

ASU Wind Bands present



Chamber Winds

Kevin Joseph
Dylan Maddix
Anna Scott
Conductors

Maroon and Gold Band

Dylan Maddix
Conductor

Tuesday, October 4, 2022
7:30 p.m.
Madison Center for the Arts

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

  **ASUMusicDanceTheatre**

 **ASU_MDT**

musicdancetheatre.asu.edu
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Dance and Theatre
480-965-5337

Land Acknowledgement

ASU Wind Bands honors the 22 tribes who are native to Arizona, especially the Akimel O'odham (Pima) and Piipaash or Pee Posh (Maricopa) peoples on whose ancestral homelands ASU's Tempe campus resides. We acknowledge the historical and ongoing struggles of forced relocation, resource extraction, the systemic erasure of indigenous knowledges through the national boarding school system, and the direct link between our water and electricity, powered via natural resources on the Navajo and Hopi Nations, which continues to affect indigenous communities on a daily basis.

Chamber Winds

Overture to L'Italiana in Algeri (1813/1992).....Gioachino Rossini
(1792-1868)
Transcribed by Wenzel Sedlak
Revised by Sergio Lonoce

Kevin Joseph, conductor

Figures in the Garden (1991).....Jonathan Dove
(b. 1959)

I. Dancing in the dark
III. A conversation
V. The Countess interrupts a quarrel
VII. Nocturne: Figaro and Susanna

Dylan Rook Maddix, conductor

Serenade in C Minor, KV 388 (c. 1782).....Wolfgang Amadeus Mozart
(1756-91)

I. Allegro

Anna Scott, conductor

Intermission

Maroon and Gold Band

Fanfare of Wakakusa Hill (2020).....Itaru Sakai
(b. 1970)

On Parade (1914/2020).....Amanda Aldridge
(1866-1956)
Edited by Kaitlin Bove

Stardust Dunes (2019/2022).....E.K.R. Hammell
(b. 1993)

Cajun Folk Songs (1991).....Frank Ticheli
(b. 1958)

I. La belle et le capitaine
II. Belle

Wilderness (2021).....Cait Nishimura
(b. 1991)

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Chamber Winds

Oboe

Kelsey Maes, Homer Glen, IL
Gabbie Wong, Hong Kong

Clarinet

John Harden, Oxford, GA
Taylor Thompson, Dexter, MI

Bassoon

Bradley Johnson, Carol Stream, IL
Benjamin Kearns, Palmyra, NY

Horn

Isabella Kolasinski, Yaphank, NY
Charity Morrison, Denton, TX

Maroon & Gold Band

Flute/Piccolo

Katherine Akers, Informatics
Jose Castro, Music Learning and Teaching
Grace Connolly, Physics
Giovanna Gioscia, Music Learning and Teaching
Bryn Hutton, Biomedical Science
Stephanie Jimenez, Community Member
Maiya Kohlenberg, Biology
Bridget Krause, Conservation Biology
Lara LaTour, Music Therapy
Brennan Liu, Civil Engineering
Nicole Maesta, Political Science
Goomy Miyazaki, Applied Biological Sciences
Holly Steinauer, Biological Sciences
Emily Zeigler, Retired Lawyer

Oboes

Paige Feldman, Mathematics
Emma Goodwin, Community Member

Bassoons

Lucas Garcia, Electrical Engineering

Clarinets/Bass Clarinet

Eduardo Alcantar, Computer Science
Dakota Allred, Aerospace Engineering
Elaine Chaffee, Biology
Raquel D'Amico, Biomedical Science
Kennedy Gourdine, Sustainability
Thomas Jennewein, Computer Systems Engineering
Lauren Lynch, Recreation Therapy
Angela Ngo, Mechanical Engineering
Jessica Norrell, Community Member
Rachel Self, Music Learning and Teaching
Adam Smith, Mechanical Engineering
Christian Santiago Vazquez, Biomedical Sciences

Saxophones

Cassandra Eickhoff, Music Learning and Teaching
Marcus Engstrom, Community Member
Gabriella Erimli, Mechanical Engineering
Peigeng Han, Music Performance
Andrew Klitsch, Computer Science
Jacquelyn Marotta, Music Learning and Teaching
Bella Merkel, Aerospace Engineering/ Astronautics
John Read, Retired Math Educator
Paige Walker, Music Learning and Teaching
Christopher Weddigen, Public Service & Public Policy
Dylan Wickizer, Electrical Engineering
Liam Wirth, Computer Science

