Wind Symphony
Jamal Duncan
Conductor

Wind Ensemble
Jason Caslor
Conductor

Nathan De'Shon Myers
Faculty Guest Artist

Erik Santos
Guest Composer-In-Residence

Wednesday, November 2, 2022
7:30 p.m.
ASU Gammage Auditorium
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.
Good evening and welcome to tonight’s concert!

Mistaken identity, star-crossed lovers, the desire to conquer, and trying to represent cultures, place and space. Ever since the printing press facilitated the ability for literature to circle the globe, composers have used these works of art as points of departure for musical composition. This is also a springboard for the music that we will present tonight.

Three of tonight’s selections are rooted in the works of William Shakespeare (1564-1616.) Shakespeare was a renowned English poet and playwright. A prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period), Shakespeare’s plays are perhaps his most enduring legacy. However, they are not all he wrote. Shakespeare’s poems also remain popular to this day.

We are so excited to be joined by guest composer Erik Santos. Santos’ The Seer cites many influences, the poetry of Langston Hughes (1901-67) being one of them. Hughes was one of the most important writers and thinkers of the Harlem Renaissance, which was the African American artistic movement in the 1920s that celebrated black life and culture. Hughes’s creative genius was influenced by his life in New York City’s Harlem, a primarily African American neighborhood. His literary works helped shape American literature and politics. Hughes, like others active in the Harlem Renaissance, had a strong sense of racial pride. Through his poetry, novels, plays, essays, and children’s books, he promoted equality, condemned racism and injustice, and celebrated African American culture, humor, and spirituality.

Thanks to Professors Joe Burgstaller, Jace Saplan, and Rachel Finley for organizing the Trumpet Ensemble, Choral Ensemble, and actors. We are looking forward to sharing this collaboration that touches so many areas of our school with you. It has been a wonderful journey in bringing these wonderful works from the page to our stage.

Jason Caslor  Jamal Duncan
Wind Symphony

Illyrian Dances (1986)..................................................Guy Woolfenden (1937-2016)

I. Rondeau
II. Aubade
III. Gigue

Suite from “Henry V” (1944/1976).................................William Walton (1902-83)

Transcribed By Dan Phillips

I. Overture - The Globe Playhouse
II. Passacaglia - The Death of Falstaff
III. Touch Her Soft lips, and Part
IV. Charge and Battle
V. Agincourt Song

Intermission

Wind Ensemble

The Sword and the Crown (1991)..............................Edward Gregson (b. 1945)

I. Henry the V - Too famous to Live Long!
II. And She will Sing the Song that Pleaseth You
III. Sound All the Lofty Instruments of War!

The Seer (2019)..........................................................Erik Santos (b. 1967)

I. Lonely Nocturne
II. Circles
III. Beale Street
IV. Final Sonnet to Orpheus (by Ranier Maria Rilke)
V. Not What Was
VI. Call to Creation
VII. Fire
VIII. Moan
IX. Island

Nathan De’Shon Myers, Faculty Guest Artist
Wind Symphony

Flute/Piccolo
Abby Berg, Fargo, ND
Ryan Mecca, Dallas TX
Frankie Perry, Glendale
Ashley Tenney, Mesa
*Lexi Warren, Gilbert

Oboe/English Horn
Anna Dale, Seattle, WA
Adelaide Martinez, Gilbert
*Madison Willacey, Las Vegas, NV

Bassoon
Fen Fang Lin, Taipei, Taiwan
Aviel Martinez-Mason, Tempe
*Sonya Viquesney, Phoenix
Travis Williams, Bushkill, PA

Clarinet/Bass Clarinet
Ben Chappell, Chandler
Kelly Chou, Queen Creek
Nate Conell, Gilbert
Trenton Davis, Wellsville, MO
Anthony Ellerman, Gilbert
Katarina Fenner, Chandler
Mary Haugan, Gilbert
Brandon Moak, Chandler
*Dylan Moreno, Gilbert
Alexander Nguyen, Chandler

Saxophone
Efrain Parra Flores, Phoenix
Giovanna Gioscia, Somers, CT
*Johnathan Lee, Puyallup, WA
Jerick Meagher, Las Vegas, NV
Daz’Tree M. Newton, Las Vegas, NV
*Taylor Simpson, Longmont, CO

Horn
Isabella Benner, Appleton, WI
Naomi Carl, Frankfort, IL
Duncan Kincaid, Albuquerque, NM
*Ethan Times, Phoenix
Justin Wise, Gilbert

