

ASU Philharmonia presents

Legends

Julie Desbordes
Conductor and Music Director

Kara Piatt
Assistant Conductor

School of Music, Dance and Theatre
Herberger Institute for Design & the Arts
Arizona State University
2021-2022 Season

Tuesday, November 30, 2021
7:30 p.m.

ASU Gammage



ASU Philharmonia

The Magic Flute Overture (1791)

Wolfgang Amadeus Mozart
(1756-1791)

Noveletten No.1 (1901)

Samuel Coleridge-Taylor
(1875-1912)

Tangazo: Variations on Buenos Aires (1969)

Ástor Piazzolla
(1921-1992)

Romanian Folk Dances for String Orchestra (1963)

Béla Bartók
(1881-1945)

intermission

Brave Choice (2021)

Arion Tanabe

With guest dancers from the Contemporary Ballet III class:

Alfonzo Bojorquez

Riley Clark

Brayden Guentzel

Zoe Sommers

Fan Zhang

Ma Mère l'Oye (Mother Goose Suite) (1911)

Maurice Ravel
(1875-1937)

With guest dancers from the Transitions I class-Senior Capstone Students:

Max Butler

Mia Calicchio

Emily Crawford

Abigail Gonzalez

Xochilt Huitzil

Lauren Jimenez

Takela King

Faith Markovetz

Audi Miller

Azana Pierre

Angelica Santarsiero

Fan Zhang

ASU Philharmonia

Violin 1

Eugenia Trakal, *Concertmaster* (Gilbert, AZ)
Marissa Turnage, *Assistant Principal* (Gilbert, AZ)
Ruby Norman (Tempe, AZ)
Fiona Sauvé (Gilbert, AZ)
Alvin Valentin-Hickey (Dorado, Puerto Rico)
Stephen Mikitish (Tucson, AZ)
Danielle Brister, *Assistant Principal* (Phoenix, AZ)
Sophia Gerken (Tucson, AZ)
Grace Pittman (Chandler, AZ)
Christina Green (Atlanta, GA)
Charis Key (San Antonio, TX)
Alex Bird (St. Louis, MO)
Madison Holmes (Peoria, AZ)

Violin 2

Halle Smith, *Principal* (Chandler, AZ)
Marcus Cruz, *Assistant Principal* (Danville, CA)
Alexandria Leyva (Tucson, AZ)
Bethany Poll (Mesa, AZ)
Erica Soekardono (Mesa, AZ)
Yousseff Hassan (Chandler, AZ)
Miguel Benitez Arvizu (Obregon, Sonora, Mexico)
Helen Kirby (Corvallis, OR)
Aira Melice Sadiasa (Scottsdale, AZ)
Carter Jennings (Oklahoma City, OK)
Catherine Roberts (Mesa, AZ)
Jamie Tsou (Phoenix, AZ)
Sarah Rogers (Tempe, AZ)
Montserrat H. Demesa (Tepoztlan, Morelos, Mexico)
La Tasha Butler (Phoenix, AZ)
Sarah Mathias (Chicago, IL)

Viola

Joshua Grumski Flores, *Principal* (Chandler, AZ)
Meghna Maddineni, *Assistant Princ.* (Phoenix AZ)
Rachel Einecker (Mesa, AZ)
David Bracamonte (Tucson, AZ)
Anna Tesch (Phoenix, AZ)
Brianna Ashcroft (Mesa, AZ)

Cello

Kathryn Grandil, *Principal* (Gilbert AZ)
Laela Olsen, *Assistant Principal* (Tempe, AZ)
Katelyn Cabrera (Chandler, AZ)
Emeri Jimenez (Bakersfield, CA)
Isabel Verdugo (Tucson, AZ)
Talley Brinkerhoff (Mesa, AZ)
Noah Pacheco (Gilbert, AZ)
Alyssa Tappendorf (Phoenix, AZ)