Horns

Jessica Ellis, Speech and Hearing Science
Jeremy Seay, Community Member
Addison Winchell, Astrobiology and Biogeosciences
Shaina Woo, Music Therapy

Trumpets

Lindsey Clouse, Music Learning and Teaching
Alexander DeFrances, Music Learning and Teaching
Brandon Deleon, Music Therapy
Ethan Jopling, Music Learning and Teaching
Tyler Labrecque, Biomedical Engineering
Kai Wicks, Music Learning and Teaching



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Maroon & Gold Band

Trombones

Luc Andreassi, Mechanical Engineering
Jaren Deulio, Architecture
Ashley Hall, Civil Engineering
Matt Roberts, Mechanical Engineering

Euphoniums

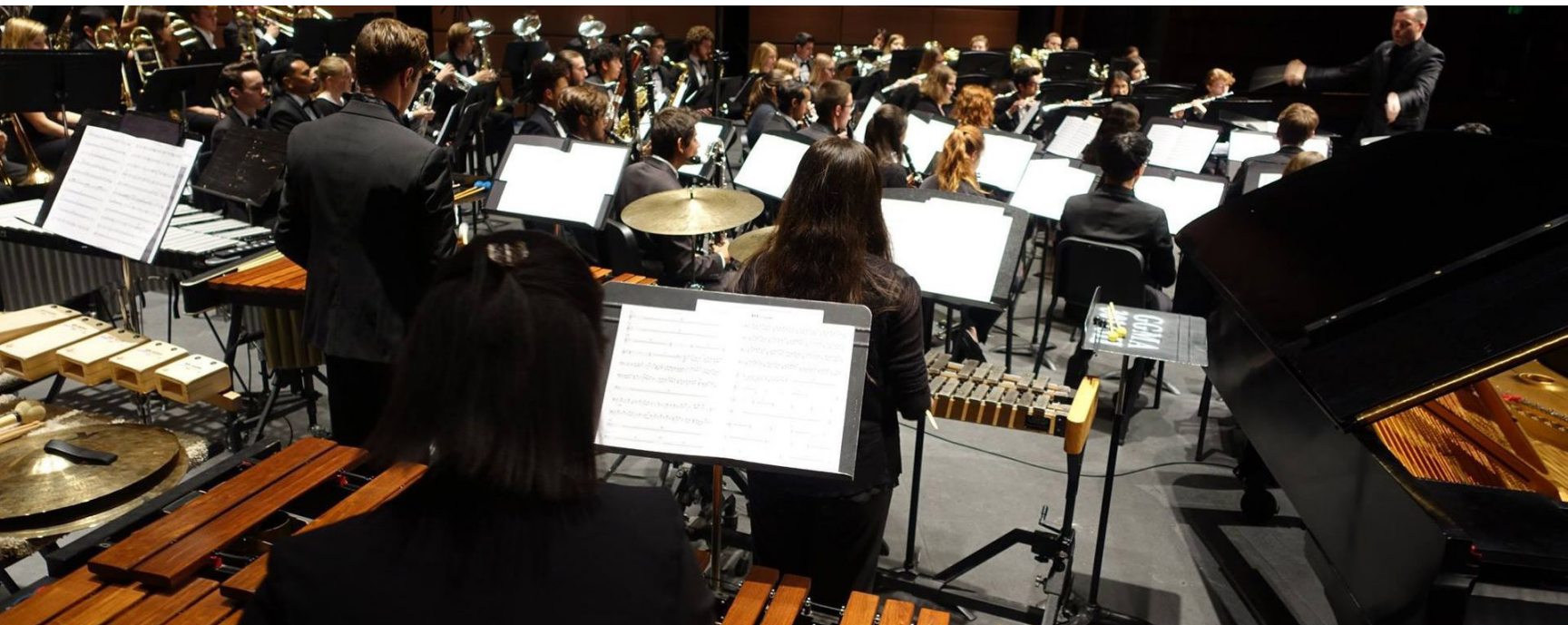
Collin Farr, Anthropology
Logan Maki, Mathematics
Shayla McLeod, Speech and Hearing Science
Zachary Sloan, Music Learning and Teaching