Trumpet
Callie Azersky, Tucson
Rachel Gringorten, San Jose, CA
Elizabeth Kraus, San Jose, CA
Andrew Locke, Cary, NC
Patrick Newman, Mesa
Michael Peery, Cary, NC
*Michael Verso, Medford, NY
*Aaron White, Asheville, NC

Trombone
Wendy Ostaszewski, Yorba Linda, CA
*Robby Pawloski, Tucson
Grant Pendergast, Mission Viejo, CA
Matias Teillet, Lake Forest, CA

Bass Trombone
Robert Peterson, Mesa

Euphoniums
Rocco DiMillio, Tucson
*Steven Martin, Prescott Valley
Ethan Nolan, Gilbert

Tuba
Brandon Clark, Goodyear
Phoenix Hanes, Tucson
*Matt Rose, Phoenix

Percussion
Nichole Camacho, Ventura, CA
Benjamin Falkner, Gilbert
Brady Feczko, Gilbert
Kaileigh Frye, Oswego, IL
Spencer Mueller, Chandler
*Will Vogus, Chandler

String Bass
Ash Coates, Chandler

Harp
Sarahkim Nguyen, Gilbert

Listed alphabetically *denotes principal
Wind Ensemble

Flute/Piccolo
Audrey Cullen, Norman, OK
Samuel Lupe, Cibecue
Kayla Payne, Idaho Falls, ID

Oboe/English Horn
Hoon Chang, Gig Harbor, WA
Jacqueline Palmer, Coppell, TX
Gabbie Wong, Hong Kong

Bassoon
Elijah Jan Banasihan, Ewa Beach, HI
Mason Cox, Placerville, CA
Michelle Fletcher, Mesa
Benjamin Kearns, Palmyra, NY

Clarinet
Alexandra Chea, Nassau, Bahamas
Madeline Farmer, Long Beach, CA
John Harden, Oxford, GA
Ka I Ho, Macau, China
Sarah Lucas-Page, Phoenix
Travis Maynard, Bunnell, FL
Jacob Muniz, Prescott
Mia Pucinsky, Tucson
Adam Schay, Phoenix
Taylor Thompson, Dexter, MI

Bass Clarinet
Henry McNamara, San Mateo, CA

Saxophone
Zachary Bell, Tucson
*Keegan Ewan, Tempe
Jennifer, Holstead, Las Vegas, NV
*GianCarlo Lay, Carrollton, TX

Trumpet
Harmon Byerly, Mason, OH
Cordi DeDecker, Flower Mound, TX
Gage Ellis, Marshall, TX
Jose Antonio Guevara, Sahuarita
Taylor Hubbard, Raleigh, NC
Bryan Malone, Prescott
Alexander Strawn, Union, KY

Euphonium
Isaac N. Sanchez Torres, Phoenix

Trombone
Aidan Andreoli, Owasso, OK
Noah Eder, Prescott
Ben Hazel, Raleigh, NC

Bass Trombone
André Emmanoel Prouty, Houston, TX

Tuba
Isaac Davanzo, Phoenix
Thomas Gerald, Tucson

Percussion
Kemi Chen, Chongqing, China
Eliades Ponce, Tempe
Elijah Renteria, Chandler
*Steven Sandon, Goodyear
Morgan Sutherland, Hampton, VA
Austin Vigesaa, Phoenix
Will Vogus, Chandler

String Bass
Ash Coates, Chandler

Piano
Emily Telling, Puyallup, WA

Harp
Sarahkim Nguyen, Gilbert

Listed alphabetically  *denotes principal
Featured Performers

Town Crier/Narrator - Kirsten Cordova

**Illyrian Dances Players**
Duke Orsino - Mark Stevenson
Viola - Haley Whinery
Captain - Ian King
Malvolio - Haley Whinery

