

# ASU orchestras

present

***Refresh***



**ASU Philharmonia**

**Julie Desbordes**

*Conductor & Music Director*

**Phoenix Youth Symphony Orchestras - Philharmonic Orchestra**

**Julie Desbordes**

*Conductor & Music Director*

**Thursday, April 24, 7.30 p.m.  
ASU Gammage**

**School of Music, Dance and Theatre**

**ASU** Herberger Institute for  
Design and the Arts  
Arizona State University

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# Program

## ASU Philharmonia

*Julie Desbordes, Conductor and Music Director*

### **Chasing the Unknown (2025)**

Brandon Berg and Taison Roddy

“Chasing the Unknown” involves facing the opportunities and challenges that lie ahead while appreciating what came before. In a collaborative effort, Brandon Berg and Taison Roddy reflected on their own experiences to compose a piece that captures the volatility of life. By exploring variations of resonance, time, and dynamics, Brandon and Taison aim to immerse its musicians and listeners in the past, present, and promise of the future. Performers should play with a lot of expression and intensity throughout to fully encapsulate the storytelling nature of “Chasing the Unknown”.

*Note by Brandon Berg*

### **A Distant Howl in the Night (2025)**

Oliver! Padegimas

This piece is a large, convoluted metaphor for trauma. The attack dog is representative of a trauma victim, and the dog’s owner is representative of the abuser/traumatic event. Each of the melodies in this piece is a leitmotif representative of a concept or a theme around trauma and abuse; “Control”, “Trust (unbroken)”, “Trust (broken)”, “Violence”, and of course themes for “The Owner” and “The Dog”. I chose to put these melodies in various orders and overlap them to tell this story. “Control” is a persistent waltz underlying much of the piece. The “Trust” themes are played first in major for the unbroken version, and then in minor for the broken version. “Violence” comes as both an interruption, but also as an occasional landmark for the piece’s action, every time this theme plays, something has happened. “The Owner” is frantic, and one of the only themes outside of 3/4, representing that while the owner is controlling in nature, he is not in control. Finally, “The Dog” is almost optimistic, and not as dark in sound. In the beginning of the theme, the dog goes with the flow of things, and the repetitions of the theme build the dog’s determination towards a resolution. I have taken careful measures not to fully explain the story I’ve mapped out with this piece; may the story follow a path that helps each listener.

*Note by Oliver! Padegimas*

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## Symphony No.1 in C Major (1855)

Georges Bizet

1. Allegro vivo
2. Andante. Adagio
3. Allegro vivace
4. Finale. Allegro vivace

Georges Bizet (1838 – 1875) was a French composer of the romantic era, best known for his opera “Carmen”. Bizet wrote the Symphony in C at 17 years of age, revealing his talent for melodic invention, thematic handling and orchestration. Cast in the familiar four movements of a classic-early romantic symphony, this work uses a modest standard instrumentation, without trombones, tuba, or percussion, except for timpani. It is clearly Mozartian, with all of the virtues of the earlier composer.

The main theme of the first movement is a spritely three-note motive that enters after the single opening chord. In the best Mozart manner, the second theme, heard first in the oboe, is typically more lyrical and restrained. The development starts with a few notes by the solo horn. After a working through of both themes, an arpeggio in the horn tells us the recapitulation is at hand, and this little romp is over. After a soft, mysterious introduction with horn chords and octave leaps in the woodwinds, the melancholy main idea is heard in the oboe over staccato “walking” strings. It is tempting to hear presentiments of the “Spanish” style of the composer, from eighteen years later in Carmen.

Bizet’s mastery of harmonic colour is heard in the modulations that carry the sensuous lyricism. Contrast is necessary from this delicious sound, so Bizet gives us a little fugue, beginning in the strings. Soon, the opening lyric oboe returns to wrap up this remarkable essay that belied the composer’s youth. A cheerful, dancing scherzo is next, but the interesting feature is the diversion of the middle section.

Another feature of Bizet’s maturity that some may recognize are the rustic “open” fifths in the low strings that accompany the woodwind activity above. This is an allusion to peasant, or other “exotic” musical traditions that Bizet would employ with great facility, later on in his career.

The last movement opens with a kind of perpetual motion activity in the

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strings. Wind fanfares announce the obligatory lyric second idea, and we're off to the races. The movement is a simple sonata form like the first, and after sizzling development, there's a gallop to the end that features all of the familiar material. Bizet, with a total absence of youthful pretentiousness, produced a work of mastery, charm, and grace.