Tubas

Christopher Curran, Community Member

Percussion

Gabriel Ammirata, Innovation in Society
Varun Bose, Mechanical Engineering (Automotive Systems)
Antonio De La Cruz, Music Learning and Teaching
Gwen Eging, Robotics
Cole Schulze, Economics



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Program Notes

Rossini: L'Italiana in Algeri (1813)

Rossini's two-act opera *The Italian Girl in Algiers* was first performed in 1813 (when the composer was just 21 years old) in Venice; its sparkling overture premiered in the United States in 1824. Note that although this particular opera is indeed comic, so the light-hearted mood suits the story, all of Rossini's overtures are similarly joyful: The mood bespeaks the festivity of opera itself, not any particular plotline. Likewise the form is always the same: a slow introduction; then two themes, the second given to a solo woodwind; a big climax, and recapitulation--or wholesale repetition. What is remarkable, however, is the immense musical variety and drama Rossini manages to put inside this standard package. The opening of *The Italian Girl in Algiers* is among the most memorable in all of Rossini's oeuvre: eight measures of pizzicato, plucked strings lead to the crashing entrance of the entire orchestra. An oboe solo runs into a second fortissimo surprise, and then eventually returns again to round off the three-part slow introduction. The winds present the main theme of the Allegro, the heart of the overture, with the second theme in the solo oboe, answered by the piccolo. This material returns, verbatim, at the end as a recapitulation. In between, much of the interest is rhythmic, with repeated rising and falling scales in the entire orchestra (with notable strikes of the tympani) and fortissimo repeated chords.

Program note by Elizabeth Bergman

Dove: Figures in the Garden (1991)

Figures in the Garden was composed for the 1991 Glyndebourne Mozart bicentenary celebrations. Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected, in some way, with one of Mozart's operas and was to be played outdoors before the performance of that opera. I was asked to compose a piece to precede *The Marriage of Figaro/Le nozze di Figaro*. Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che spavete*, *'Deh veni, non tardar*, and *Suzanna and the countess'* letter-writing duet *Canzonetta su sull 'aria'*.

I had the idea that, with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes -- it would

be disastrous if the audience were tired of them before the opera had even begun -- but each movement of *Figures in the Gardens* developed from a musical idea in the opera. Here and there an alternative scenario emerges: Suzanna sings her aria in the rain (because it's an English garden), and Figaro and Suzanna finally enjoy a moment of shared tranquility that is denied them in the opera itself.

Program note by the composer

Mozart: Serenade in C Minor (c. 1782)

Wolfgang Amadè Mozart (1756–91) composed his C minor Serenade (K.388/384a) in Vienna in either July 1782 or late 1783. We are beset by confusion about the chronology. On July 27, 1782, Mozart wrote to his father about a piece he was writing that he called *Nacht musique*—"Night Music," a linguistic equivalent to the Italian-derived term "serenade," perhaps derived from the word *sera*, meaning "evening." (The Latin *serenus*, meaning "serene," seems to be its ultimate ancestor.) Many scholars believe this is the piece to which he was referring. It was almost certainly written before February 1784, since that is when Mozart started keeping a catalog of his newly composed works and this serenade isn't in it. (Neither is the string quintet transcription he made of this piece in 1788, but that is somewhat explained by the fact that it wasn't really newly composed at that point.)

Program note by James M. Keller

Sakai: Fanfare of Wakakusa Hill (2020)

Itaru Sakai was born March 24, 1970 in Osaka, Japan. He received his first piano lessons at age four and composed his first piano *CARRYING* two years later. Flutist in the orchestra of Harmony of his high school, when he composed his first training for *CARRYING* *Wind: The Seventh Night Of July* (Tanabata or the Seventh Night of July). In 1990, he entered the Conservatory of Osaka where he studied composition with Hideki Tanaka and Kunihiko Chihara. In 1994, he finished top of his class at the end of its license. Two years later, he holds an MA in musicology from the same institution. In 1997, his compositions were selected and interpreted in the framework of the 52nd National Sports Festival. In addition to many works for wind orchestra his catalogue also includes chamber music and solo pieces. His compositions are available on several compact discs released under various labels. More recently, Itaru Sakai has composed works for the control of Harmony Municipal Orchestra of Osaka, the Orchestra of Harmony of the University of Ryukoku for various ensembles and amateur.