String bass

William Chaney, *Principal* (Mesa, AZ)
Lauren Burchell, *Assistant Principal* (Chandler, AZ)
Yuxuan Zhang, (Taiyuan City, China)

Flutes (*listed alphabetically*)

Jenna Sweet (Mesa, AZ)
Breanna Vaccaro (Buffalo, NY)
Alexia Warren (Gilbert, AZ)

Oboe

Matthew Jacobs (Tucson, AZ)
Hoon Chang (Gig Harbor, WA)

Clarinets (*listed alphabetically*)

Debashis Biswas (Chandler, AZ)
Trenton Davis (Wellsville, MO)
Ka I Ho (Macau, China)

Bassoons (*listed alphabetically*)

Elijah Jan Banasihan (Ewa Beach, HI)
Lucas Schwanke (contrabassoon) (Glenn Rock, PA)
Travis Williams (Bushkill, PA)

French Horns (*listed alphabetically*)

Jason Castro (Queen Creek, AZ)
Tristan Jakiello (Fort Wayne, IN)

Trumpets (*listed alphabetically*)

Jose Guevara (Sahuarita, AZ)
Andrew Locke (Cary, NC)

Trombones (*listed alphabetically*)

Aidan Andreoli (Owasso, OK)
Robby Pawloski (Tucson, AZ)
Jennifer Zapotocky (Destin, FL)

Percussion (*listed alphabetically*)

Brandon Berg (Phoenix, AZ)
Brady Feczko (Gilbert, AZ)

Harp (*listed alphabetically*)

Jacquelyn McAllister (Chandler, AZ)
Kaitlynn Zimmerman (Mesa, AZ)

Piano

Taison Roddy (Phoenix, AZ)

Land Acknowledgment

The ASU Philharmonia honors the 22 tribes who are native to Arizona, especially the Akimel O'odham (Pima) and Piipaash or Pee Posh (Maricopa) people 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. With this acknowledgement, we seek to begin a process of reconciliation and restitution.

Program Notes

Staff Appreciation Concert: dedicated to all the wonderful staff members at ASU who make life on campus safe and smooth for everyone. The music is our way of saying *thank you* for all you do! The ASU Philharmonia presents an evening of storytelling through meaningful collaboration. Exploring the sonic worlds of Mozart, Coleridge-Taylor, Piazzolla, Bartók, and Ravel, the Philharmonia collaborates with ASU Professor Carley Conder's dance class, adding a new dimension to the music presented on stage. Also featured is a world premiere created out of our ongoing collaboration with ASU Professor Fernanda Navarro's composition class.

Mozart: The Magic Flute Overture

Wolfgang Amadeus Mozart (1756 - 1791) was one of the most prolific and influential composers of the Classical Era, composing over 600 works over the course of his life. One of his most popular compositions is *The Magic Flute*, an opera in the form of a Singspiel, meaning that it includes both sung and spoken dialogue. While Mozart provided the music for this work, the text of the opera came from a German libretto written by actor and composer Emmanuel Schikaneder. The plot of *The Magic Flute* concerns a prince named Tamino, who is tasked with rescuing Pamina, the daughter of the Queen of the Night, from the high priest Sarastro. The prince and princess later come to admire the enlightened ideals of Sarastro, who they join by the end of the opera. The themes of the opera were greatly influenced by the Enlightenment philosophy that was prevalent at the time of its composition.

The Magic Flute premiered in Vienna, Austria in September of 1791, only months before the composer's death, making it Mozart's last great completed work. At the time of its release, *The Magic Flute* enjoyed great popularity, drawing huge crowds and earning Mozart and Schikaneder much success. During the early 19th century, the opera spread to all corners of Europe and eventually across the world.

The overture of the *Magic Flute* was the last section of the opera that Mozart composed, having been completed only days before the opera's premiere. In its allegro sections, it uses a motif from the Queen of the Night aria found in the opera's second act. The *Magic Flute Overture* begins with a slow tonic triad statement opening. After this, it speeds up into the galloping, energetic Allegro that makes up the majority of the overture. This piece is notable for its strong, contrasting dynamics, its energetic and exciting tone, and its fugal treatment of the movement's main theme. The overture was originally composed for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, three trombones, timpani, and strings.