**Henry V Players**
Chorus - Kirsten Cordova
Henry V - Mark Stevenson
Falstaff - Ian King
Pistol - Haley Whinery

**Trumpet Ensemble**
Bradley McWeeny
Todd Oehler
Paul Reid
Americo Zapata

**Choral Ensemble**
Soprano: Alicia Werner & Lauren Carrol
Alto: Addison Hill & Tiffany O’Neill
Tenor: Thomas Amadeo & Iese Wilson
Basses: Ian Dickerson & Colin Cossi
Woolfenden: Illyrian Dances (1986)
Born in Ipswich, Guy Woolfenden was an English composer and conductor. He received his early musical education at Westminster Abbey, where he was senior chorister. After graduating from Cambridge University (BA 1959), he studied conducting at the GSM with Norman Del Mar and worked as a professional horn player at Sadler’s Wells Opera (1960–61). In 1961 he joined the music staff of the Royal Shakespeare Company at Stratford-upon-Avon, serving as head of music and resident composer (1963–98); he composed over 150 scores for the company, including incidental music for all of Shakespeare’s plays. His musical based on The Comedy of Errors won the Ivor Novello Award and the Society of West End Theatre Award for the best British musical of 1976. Woolfenden’s conducting career has included work at Morley College (1968–78) and as principal conductor of the Liverpool Mozart Orchestra (1970–92) and Warwickshire SO (1972–); he has also worked with the LSO, RPO, CBSO, Hallé Orchestra and Kirov Ballet. As an opera conductor he has worked with the Chelsea Opera Group and Scottish Opera; he conducted the first British productions of Nielsen’s Saul og David (1977), Liszt’s Don Sanche (1977) and Tchaikovsky’s The Maid of Orléans (1978). He was the first artistic director of the Cambridge Festival (1986–91), President-elect of the ISM (2001) and Chairman of the British Association of Symphonic Bands and Ensembles (1999–2002).

Woolfenden’s incidental music is distinguished by his ability to evoke a period atmosphere without sacrificing individuality or an awareness of contemporary styles, chiefly by a subtle manipulation of archaic techniques such as organum and hemiola, and a resourceful harmonic language firmly rooted in the modality of earlier English composers. His concert works, several of which are derived from theatrical scores, are cast in an accessible and melodically memorable idiom; they include a significant body of music for wind ensemble, of which Gallimaufry (1983), based on material originally composed for Shakespeare’s Henry IV plays, is the best known.

The precise location of Illyria was not important to Shakespeare; what excited him was the resonance of the word itself and the romance of all far away, make believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me.
Illyrian Dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles with funds provided by West Midlands Arts. The first performance took place on 26th September 1986 at Warwick University during the fifth annual BASBWE Conference.

Illyrian Dances is dedicated to the composer’s old and good friend Timothy Reynish.

Program note by the publisher

Walton: Henry V Suite (1944)

Sir William Walton was born in Oldham, Lancashire, the son of a choirmaster and a singing-teacher. He became a chorister at Christ Church Cathedral, Oxford, and then an undergraduate at the University. However, he had little formal compositional tuition at this or any other time, and though he later received advice from Ernest Ansermet and Eugene Goossens in conducting, he may be considered essentially self-taught.

His first composition to attract attention was a piano quartet written at the age of sixteen. Two early ‘avant-garde’ pieces have recently been rehabilitated to great acclaim: the 1922 String Quartet and 1923 Toccata for Violin and Piano.

At Oxford he made the acquaintance of the Sitwell siblings who gave him friendship, moral and financial support and in 1922 he collaborated with Edith in devising the entertainment Façade. Less than ten years later, Osbert prepared the text of another masterwork, Belshazzar’s Feast.

From 1922 to 1927 Walton began to spend an increasing amount of time abroad, notably in Switzerland and Italy. These were the years of the Viola Concerto, Belshazzar’s Feast, and the First Symphony.

In 1938 Jascha Heifetz asked him for a violin concerto and this was first performed by Heifetz in December 1939. In 1941 he wrote the overture Scapino for the 50th anniversary of the Chicago Symphony Orchestra.

The war years were devoted mainly to writing film and ballet scores. Films included the memorable “First of the Few” from which Walton extracted the Spitfire Prelude and Fugue, and the ballets were “The Wise Virgins” (1940) and “The Quest” (1943), both for the Sadler’s Wells Ballet. In 1944 came the music for the first of Laurence Olivier’s major Shakespearean films, “Henry V.” “Hamlet” followed in 1948 and “Richard III” in 1955. These established Walton among the greatest composers for the screen.
Walton’s main output had resumed in 1947 with the appearance of a fine String Quartet and he completed his trilogy of string concertos in 1956 with the masterly Cello Concerto which he wrote for Piatigorsky. 1960 heard the first performance of Symphony No.2 and 1969 saw “The Bear”, a one-act ‘extravaganza’ to a Chekhov-based libretto by Paul Dehn, both of which continue to be performed throughout Europe.

In 1977 there appeared eight extensively re-worked and previously unpublished numbers of Façade under the title of Façade 2. Walton’s last ‘original’ work of note was the Prologo e Fantasia written for Rostropovich in 1981-82.