Mount Wakakusa (literally ‘new grass’), located east of Nara, takes its name from this new grass that covers it. At its foot stand several famous temples and shrines, including Todaiji Temple and Kasuga Shrine. On the fifteenth of January each year, Mount Wakakusa is the scene of an incredible night show. Tradition has it that to celebrate the event of Yamayaki (the Grass Fire Festival), the mountain is set ablaze to let the flames light up the night sky above Nara.

Program note by the publisher

Aldridge: On Parade (1914/2020)

Amanda Aldridge was a British opera singer, teacher and composer, under the pseudonym of Montague Ring. She was the daughter of African-American Shakespearian actor Ira Aldridge.

Amanda Aldridge was born on 10 March 1866 in Upper Norwood, London, the third child of African-American Shakespearian actor Ira Frederick Aldridge and his second wife, the Swedish Amanda Brandt. Aldridge studied voice under Jenny Lind and Sir George Henschel at the Royal College of Music in London, and harmony and counterpoint with Frederick Bridge and Francis Edward Gladstone.

After completing her studies, Aldridge worked as a concert singer, piano accompanist, and voice teacher. A throat condition ended her concert appearances, and she turned to teaching and published about thirty songs between the years 1907 and 1925 in a romantic parlour style, as well as instrumental music in other styles. Her notable students included Roland Hayes, Lawrence Benjamin Brown, Marian Anderson and Paul Robeson. In 1930, when Robeson played Othello in the West End, Aldridge was in attendance, and gave Robeson the gold earrings that her father Ira Aldridge had worn as Othello. Aldridge also took the singer Ida Shepley under her wing and converted her from a singer to a stage actor.

At the age of 88, Aldridge made her first television appearance in the British show *Music For You*, where Muriel Smith sang Montague Ring’s “Little Southern Love Song.” After a short illness, she died in London on March 9, 1956.

On Parade is an English “quick step” march featuring a typical first and second strain, trio, and an unusual secondary trio (a trio-within-a-trio!) that modulates the piece to a third tonal area.

Published in 1914, Amanda Aldridge composed this upbeat march to

inspire a spirit of optimism that the First World War would be over by Christmas.

The 2020 edition resolves several practical and stylistic issues with the available 1914 Boosey & Hawkes score-less parts that can be found through the US Library of Congress or IMSLP. Instrument parts have been struck or added to modernize the instrumentation. Stylistically, the dynamic range has been expanded and several courtesy slurs and articulation markings have been added to facilitate cleanliness of lines and phrases. Rehearsal letters, measure numbers, and a tempo marking have been added for convenience and errata have been fixed.

Program note by Dylan Maddix

Hammell: Stardust Dunes (2019/2022)

E.K.R. Hammell (Evan/he/him) is a Canadian composer & arranger in the pursuit of unstoppable forward momentum. A Finalist in the International Young Talented Composers Competition and Winner of the Lloyd Carr-Harris prize, his frequently commissioned original music and arrangements have been heard across four countries (Canada, USA, UK, & Spain).

Originally from Prince Edward Island, Evan is currently based in Toronto. Aside from devising pretentiously abbreviated stage names, his other talents mainly involve drawing, playing bass trombone, and being impressively bad at eye contact.

Stardust Dunes explores a moment in time, on a crystal-clear night, on a solitary walk at one of the composer's favourite beaches on Prince Edward Island.

Waves ebbed calmly, yet persistently. Being the tail end of the Perseid Meteor Shower, an occasional shooting star arced overhead. One such shooting star appeared so close and so bright that it lit up the beach in a flash of brilliant white light, disappearing from view into the darkness of the dunes.

This piece uses music in a way that attempts to draw a link between the awe-inspiring physical world we inhabit with the spiritual realm found within.

Program note by the composer

Ticheli: Cajun Folk Songs (1991)

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, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

In 2018, Ticheli received the University of Michigan Alumni Society's highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in

America.” At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

“La Belle et le Capitaine” and “Belle” can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). “La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

“Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody (see mm. 12-21) is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten.