Even now, over two centuries since its composition, *The Magic Flute* is still one of the most frequently performed operas in the world, having been produced hundreds of times since its original premiere centuries ago. The *Magic Flute Overture* is a wonderful demonstration of Mozart's unique style and superb compositional abilities.

Program Note by Laela Olsen, Assistant Principal Cello in Philharmonia

Coleridge-Taylor: Noveletten No.1

Samuel Coleridge-Taylor was a marvelous composer. He was born to an English mother and a Sierra Leonean father, he started his musical career very young. He was raised by his single mother in England after his father left to Sierra Leone due to an inability to find work due to discrimination towards his race, where he was introduced to the violin. Showing strong musical promise, he got a scholarship to the Royal College of Music at age 15 and studied music composition under the renowned Charles Stanford Villers with other famous composers like Ralph Vaughan Williams, you would think the requirement for this school was having three names. After graduating Coleridge-Taylor already had several pieces in print, and he turned his interest to his heritage and studied pan-Africanism and the history of Africans in America. He stated that one of his lifetime highlights was meeting W. E. B. Dubois, who was a civil rights activist and American sociologist. A group of African-American singers formed the Coleridge-Taylor choral society who Coleridge-Taylor eventually toured the country with several times. The piece that we are performing here tonight, called Noveletten, was first dedicated to Ethel Barnes who performed and premiered many of Coleridge-Taylor's pieces, and it was inspired by another Noveletten by Schumann, which was a set of miniatures written for the piano, but since Coleridge-Taylor himself was a violinist, he composed his Noveletten for string orchestra.

Program Note by Brianna Ashcroft, Viola in Philharmonia

Piazzolla: Tangazo: Variations on Buenos Aires

Astor Piazzolla is a revolutionary when it comes to the musical style of Tango. Piazzolla was born March 11, 1921, and immigrated to New York when he was four years old. Piazzolla's passions for music came from his Father, when he was eight years old he was gifted a Bandoneon for his birthday. This instrument is considered a quintessential sound for the "Tango" sound, its is a button accordion with 71 buttons that are arranged like a keyboard, originating from Germany. He would practice Bach and was taught by the pianist Bela Wild. By the age of 16 his family returned to Argentina and Piazzolla participated in the tango orchestra, including the Anibal Troilo Band. When he turned 16 he started to write his own compositions and formed an ensemble with 46 orchestra players. In 1954 he composed for the Buenos Aires Philharmonic and that gained him the opportunity to study with Nadia Boulanger in Paris. With the encouragement of his teacher he was able to spread the voice of Tango through many works. Piazzolla was known for making tango puns, such as "Libertango," or "Tristango," so it is only fitting that Tangazo join the list. Tangazo is a representation of the divide between classical and popular music, and how people of Buenos Aires and Argentina have hardships with being accepted in popular music while keeping tango and classical music roots. "Musicians of the modern day view old tangos and classical as trash, Where as Buenos Aires and Argentina believe that they perform some of the worst music."(LA Philharmonia) To show this conflict the piece opens with a deep grumble of the lower strings, with flute, clarinet and percussion comes in the tango motif. Then finishing the piece with featured horn and trumpet solos to represent a "dying ending."