In 1978 he was elected an honorary member of the American Academy and Institute of Arts and Letters. He was knighted in 1951 and in 1968 received the Order of Merit. He died in Ischia in 1983 at the age of 80.

Oxford University Press is in the process of publishing a collected edition of Walton’s works. The first volume of the William Walton Edition, presenting the definitive version of the Symphony No.1, was launched in 1998, and the sixth volume, Shorter Choral Works Without Orchestra, was launched at the 1999 Oldham Festival. Since then, volumes containing the complete music for Façade and “Henry V” have also appeared, as well as a new edition of the Viola Concerto.

“Henry V” is the last play of William Shakespeare’s history trilogy which charts the growth and maturation of the young and rebellious Prince Hal into one of England’s greatest monarchs. Featuring some of Shakespeare’s most rousing speeches, the climax of the play is built around the Battle of Agincourt in 1415, when King Henry V led a hugely outnumbered army to victory over the French against all the odds.

At the height of the Second World War, the great Shakespearian actor Laurence Olivier was prompted by the Ministry of Information to fashion the play into a morale-boosting propaganda film, with its release to coincide with the Allied invasion of Normandy. Olivier turned to English composer William Walton for the music, with his characteristic blend of warmth, nobility and splendor providing the perfect support for Olivier’s patriotic reading.

Program note courtesy of Oxford University Press
Gregson: The Sword and the Crown (1991)

Edward Gregson was born in Sunderland, Co Durham, England, in 1945. He graduated from London’s Royal Academy of Music in 1967, having studied piano and composition (with Alan Bush), and then completed a B.Mus (Hons) degree at London University. He is a composer of international standing whose music has been performed, broadcast, and recorded worldwide. He has written orchestral, chamber, instrumental and choral music, as well as making major contributions to the wind and brass repertoire. He has also written music for the theatre, film, and television. His orchestral music has been performed by many orchestras and conductors worldwide, including all the BBC orchestras, the London Symphony, Royal Scottish National, Hallé, Royal Liverpool Philharmonic, and Bournemouth Symphony orchestras; with conductors such as Martyn Brabbins, Edward Downes, Rumon Gamba, Alexander Gibson, Gunther Herbig, Kent Nagano, Gianandrea Noseda, Bramwell Tovey, and soloists including Ole Edvard Antonsen, Wissam Boustany, Olivier Charlier, Michael Collins, Nelson Goerner, Guy Johnston, Nobuya Sugawa, and Richard Watkins. His chamber music has been performed and recorded by groups including the Philip Jones Brass Ensemble, London Brass, the Navarra and Nightingale string quartets, the Nash Ensemble, whilst his music for brass bands has been performed by all the major ensembles in the world.

His music has been extensively broadcast and recorded, and perhaps of special note is the ongoing series of his symphonic music and concertos on the Chandos label performed by the BBC Philharmonic and BBC Concert orchestras, and London Brass – the latest volume being released in 2020. Included in this series are all his major concertos: horn (1971), tuba (1976), trumpet (1983), trombone (1979), clarinet (1994), piano (1997), violin (2000), saxophone (2006), cello (2007), and flute (2013). He has also recently embarked on a three-volume series of his instrumental and chamber music for the Naxos label, the third of which is due for release in May 2022. In addition, and of similar importance, is the six-volume survey of his complete music for brass band on the Doyen label.

His most recent compositions include *Three Études for piano*, recorded on the Naxos label by Murray McLachlan, an Oboe Concerto (A Vision in a Dream) for Jennifer Galloway and the BBC Philharmonic, a Euphonium Concerto for David Childs, *The World Rejoicing (Symphonic Variations on a Lutheran Chorale)* - a commission from five European countries, and *The Salamander and the Moonraker*, a work for children’s choir, narrators and orchestra commissioned by the Hallé Concerts Society in 2018, with story and libretto by his wife Susan Gregson. In 2016, as Composer in Association with Black Dyke Band, he composed a Cornet Concerto and
Four Études, and in 2017, as Composer in Residence at the Presteigne Festival, his 2nd String Quartet was premiered by the Nightingale Quartet from Denmark.

Edward Gregson has had an impressive career as an academic, from his time as Head of Composition and resident conductor in the music department of Goldsmiths College, University of London (1976-96), and where he was appointed a Professor of Music, to his tenure as Principal of the Royal Northern College of Music (RNCM) in Manchester (1996-2008). He retired from academe in 2008 in order to concentrate on his composition.