The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, Director, who commissioned the work and gave its premiere on May 22, 1990.

Program note by the publisher

Nishimura: Wilderness (2021)

Cait Nishimura (she/her) is a Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. Cait's music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other conferences and festivals across North America. Her work has become increasingly popular among educational music programs and within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world.

Cait is committed to creating contemporary music that is approachable, relevant, and enjoyable for all; before transitioning to a full-time career as a composer, she taught instrumental music and continues to prioritize and advocate for the value of music education. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about setting a positive example for future generations of musicians—especially those from historically underrepresented groups—through her creative work, her social media presence, and her dedication to mental health awareness. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Cait was the winner of the Canadian Band Association's composition prize in 2017. She holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All works are self-published under Cait Nishimura Music. To connect, please visit caitnishimura.com.

My fascination with the natural world began in childhood, and it wasn't long before I learned about the harmful impacts of human activity on the environment. Old growth forests and essential ecosystems like wetlands were being replaced by housing developments and highways. As a child, I felt helpless about it all; now, as an adult, I know that there is so much we can all do to be part of the solution. Sometimes, we just need to feel empowered first, and I believe art is one of the most effective ways to inspire others.

This piece was commissioned by the Midwest Band & Orchestra Clinic in celebration of their 75th anniversary. Wilderness celebrates and honours Earth's remaining wild spaces and the people who fight to protect them. Through this music, I explore the range of emotions I experience as an environmentalist, and I express my gratitude for all that nature has given me. This piece is a call-to-action for all of us to do our part in spreading awareness about climate change, to reflect on our relationship with nature, and to deepen our respect for the stewards of this land.

Program note by the composer

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Graduate Conductor

Kevin Joseph



Kevin Joseph most recently served as Associate Director of Bands at Basha High School in Chandler, Arizona. During his time there, the Basha Bear Regiment Marching Band finished 3rd place in the Arizona Marching Band Association Championship for division 2A. The various ensembles of the Basha Band program consistently received top ratings at all Area and State Festivals. Following that, several of those students were selected to join the Arizona All State Band. Joseph currently serves as an Adjunct Faculty member at Chandler Gilbert Community College and Mesa Community College; as an instructor for Tuba, Low Brass, Brass Ensemble, and an Assistant Conductor of the Community Band.

Prior to his most recent appointments, Joseph served as the Director of Bands and Elective Chair at Rhodes Junior High School in Mesa, Arizona. During his tenure, Joseph oversaw a thriving band program with over 130 students. The program received many high accolades and was chosen to perform at district events and for community affairs. In that time, he oversaw the CTE, Physical Education, Orchestra and Choir departments. He facilitated the growth of the departments through community outreach and special performances.

In his pursuit to foster excellence through performance for young musicians, Joseph serves as an adjudicator for both concert and marching circuits in Arizona. Recently, he did so for the Winterguard Arizona Championship for 2022. Joseph has served on music adjudication panels for Chandler Unified School District, Mesa Public Schools and the Arizona Band and Orchestra Directors Association. Joseph was recently nominated for the board of the Arizona Music Educators Association and currently serves on the board for Winterguard Arizona.

Joseph regularly plays Tuba with the Red Mountain Brass Quintet, Chandler Symphony, Salt River Brass, and BOOM! Percussion. He has played with many talented musicians including: Alpin Hong, William Joseph, Gerry Gibbs, Terry Davies, Emery Harvison, Captain Squeegie, and Harrison Fjord. As an active musician, Joseph has had the opportunity to perform for celebrities such as the Phoenix Suns' Deandre Ayton, and Fox News Reporter, Corey McCloskey.

In 2017, Joseph earned his Bachelors of Music degree in Secondary Music Education from Ottawa University. He is currently pursuing a Masters in Performance (Wind Band Conducting) at Arizona State University. He is a member of National Association for Music Education, Arizona Band and Orchestra Directors Association, Arizona Music Educators Association, College Band Directors National Association, Winterguard Arizona and Winterguard International.

In quiet moments, Joseph enjoys time with his three dogs: Zeus, Apollo and Frankie. In his spare time, he can be found making dinner with his partner, watching movies about space, or practicing his avid drone hobby.