*Note by Bartje Bartmans and William Runyan*

## INTERMISSION

### Philharmonic Orchestra

*Julie Desbordes, Conductor and Music Director*

#### Four Noveletten for String Orchestra (1855)

Samuel Coleridge-Taylor

1. Allegro moderato
2. Larghetto
4. Allegro molto

Samuel Coleridge-Taylor was born in London in 1875 to an English mother and a Sierra Leonean father. He grew up in a musical household, receiving early tuition on the violin from his grandfather who noticed and nurtured his considerable musical talent. At the age of 15 he commenced formal musical training at the Royal College of Music in London where he developed an interest in composition and received early support from the famous British composer Edward Elgar who was one of the leading figures in composition of the day.

On graduating Coleridge-Taylor would go on to have a fruitful and long career, composing in a diverse range of styles for major orchestras and ensembles around the world. In his music he wanted to create a synthesis of the classical style he had studied and the African music of his roots; this unique combination garnered great support from the African American community and led to numerous tours, engagements, and commissions in the United States.

Samuel Coleridge Taylor almost certainly borrowed the term 'Noveletten'

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# Program

novelty pieces) from one of his musical heroes Robert Schumann, who wrote a set of 8 piano pieces by the same title in 1838. Just like Schumann's piano pieces, these are designed to be brief, brightly colored character pieces designed for nothing more than pure musical enjoyment.

Movement 1 'Allegro Moderato' kicks off the set in style with a lilting, luxurious dance in triple time. The inclusion of tambourine and triangle in this movement add to the dance-like feel, suggesting something between a folk dance and an opulent ballroom. Movement 2 'Larghetto' is a gently teasing march that is continuously pushing and pulling the listener, a solo cello features prominently at the heart of this movement. The final movement 'Allegro molto' starts and ends with brusque unison music that bookends a more lyrical whimsical middle section.

*Note by Tim Tuller*

## ***Side by Side***

### **Charleston Mix (2024)**

Thomas Cabaniss

Charleston Mix evokes a number of different Lowcountry favors, past and present. The title can be interpreted strictly musically, but it can also refer to a way of making a Bloody Mary or, to what I remember as a child – a number of different snacks thrown together with a little cayenne pepper and toasted in the oven. I remember Chex and goldfish and pretzels, but it was the cayenne that brought it together.

This piece is also a salute to the Jenkins Orphanage Band, the most famous youth ensemble to ever come out of Charleston. Not only did they play for royalty and for world fairs, but they are the original creators of the musical groove and dance that became known as "The Charleston." The song that made the music famous was written by James P. Johnson in 1923, but the Jenkins Orphanage Band, founded by Pastor Daniel Jenkins in the late 19th century, had been spreading its infectious joy long before the song was recorded. The cayenne pepper of Charleston Mix is the Charleston rhythm, the first part of the 3-2 clave. If you think of the song and how the city's name is sung in it, you'll know exactly what I mean.

When I was asked to create a short opener for the Charleston

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# Program

Symphony Youth Orchestra's debut at Carnegie Hall, I immediately thought of the history and legacy we would be building on. Trumpeters Cat Anderson and Jabbo Smith, guitarist Freddy Green and pianist and songwriter Tom Delaney were all Jenkins alumni who went on to influential careers in the world of American jazz. Daniel's own son, Edmund Thornton Jenkins is the composer of *Charlestonia*, the symphonic poem that is also on the Carnegie Hall program. I wanted to write something new but also salute the Jenkins legacy, which is all about joy in the face of adversity.

Part of the mix here involves my own experience as an orchestra educator at Carnegie Hall. From 2010 – 2020 I served as host and composer-in-residence for Link Up, a series of concerts designed to engage and involve students in grades 3-5. I wrote what has become its theme song: "Come to Play." That song is the invitation to students, and in many concerts it also underscores the "Families of the Orchestra" portion of the show. I'd always wanted to create a kind of "meet the band" piece which would allow the players to stand up as they performed their solos, and so this seemed like the perfect opportunity.