He holds honorary degrees and fellowships from a dozen English universities and conservatoires, including the Royal Academy of Music, the Royal College of Music, Manchester University and Lancaster University, and is also a Companion and Emeritus Professor of the RNCM. He has won many awards and prizes, including an Ivors Academy Composer Award in 2019, having been nominated on two previous occasions. He was a Writer Director of the Performing Right Society (1995-2021), and has also served on many international music juries, worked as jury member and expert commentator for the BBC’s Young Musician of the Year programmes, and as a conductor has premiered many works by UK composers. He has also written a number of scholarly articles for various publications.

The composer writes:

In 1988 I was commissioned by the Royal Shakespeare Company to write the music for The Plantagenets trilogy, directed by Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for Henry IV parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy.

This work quickly became established in the mainstream repertoire and has received performances worldwide as well as five commercial recordings and many broadcasts. In 2002 I was approached by the Parc and Dare Band regarding their summer festival and commissioned to do a version for brass band. This was given its first performance in Treorchy Hall by the combined bands of Black Dyke and Parc and Dare conducted by Nicholas Childs.
When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991 I immediately thought of turning to this music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets (off-stage), but this only acts as a preface to a Requiem aeternam (the death of Henry V) before changing mood to the English army on the march to France; this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the Requiem music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed).

The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folk tune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion.

The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the ‘war machine’ and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV’s defeat of the rebellious forces.

Program note by the publisher

Santos: The Seer (2019)
As the first-born in a family of musicians – father Rosendo Ejercito Santos, Jr., mother Harriet, brothers Nathan and Jason – music has always been at the core of his life practice, both as a profession and hobby.

Professor Santos has received commissions, prizes, fellowships, and other recognitions for his concert music, including the prestigious 2020 Sousa-ABA-Ostwald Prize from the American Bandmasters Association, the Charles Ives Scholarship, and the Charles Ives Fellowship from The American Academy of Arts and Letters, awards from Broadcast Music Incorporated (BMI), the MacDowell Colony, the Bozeman Symphony, the Civic Orchestra of Chicago, the Rackham Graduate School of U-M, and the Music Teachers National Association (MTNA).

But, in recent years, Santos has become increasingly preoccupied with presenting music in venues other than the classical concert hall — dance clubs, street corners, radio, theaters, churches, museums, cafes, car stereos, movies, Internet, iPods, etc. — where there is more emphasis
given to the interaction of music with other spontaneous sensory elements, involving listeners at the hub of a transdimensional experience. This interest flourished in 2002 when he was invited to join the pioneering and internationally celebrated Japanese butoh company Dairakudakan: Temputenshiki (avant-garde dance/theater), as a resident composer—a potent collaboration that continues to this day.

In 2005, Santos and artist/singer Toko Shiiki formed an upbeat band called October Babies, which has performed a large variety of original multicultural and multi-lingual dance songs in America and Japan. (Check out their 2020 EP Find New Way, and new videos!) They affiliated with the local Ann Arbor music label/collective Oddfellow Music, which later became Willis Sound. Having completed 5 albums, along with music videos and documentaries with October Babies, Santos and Shiiki became interested in filmmaking, and this led to the full-length movie Threshold: Whispers of Fukushima in 2015. This project focuses on the lives of several musicians who have chosen to live in their homeland of Fukushima, Japan, despite the devastation of earthquake and tsunami, the threat of the failing nuclear reactor, and even persecution by fellow human beings. By 2019, they completed three more films inspired by creative relationships they formed in Fukushima (Over the Sky, Passing the Baton, and Up the Mountain), as well as the film We Women Weave, about the Moonseed Movement Troupe.

The creative relationships formed in the making of Threshold have continued to grow. For example, in 2016, Santos and Shiiki co-organized a partnership with the University of Michigan Center for World Performance Studies, the Center for Japanese Studies, and SMTD, to invite the fiery Japanese youth drum ensemble Yamakiya Taiko to perform at the University of Michigan for The Fukushima Tribute Concert/Residency. This week-long event began with a thunderous concert at the Power Center and continued with a bunch of rousing Taiko workshops around campus and town. The ensemble premiered a new work Santos wrote for them and a cadre of U-M student drummers, called “Armadillo Flow.” Check out the video!

Santos has been on the Michigan local original music scene for XX years, with bands October Babies, The Crossed Lines, 16 More Miles, and Citygoat, and he’s hosted several long-running Open Mic stages in the area. These days, he’s possessed by a fresh passion for practicing—learning, unlearning, all day every day—memorizing poetry, investigating inventions of Bach and Bruce Lee, and Vince Gilligan, enjoying sound.
A “Seer” is one who, through supernatural insight, can see what the future holds, and see through to unseen truths.