Program Note by Katelyn Cabrera, Cello in Philharmonia

Bartók: Romanian Folk Dances

Bartok was born in 1881 in Hungary. He was a talented musician from a young age, having learned over forty songs on the piano by the time he was four years old. Bartok was confirmed to have perfect pitch at the age of seven and went on to compose his own music around the age of ten. As his career in music was growing, Bartok developed an interest and focus on folk songs, so a number of his compositions are taken from folk songs that he documented. He spent much time on the field collecting and documenting folk songs, including Hungarian, Romanian, Slovak, Ruthenian, Serbian, and Bulgarian works. His work with folk music, as well as his own compositions, continued for a number of years until World War II, when he was initially prohibited from collecting folk music. Because of his health, Bartok was not able to participate in the war. However, instead of military service, the Hungarian government assigned Bartok the ability to go to camps and collect folk songs from the soldiers. Among the tunes he collected are the ones that eventually ended up in this suite of Romanian Folk Dances. Because of the war, Bartok only gave a few performances, and he instead dedicated the majority of his time to composition. Bartok's compositions during the war were largely his own original works without folk influence because of the difficulty collecting tunes, but a few of them originated from the folk songs he was able to collect from the soldiers. This set of Romanian Folk Dances was composed in 1915 and is one of Bartok's more famous compositions.

Source: Oxford Music Online

Program Note by Alyssa Tappendorf, Cello in Philharmonia

Tanabe: Brave Choice

Brave Choice is in dedication to all immigrants and the difficult decisions that they make to leave their home country. The piece contains musical images of both hardship and triumph that occurred over their journey, as well as nostalgic remembrance of their homeland and anxiety over the memories of their trauma. The first section of the piece represents the initial journey filled with musical uncertainty mixed with hope. The middle section is a celebration of arriving in their new homeland, which then transforms into new problems for the immigrants. The last section of the piece is the remembrance of their journey and their traditional homeland, while looking onward towards a hopeful future.

Program Note by Arion Tanabe, Composer

Ravel: Ma Mère l'Oye

Ma Mère l'Oye is a lovely piece that utilizes the imagination with story-telling elements, as inspired by the poetic works of French fairy tales. The composer of this piece, Maurice Ravel, dedicated this piece to the daughter and son of his good friends. This piece in itself tells a story across six diverse movements. The first one titled, "Spinning Wheel and Dance Scene", tells of a princess dancing in a garden as her nurse is busy at the spinning wheel. Unfortunately, the princess ultimately pricks her finger on a spindle and is cursed with one hundred years of sleep, a curse that can only be resolved through a true love's kiss. The "Pavane of the Sleeping Beauty" continues the story with the emergence of a good fairy who entertains the princess by providing dreams within her sleep. The movement titled "Conversations Between Beauty and Beast", refers to the classic fairy tale of a beauty taming a ferocious beast, as represented musically through the waltz-like melody and the prince's transformation into human form with the glissandos from the harps. "Tom Thumb" is another fairytale dream that tells the story of a lost boy within the woods. "Little Ugly One (Laideronette), Empress of the Pagodas" serves as the fifth movement and the last dream in which the princess has within her slumber. In this dream, a princess is cursed with ugliness, while her true love is transformed into a serpent. After bathing in magical waters, both are restored to their initial form. "The Fairy Garden" is the final movement in which the princess awakes from her slumber as she is kissed by Prince Charming, and the good fairy blesses the couple in the fairy garden. With such storytelling throughout the piece, "*Ma Mère l'Oye*" continues to touch the hearts of listeners of all ages throughout generations.

Program Note by Catherine Roberts, Violin 2 in Philharmonia

About the Artists

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 music making and community building.

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.

Kara Piatt

Born and raised in Arizona, Kara Piatt began her conducting studies during her undergraduate degree in Piano Performance at Northern Arizona University.

Her voice and piano background led her to become an Assistant Conductor and Pianist with the NAU Lyric Opera Theatre and Director Dr. Daniel Keith O'Bryant in their rehearsals and performances. Simultaneously, Kara was the accompanist for multiple instrumental and choral ensembles in the NAU School of Music, which exposed her to a wide variety of conducting styles. These experiences ignited a true passion for conducting and led Kara to pursue many educational opportunities across the country with various renowned conducting pedagogues. She most recently graduated from the Cincinnati Conservatory of Music with her Masters Degree in Orchestral Conducting under the tutelage of Mark Gibson. There, her conducting engagements included serving as Assistant Conductor of the CCM Philharmonia, CCM Concert Orchestra, and the CCM Dance and Opera programs.