*Note by Thomas Cabaniss*



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*Note by Thomas Cabaniss*



# ASU Philharmonia

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*Julie Desbordes, Conductor & Music Director*

### Flute

Saul Vermeulen+  
Arav Rastogi  
Maddie Potts

### Oboe

Adelaide Martinez+  
Shukun Song

### Clarinet

Annabelle Zogby+  
Trenton Davis

### Bassoon

Sonya Viquesney+  
Lucas Lyum

### Horn

Daniel Bryce+  
Naomi Carl  
Cambria Whitehead

### Trumpet

Davey Aguilera+  
Qiao Xinyi

### Trombone

Rhoadell Sudduth Jr.+  
Keagan Larsen

### Tuba

Allen Davenport

### Percussion

Brandon Berg

+Principal



# ASU Philharmonia

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### Violin 1

Gabe Allen\*  
Meredith Lomeli^  
Daimien Bellany  
Kayla Baker  
Eugenia Trakal  
Elden Hendrick  
Chelsea Lianne Gomez  
Colin Boeker-Grieme  
Morgan Garcia  
Jazmin Flores  
Benjamin Krich  
Paige Johnston

### Violin 2

Jacob Giltinan+  
Brooke Horne^  
Garcy Greer  
Sara Houseshell  
Jessica Frank  
Makayla Blancarte  
Liantsoa Andriananjason  
Analise Vincent  
Anushka Mitbander  
Jordan Pintar  
Isaiah Frausto  
Erin Smythe  
Brandon Tubman  
Irina Andriananjason

### Viola

Alina Alvidrez+  
Dane Wolfe^  
Sarah Wheeler  
Ryan Swart  
Pippa Fung  
Jasmine Situ  
Sherlyn Valladares

### Cello

Lynnae Gledhill+  
Magnus Tucker^  
Bradley Breen  
Socrates Salcido  
Stephen Neakrase  
Cole Stanton  
Allen Tate  
Craig Dawson  
Molly Ostrowski  
Edward Wang

### Bass

Lauren Burchell+  
Ryan Giacinto^  
Jack Spencer  
Carlos Alvarez

*\*Concertmaster  
+Principal  
^Assistant Principal*

# PYSO Philharmonic Orchestra

## PYSO Philharmonic Orchestra

*Julie Desbordes, Conductor and Music Director*

<b>Flute</b> Lauren Carney+ Marianna Abraham^ Minseo Choi Maddie Tung Chonghe Shu Mihika Sreenivasan	<b>Percussion</b> Marcus Xavier Sianghio+  <b>Violin 1</b> Parisa Choudhury* Ben Park^ Kylie Walker Athena Zhu Kaiya Murphy Evan Hernandez Emily Large Saraphina Zhao Jason Kai Erin Chiu Reid Fleischman Chengye Li Elly Shen Kaiwen Xu  <b>Violin 2</b> Steve Wongso+ Allison Claire (Alli)Ko^ Zoe Wong Aiden Kai Alexander Oberle Danica Chen Connor Jung Charlotte De Claremont Audrey Weinshel Mingtian Peng Jie Liam Whelan Kyle Hwang Madeline Chiu Kabir Sahai Mateo Fernandez Ezra Martinez Gunayan Kaur Joseph Lai	<b>Viola</b> Evelyn Swalberg+ Ethan Hetherington^ Kate Coligado Kim Praise  <b>Cello</b> Zachariah Ham+ Tanith Ritko^ Ethan Chang Mary Foster Madison Kim Carson Fritz Ashwan Sreenivasan Aroca Chang Peter Wilson Daniel Erdenemendakh Kiran Mulchandani Harlen Estrada  <b>Bass</b> Ahnaf Muntaqim+ Grace Martha Ogden
<b>Oboe</b> Keegan Pope+		
<b>Clarinet</b> Lucas Hwang+ Merissa Wongso^ Jake Shim Alexander Labuschagne Aanya Ram Noah Dumanski		
<b>Bassoon</b> Daniel Rakestraw+ Micah Ramey		
<b>Horn</b> Marcelo Rios+ Minjune Minseo		
<b>Trumpet</b> Isabel Dupuis+ Warrick Darling^ Freya Bajaj		
<b>Tuba</b> Pete Cano Garcia+ Alexander Blecha		

*\*Concertmaster  
+Principal  
^Assistant Principal*

# About the Artists

## Julie Desbordes

Multidimensional conductor and educator Dr. Julie Desbordes leads ensembles in the Americas, Asia, and her native France. Music director of the Philharmonia Orchestra at Arizona State University, where she teaches conducting, she is also music director of two additional ensembles in greater Phoenix: the Salt River Brass, and the Philharmonic Orchestra of the Phoenix Youth Symphony Orchestras.