Who is the seer? What does the seer see?

“…I’m sitting here in the center of my house this quiet morning. Through the windows, in the outer corners of my eyes, I can see full moon setting on my left and new sun rising on my right. Both gloriously happening now, however, I can only see one or the other if I turn my head. Can’t see both simultaneously. I sit here trying to sum it all up, and see it all at once, but I can’t. There’s a lesson here somewhere in between. The difference between sleeping dreams and waking dreams is difficult to explain…“

This musical mandala weaves together many disparate strands of creative inspiration – i.e., the work of Langston Hughes and Rainer Maria Rilke, Nina Simone, Howlin’ Wolf, Killing Joke, Lee “Scratch” Perry, Rod Serling, Stanley Kubrick’s 2001: A Space Odyssey, the stories of Parsifal and Ulysses. As much as possible, I let the subconscious lead, as my conscious mind struggled to render dream dictation into a linear language that might resonate with another. In this liminal state, in between both and neither, the answers lie.
THE SEER – Texts

Lonely Nocturne (Langston Hughes, 1942)
When dawn lights the sky
And day and night meet,
I climb my stairs high
Above the grey street.
I lift my window
To look at the sky
Where moon kisses star
Goodbye.
When dawn lights the sky
I seek my lonely room.
The halls as I go by
Echo like a tomb.
And I wonder why
As I take out my key,
There is nobody there
But me –
When dawn lights the sky.
Wake Up! (Clockwork)

Circles (Hughes, 1946)
The circles spin round
And the circles spin round
And meet in their own tail.
Seasons come, seasons go,
The years build their bars
Till we’re in jail.
Like a squirrel in a cage —
For the cage is round —
We sometimes find
Ourselves upside down.

Beale Street (Hughes, 1947)
The dream is vague
And all confused
With dice and women
And jazz and booze.
The dream is vague,
Without a name,
Yet warm and wavering
And sharp as flame.
The loss
Of the dream
Leaves nothing
The same.

Final Sonnet to Orpheus (Rainer Maria Rilke, 1923)
Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gebälk der finstern Glockenstühle
laß dich läuten. Das, was an dir zehrt,
wird ein Starkes über dieser Nahrung.
Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist dir Trinken bitter, werde Wein.
Sei in dieser Nacht aus Übermaß
Zauberkraft am Kreuzweg deiner Sinne,
hier seltsamen Begegnung Sinn.
Und wenn dich das Irdische vergaß,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser sprich: Ich bin.

(translation by Erik Santos)
Silent Friend of many distances, feel,
As your breath expands Space.
In the beams of your dark belfry,
Let yourself ring. That, which consumes you,
Grows strong from your feeding.
Go through Transformation, out and in.
What has made you suffer?
If drinking is bitter, become Wine.
Be, in this vast brimming Night,
Magic Power at the crossroads of your senses,
The Sense of their strange meeting.
And when the Earthly forget you,
To the still Earth say: I’m flowing.
To the rushing Water say: I am.

Wake Up! (Chaos)
Not What Was (Hughes, 1965)
By then the poetry is written
and the wild rose of the world
blooms to last so short a time
before its petals fall.
The air is music
and its melody a spiral
until it widens beyond the tip of time
and so is lost to poetry and the rose --
belongs instead to vastness beyond form,
to universe that nothing can contain,
to unexplored space
which sends no answers back
to fill the vase unfilled
or spread in lines
upon another page --
that anyhow was never written
because the thought could not escape
the place in which it bloomed
before the rose had gone.

Call to Creation (Hughes, 1931)
Listen!
All you beauty-makers,
Give up beauty for a moment.
Look at harshness, look at pain,
Look at life again.

. . . (text omitted)
Listen!
Futile beauty-makers —
Work for a awhile with the pattern-breakers!
Come for a march with the new-world-makers:
Let beauty be!