She also had the opportunity to work closely with talented conductors such as Maestro Louis Langree from the Cincinnati Symphony Orchestra, and she even joined the CCM Philharmonia as a pianist on numerous occasions.

Kara is incredibly excited to continue her studies at ASU for her Doctorate in Orchestral and Opera Conducting. She feels it will push her to new heights as a conductor, educator, and musician, and bring her closer to her eventual goal of sharing classical music with modern audiences around the world.

Arion Tanabe

Arion started his performing arts career as a professional ballet dancer in 2003. He joined the Milwaukee Ballet II, in Wisconsin, and then with the Dayton Ballet, in Ohio, and the Grand Rapids Ballet, in Michigan. At the same time that he was a full-time dancer at those companies, he also accompanied ballet classes and taught ballet at the respective ballet schools. It was also in this time that he started composing piano songs and electronica.

In 2009, Arion moved to Chicago, focusing on teaching ballet and performing in various local rock bands, throughout the Midwest, while continuing to compose on the side. There, he helped produce music and choreography that was featured throughout the Chicago area, as well as, with the Montgomery Ballet, in Alabama.

Moving to Phoenix in 2013, Arion continued to teach and accompany dance, while composing music, and performing with rock and blues bands. In 2019, he began his path towards a higher education degree. Further refining his skills in composition at Phoenix College with Dr. Kendra Dercole and Dr. Karl Schindler, the director of Phoenix College's Music Department.

Arion won the 2020 Maricopa Community College Artist of Promise Competition, in the category of Music Composition, for his piece *Gesù, L'uccisore di Serpenti*, as well as winning in 2021 for piano performance. His choreography was featured as a part of the reopening of the Woodstock Opera house, in Illinois, with several of his choreographed works being performed by students of the Judith Svalander School of Ballet. He is featured playing piano in the music recording for Phoenix College Founders Day 100th Anniversary Celebration.

Currently he studies composition at Arizona State University, learning from Dr. Jodi Rockmaker, Dr. Fernanda Navarro, and other distinguished faculty at the Herberger Institute for Design and the Arts. faculty at the Herberger Institute for Design and the Arts.

ASU Instrumental and Voice Faculty

WOODWINDS

Elizabeth Buck	Flute
Martin Schuring	Oboe
Robert Spring	Clarinet
Joshua Gardner	Clarinet
Albie Micklich	Bassoon
Christopher Creviston	Saxophone

BRASS

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

STRINGS

Danwen Jiang	Violin
Katherine McLin	Violin
Jonathan Swartz	Violin
Nancy Buck	Viola
Thomas Landschoot	Cello
Catalin Rotaru	Bass
Charles Lynch	Harp
Ji Yeon Kim	Guitar

PERCUSSION

Michael Compitello
Simone Mancuso
Dom Moio
Matthew Prendergast

VOICE

Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan Myers
David Schildkret
Stephanie Weiss
Andrea Will

ASU Philharmonia - Upcoming Events

**Thursday, February 17, 2021, 7:30 p.m., ASU Gammage
*Resilience***

The ASU Philharmonia presents our very first collaboration with the ASU Gospel Choir, led by Professor Nathan De'Shon Myers! The concert begins with the *Third Symphony* of Florence Price. Price was an inspiring example of resilience who in 1933 became the first African American woman composer to be performed by a major American orchestra (Chicago Symphony). In the second half of the program, the orchestra collaborates with the Gospel Choir and celebrates this wonderful new artistic union.

**Friday, April 8, 2021, 7:30 p.m., ASU Gammage
*Metamorphosis***

In collaboration with the ASU Choral Union led by Professor David Schildkret, the ASU Philharmonia presents an evening inspired by metamorphosis and transcendence, performing works by Beethoven, Vivaldi, Tchaikovsky, and a world-premiere by Jocelyn Chambers.



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