Prior to arriving in Arizona, Dr. Desbordes conducted community and youth orchestras in New York City, among them, the Turtle Bay Youth Orchestra, the Queer Urban Orchestra, and the Chelsea Symphony. With those ensembles, she presented innovative programs that attracted large, enthusiastic audiences. In between her New York commitments, she appeared as a guest conductor with orchestras in Hong Kong, Taiwan, Malaysia, Venezuela, and Cuba.

Active 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 she is a frequent guest conductor and teaching artist for youth ensembles internationally. Moreover, since 2019, she has regularly led workshops for educators at the Weill Music Institute of Carnegie Hall, applying the Institute's Great Music Teaching Framework.

## Oliver! Padegimas

Oliver! Fractal Padegimas (b. 1999) is a composer, performer, show producer, seamster, service dog team, writer, and in general a creator and a doer of things. Currently, ze is the founder and co-frontman for zir band Sunshine and VIOLENCE! and is about to graduate from Arizona State

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## Oliver! Padegimas

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# About the Artists

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As a composer, Oliver! writes by focusing on narrative, a message, or an emotional journey ze thinks needs to be shared with the world. From light-hearted and silly pieces with personification of objects, such as “The Sailboat That Tried to Fly”, to exploring the depths of suicidal ideation and how to get out, Oliver! composes whatever calls to them. Zir work often includes the rhythms of various rock music styles and tones, even on traditional classical concert instruments, making the two historically-opposed genres work together. (139)

As a student at Arizona State University, Oliver! participates in many extracurricular organizations. Oliver! is the current Jester and Narrative Officer for the Video Game Development Club at ASU, in charge of running the Narrative team with the assistance of Brady Dunning (Vice President of VGDC) as well as aiding in overall club morale, communication between teams, and moderation. For Arizona Women's Collaborative, Oliver! is the Vice President of Undergraduate Participation, assisting with recruitment and promotion of the organization to the undergraduate student body. Ze also led a creative team for Cycle 7, “Phoenix: Renewal and Resilience” in 2024-2025. As Vice President for ASU's chapter of Society of Composers, Inc., Oliver! assists in running meetings, creating meeting presentations, and planning and promoting club events. Outside of leadership roles, Oliver! is a member of the Collaborative Project Club, and the ASU Derby Devils roller derby team.

## About the Artists

### Taison Roddy

Taison Roddy graduated from Arizona State University with a degree in Biological Sciences and a minor in Family and Human Development. He has participated in competitions for piano such as the National Piano Guild, and has performed as a gold medal recipient for the Phoenix Music Teachers Association Fall Festival.

Taison was also a finalist for the American College of Musicians Composition Contest in 2018 and premiered his original composition, Released, with the Arizona State University Philharmonia in 2024.

Taison has accompanied various vocal ensembles, including receiving recognition as “Outstanding Accompanist” for earning first place with his school choir at Festival Disney in Anaheim, California. He has also been a part of multiple instrumental ensembles throughout Arizona, such as the Phoenix Music Teachers Association Piano Ensemble, Tempe Winds Ensemble, and the Arizona State University Philharmonia.



### Brandon Berg

Brandon Berg is a composer, performer, and producer based in Phoenix, Arizona. He holds a Bachelor’s degree in Popular Music from Arizona State University, as well as an AAFA in Music, an AAS in Music Business, and an AAS in Audio Production Technologies.

Brandon’s original compositions have been featured at high-profile events, including the 47th Rocky Mountain



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Hall, the Sydney Opera House, and the Musikverein in Vienna. He has also performed at the Disneyland Resort with the Disneyland Performing Arts Conservatory, and has made multiple televised appearances in the Macy's Thanksgiving Day Parade with the Macy's Great American Marching Band. In addition to percussion, Brandon is a classically trained pianist. He participated in the Arizona Study Program and performed for 10 consecutive years with the PMTA Piano Ensemble.

In the studio, Brandon works with a diverse range of local artists, contributing to songwriting, arrangements, engineering, and full-scale production.



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# ASU Instrumental and Voice Faculty

## Woodwinds

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

## Brass

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

## Strings

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

## Percussion

Michael Compitello  
Simone Mancuso  
Dom Moio  
Matt Prendergast

## Keyboard

Miki Aoki  
Cathal Breslin  
Andrew Campbell  
Hannah Creviston  
Kimberly Marshall  
Baruch Meir  
Caio Pagano

## Land Acknowledgement

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.

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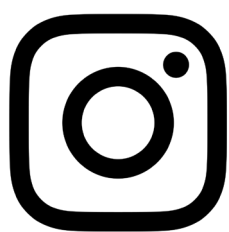
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