Fire (Hughes, 1926)
Fire,
Fire, Lord!
Fire gonna burn ma soul!
I ain’t been good,
I ain’t been clean —
I been stinkin’, low-down, mean.
Fire,
Fire, Lord!
Fire gonna burn ma soul!
Tell me, brother,
Do you believe
If you wanna go to heaben
Got to moan an’ grieve?
Fire,
Fire, Lord!
Fire gonna burn ma soul!
. . . (text omitted)

**Moan (Hughes, 1926)**
I’m deep in trouble,
Nobody to understand,
Lord, Lord!
Deep in trouble,
Nobody to understand,
Lord, Lord!
Gonna pray to ma Jesus,
Ask him to gimme His hand.
Ma Lord!
I’m moanin’, moanin’,
Nobody cares just why.
No Lord!
Moanin’, moanin’,
Feels like I could die.
O, Lord!
Sho, there must be peace,
Ma Jesus,
Somewhere in yo’ sky.
Yes, Lord!

**Island [1] (Hughes, 1950)**
Wave of sorrow,
Do not drown me now:
I see the island
Still ahead somehow.
I see the island
And its sands are fair:
Wave of sorrow,
Take me there.

*Poetry by Langston Hughes is used with the kind cooperation of the Estate of Langston Hughes.*
Erik Santos

Erik Santos is a composer, multi-instrumentalist, singer, producer and teacher who is active in many musical genres, from rock and jazz, to classical, to electronic, world music, and music for theater and dance. He is the Chair of the Composition Department at the University of Michigan School of Music, Theatre, and Dance.

As the first-born in a family of musicians - father Rosendo Ejercito Santos, Jr., mother Harriet, brothers Nathan and Jason - music has always been at the core of his life practice, both as profession and hobby.

Professor Santos has received commissions, prizes, fellowships, and other recognitions for his concert music, including the prestigious 2020 Sousa-ABA-Ostwald Prize from the American Bandmasters Association, the Charles Ives Scholarship and the Charles Ives Fellowship from The American Academy of Arts and Letters, awards from Broadcast Music Incorporated (BMI), the MacDowell Colony, the Bozeman Symphony (directed by Matthew Savery), the Civic Orchestra of Chicago (directed by Cliff Colnot), the Rackham Graduate School of U-M, and the Music Teachers National Association (MTNA).

But, in recent years, Santos has become increasingly preoccupied with presenting music in venues other than the classical concert hall — dance clubs, street corners, radio, theaters, churches, museums, cafes, car stereos, movies, Internet, iPods, etc. — where there is more emphasis given to the interaction of music with other spontaneous sensory elements, involving listeners at the hub of a transdimensional experience. This interest flourished in 2002, when he was invited to join the pioneering and internationally celebrated Japanese butoh company Dairakudakan: Temputenshiki (avant-garde dance/theater), as resident composer — potent collaboration which continues to this day.
Guest Composer-In-Residence

In 2005, Santos and artist/singer Toko Shiiki formed an upbeat band called October Babies, which has performed a large variety of original multi-cultural and multi-lingual dance songs in America and Japan. (Check out their 2020 EP Find New Way, and new videos!) They affiliated with the local Ann Arbor music label/collective Oddfellow Music, which later became Willis Sound. Having completed 5 albums, along with music videos and documentaries with October Babies, Santos and Shiiki became interested in filmmaking, and this led to the full-length movie Threshold: Whispers of Fukushima in 2015. This project focuses on the lives of several musicians who have chosen to live in their homeland of Fukushima, Japan, despite the devastation of earthquake and tsunami, the threat of the failing nuclear reactor, and even persecution by fellow human beings. By 2019, they completed three more films inspired by creative relationships they formed in Fukushima (Over the Sky, Passing the Baton, and Up the Mountain), as well as the film We Women Weave, about the Moonseed Movement Troupe.

The creative relationships formed in the making of Threshold have continued to grow. For example, in 2016, Santos and Shiiki co-organized a partnership with The University of Michigan Center for World Performance Studies, The Center for Japanese Studies, and The School of Music, Theatre and Dance, to invite the fiery Japanese youth drum ensemble Yamakiya Taiko to perform at the University of Michigan for The Fukushima Tribute Concert/Residency. This week-long event began with a thunderous Concert at Power Center, and continued with a bunch of rousing Taiko workshops around campus and around town. The ensemble premiered a new work Santos wrote for them and a cadre of UM student drummers, called “Armadillo Flow”. Check out the video!