Graduate Conductor

Dylan Maddix



Dylan Rook Maddix, a sought-after conductor, clinician, trumpeter and adjudicator, is a second-year doctoral student at Arizona State University pursuing a Doctorate of Musical Arts in wind band conducting. Originally from Prince Edward Island, Canada, he is founder of the Toronto Winds and co-host of The Band Room Podcast.

Maddix served as Professor of Music and head of wind and brass studies at Cambrian College in Sudbury, Ontario, Canada, where he conducted the wind ensemble, taught music theory, wind/brass methods and pedagogy courses. He rebuilt the wind ensemble program and founded the Cambrian College Wind Conducting Workshop, and was also on the conducting faculty at Laurentian University. He maintains a commitment to working with young people and the community and has been music director of the Milton Concert Band and the Northern Brass Choir, a conducting fellow with the Denis Wick Canadian Wind Orchestra, program assistant of the Hannaford Youth Program, and is currently manager of the Denis Wick Canadian Wind Orchestra. He conducted the Royal Conservatory Brass Ensemble, Northern Ontario Honour Band, Halifax Community Band Festival, Northdale Concert Band, Western University New Music, Hannaford Youth Band, Mount Allison University Symphonic Band, Kingston Brass Choir and Bathurst Chamber Festival Orchestra.

Maddix was the conducting/music consultant for Netflix's Umbrella Academy and Global TV's Private Eyes and has performed with artists such as Sarah McLachlan, Roger Hodgson of Supertramp, The Video Games Live Orchestra, Johnny Reid, The Broadway Tenors, Hannaford Street Silver Band, Toronto Concert Orchestra, Hogtown Brass Quintet and Vox Aeris Trio.

A 2011 and 2014 Canadian National Music Festival prizewinner, he has been a featured soloist with the Prince Edward Island Symphony, Weston Silver Band, Greater Moncton Chorale and Orchestra and Strathgartney Chamber Orchestra. Maddix holds a Master of Music in Trumpet Performance from the University of Toronto and a Bachelor of Music from Mount Allison University.

Graduate Conductor

Anna Scott



Currently pursuing a Doctorate of Musical Arts in Wind Band Conducting from Arizona State University (ASU), Anna Scott is an active guest conductor, saxophonist, clinician, and adjudicator. Prior to ASU, Anna was the saxophone instructor at Morningside University and was also the instrument methods instructor at Western Iowa Tech Community College.

A native of Chester, South Dakota, Anna has served in the South Dakota Army National Guard since 2007. A soldier in the “Governor’s Own 147th Army Band,” Anna is currently the principal saxophonist in the concert band and tenor saxophonist in the music performance team, SGT Rock.

Increasingly in demand as an adjudicator, Anna has extensive experience as a public school music educator, having taught beginner through high school band. Under her leadership, her high school band received the 2019 Don Marcouiller Best of Class Award at the Drake University Festival of Bands. A versatile educator, Anna has worked with bands in marching, concert, and jazz settings, and adjudicated multiple solo/ensemble festivals. Guest conducting engagements have included the Middle School All-City Honor Band in Sioux City, IA.

As a saxophonist, Anna has toured throughout the United States, performed in Suriname, South America and was selected to perform in the “Neue Eutiner Festspiele” summer Opera Festival in Eutin, Germany. She has also shared the stage with The Temptations, was part of a world premiere performance in Carnegie Hall with the University of Kansas Wind Ensemble, and directed the show choir bands at the Grand Ole Opry in Nashville.

Anna earned her Masters of Music (Saxophone Performance) from the University of Kansas and a Bachelor of Music Education from South Dakota State University. Anna currently resides in Tempe, Arizona with her mini Goldendoodle, Rey.

