinician, and masterclass teacher. Prior to his appointment at ASU, he was the Director of Orchestras at Ithaca College for over a decade. He has given masterclasses throughout the United States as well as Canada and Asia, and recently
led conducting masterclasses at the Central Conservatory in Beijing, China, Tianjin Conservatory, the Jacobs School at Indiana University, the Universität für Musik und Darstellende Kunst in Vienna and the Rimsky-Korsakov Conservatory in St. Petersburg, Russia. Meyer holds degrees in piano as well as composition and completed his Doctor of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook. [www.jeffery-meyer.com](http://www.jeffery-meyer.com)

Joseph Sieber

A versatile musician and educator, Joseph Sieber passionately strives to overcome boundaries and conventions in the arts and their reception, providing unique experiences for the most diverse audiences. As founder and artistic director of the Central Switzerland Youth Orchestra ZJSO as well as the highly acclaimed music theater project “Verona 3000”, he has brought together hundreds of young artists and cultural workers from all over Switzerland and performed for thousands of audiences at home and abroad every year. His enthusiasm and advocacy for different musical styles and art forms has led to extraordinary artistic collaborations and cross-border projects that have won various awards and received national and European recognition coverage. As a pianist, conductor, composer, and choral singer, Joseph’s musical experience ranges from Renaissance choral music to Broadway musicals, from Baroque continuo playing as a harpsichordist to 20th century piano concertos as a soloist, from core classical repertoire to jazz, and from chamber music to pop band.
His initial studies in piano (Konstantin Lifschitz), composition (Dieter Ammann) and music theory were accompanied by private lessons in conducting, which eventually led to a coveted place in the two-year conducting program at the Royal Northern College of Music in Manchester (UK). These experiences brought him together with a wide variety of top ensembles in the symphonic, repertoires, new music, ballet, and opera genres. In June 2022, he conducted his final recital with the BBC Philharmonic, graduating with high distinction. Eager to learn and open to the world, he is now based in the United States, where he won an exclusive place to study for a Doctorate of Musical Arts in Orchestra and Opera Conducting (Jeffery Meyer) at Arizona State University. www.josephsieber.com
We acknowledge the 22 tribes who are native to Arizona, and more specifically the Akimel O’odham (Pima) and Piipaash or Pee Posh (Maricopa) tribes on whose ancestral homelands ASU’s Tempe campus resides.
Upcoming Events

ASU Chamber Orchestra
Concerto Competition Prize Winners
Thursday, December 1, 2022, 7:30 p.m., ASU Gammage
Purchase Tickets

A perennial audience favorite, this year’s ASU Concerto Competition winners are once again sure to evoke the awe and imagination of audiences. Rising stars Leon Jin (bassoon) and Tzu-I Yang (bass) perform their prize-winning solos with the ASU Chamber Orchestra. The concert concludes with Ravel’s effervescent series of dances, Le Tombeau de Couperin.

ASU Symphony Orchestra
Tchaikovsky, Rimsky-Korsakov and Boulanger
Sunday, February 12, 2023, 3:00 p.m., Yavapai College Performing Arts Center
Monday, February 13, 2023, 7:30 p.m., ASU Gammage
Purchase Tickets

The ASU Symphony Orchestra celebrates the beginning of the spring season with one the early 20th century’s lesser-known treasures, Lili Boulanger’s D’un matin de printemps (Of a Spring Morning), and continues with Rimsky Korsakov’s Capriccio espagnol, a virtuosic and sparkling fantasy on Spanish themes. Symphony No. 4, Tchaikovsky’s powerful drama of the struggle with the inescapable power of fate concludes the concert.
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For any questions about helping the ASU Orchestras, please contact us at [asuorchestras@asu.edu](mailto:asuorchestras@asu.edu) or 480-965-3430. Thank you for your support!

All funds will be deposited with the ASU Foundation, a separate non-profit organization. Please consult with your tax advisor regarding the deductibility of charitable contributions.