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
Stephanie Weiss
Andrea Will

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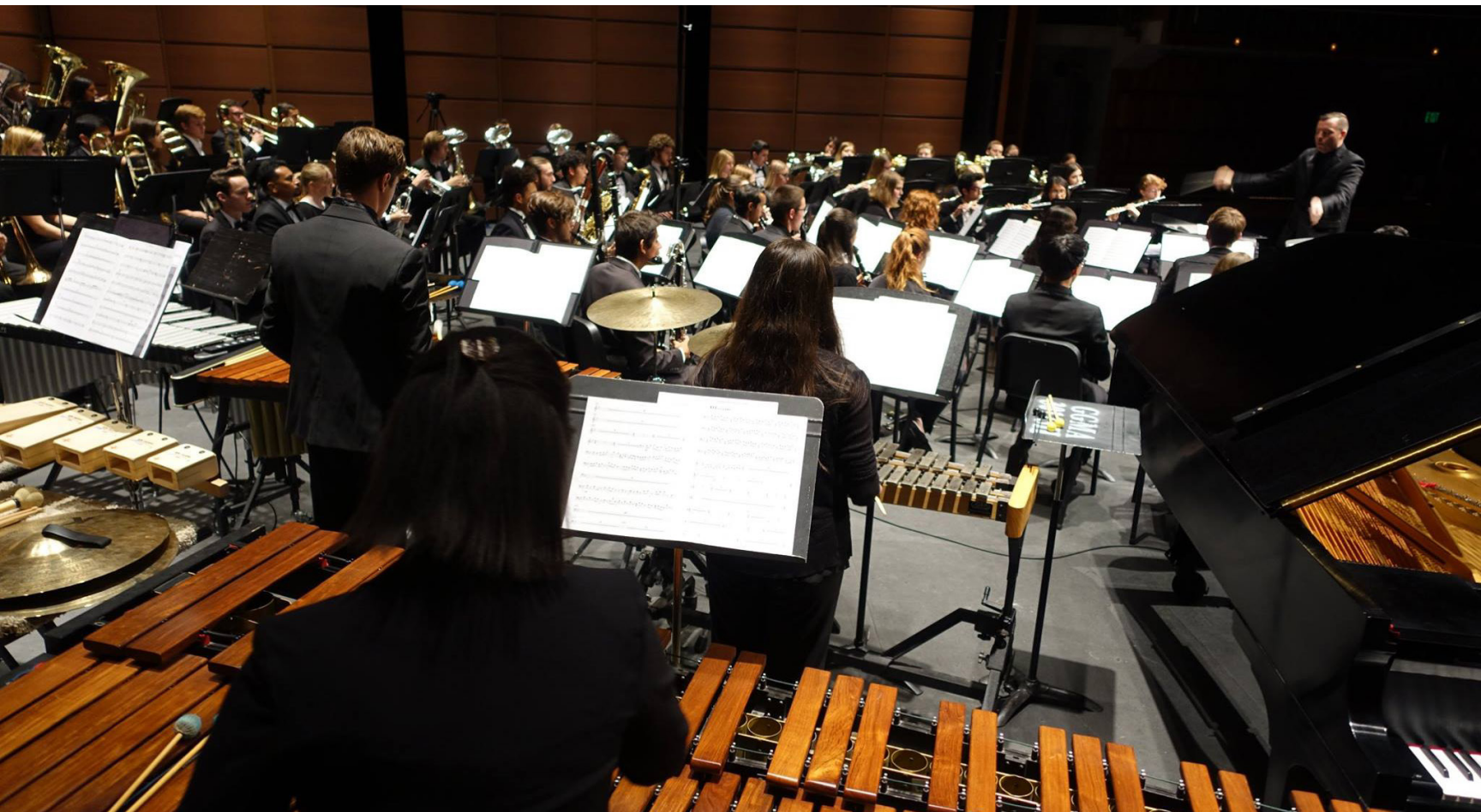
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ASU Wind Bands

If you are a friend of the ASU Wind Bands and are looking for more ways to be involved and help support students, please consider making a donation. Your financial support directly benefits the student experience through scholarships, interaction with world-class guest artists, commissions for new works and traveling for competitions and performances.



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Please visit this website to donate to ASU Wind Bands. www.asufoundation.org/mdt. All donations should be made to the Friends of Music with a notation that those funds should be directed to ASU Wind Bands. For any questions about helping the ASU Wind Bands, please contact Director of Bands, Jason Caslor at jcaslor@asu.edu.

All funds will be deposited with the ASU Foundation, a separate non-profit organization that exists to support ASU. Due to the value of benefits received, only payment in excess of Fair Market Value may be considered a charitable contribution. Please consult with your tax advisor regarding the deductibility of charitable contributions. Benefits may be available only upon your request, at your expense (if any) and subject to availability. Benefits are effective immediately and are subject to change without notice.

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