Santos has been on the Michigan local original music scene for XX years, with bands October Babies, The Crossed Lines, 16 More Miles and Citygoat, and he’s hosted several long-running Open Mic stages in the area. These days, he’s possessed by a fresh passion for practicing - learning unlearning, all day every day - memorizing poetry, investigating inventions of Bach and Bruce Lee, and Vince Gilligan, enjoying sound.
Faculty Guest Artist

Nathan De’Shon Myers

American singer/conductor, Nathan De’Shon Myers has established himself as a versatile artist with international appeal. His hybrid career spans more than 23 years and includes professional performance in opera, jazz and gospel, choral & opera conducting, private voice instruction, classroom teaching, and educational leadership. He has been a featured soloist with opera companies and orchestras throughout the United States and across Europe including Theater Neustreliz, Stadttheater Trier, Salzburg Landestheater, Chautauqua Opera, Dallas Opera, Opera Louisiane and the Amalfi Coast Festival in Italy. As a fest soloist with the Deutsche Oper Berlin, he performed roles such as Dandini in La Cenerentola, Dancairo in Carmen, Schaunard in La Boheme, Ping in Turandot, Marullo in Rigoletto and Matthieu in Andrea Chenier, and more. Other roles performed include the title roles of Gianni Schicchi, Don Giovanni, and Johnny in Ernst Krenek’s Johnny Spielt Auf. During the summer of 2018, Myers revamped his role as Julian in the South African premiere of the American opera Wading Home.

Having collaborated with notable artists such as Kristin Chenoweth, Maurice Brown, Robert “Sput” Searight, and Tamela Mann, Myers maintains a national and international presence in the gospel and jazz worlds as well. He released his debut urban gospel album, Making A Way in 2014 and was a member of the recording ensemble for Kirk Franklin’s Grammy Award-Winning album, Losing My Religion in 2015 and lent his voice and musicianship to the soundtracks of the movies Hidden Figures in 2016 and The Star in 2017.

Equally passionate about education, Myers holds music degrees from the University of Tulsa, Mannes College of Music, and Southern Methodist University and was featured in Old Navy’s National Back-To- School campaign OnWard performing a song he co-wrote entitled “Sing Out”. A former member of the music faculty at the highly-acclaimed Booker T. Washington HSPVA in Dallas, he served as the Music Conservatory Director and Head of Opera & Vocal Studies.
Faculty Guest Artist

During his 7-year tenure there, Myers consistently earned UIL sweepstakes ratings with his Tenor/Bass Choirs, developed a fully-integrated opera training program for which he served as conductor and founded a highly sought-after curriculum-based Gospel Choir. He was honored to co-conduct the school's Varsity Treble Choir in their 2016 Texas Music Educators Association Convention Honor Performance and served as clinician/conductor for TMEA's Region XX 9/10 Treble Honor Choir in 2017.

In the fall of 2018, Myers joined the music faculty at Arizona State University where he currently serves as Assistant Professor of Voice and Conductor of the school's Gospel Choir. He is a member of the Board of Directors for the Phoenix Children's Chorus and has served as Vice President of Programming for the Valley of the Sun chapter of NATS. In 2019, Myers was a featured soloist on the album: a Bizzy Christmas with Friends 2 and released the single “I Wish You Would” from his much-anticipated sophomore album entitled Found My Joy, to be released in 2022 with RSVP Records. In 2020, he participated in multiple virtual concerts, masterclasses, choral clinics and was the featured vocalist for Zildjian LIVE! Season 2, Episode 6 with Ash Soan and Ghost Note. Recent performances include the baritone solos in Carmina Burana with the Mount Desert Summer Chorale and Ballet Victoria of British Columbia, Canada, Guest Lecturer with York University, Toronto, Canada and featured performances with Tempe Winds, Prescott Pops Symphony and at the acclaimed A-Trane Jazz Club in Berlin, Germany. Myers served as the 2021 Guest Artist with Cal/Western Region of the National Association of Teachers of Singing and a German diction masterclass Clinician with Tennessee State University in partnership with Nashville Opera. In 2022, he conducted the world premiere of Nkeiru Okoye’s micro opera, 600 Square Feet with ASU's Music Theatre & Opera Program. He remains active in music performance and education regionally, nationally and internationally.
Rachel Finley

Rachel Finley is a director, intimacy coordinator, actor, accent coach, and Arizona State University professor. She is a certified teacher of Fitzmaurice Voicework and Knight Thompson Speechwork, a founding member of the Intimacy Coordinators of Color’s board of directors, and a co-founder of The Blueprint, an organization that provides POC-centric actor training at no cost to students. Rachel is also the Director of Programming for the Global Majority Intimacy Conference. Finley’s creative work, which includes film, theatre, performance art, devised theatre, motion capture, voice over, spoken word poetry, new media and other forms has appeared on stages, in studios and on sets from Miami to Los Angeles and Canada to New Zealand. Rachel has recently worked on productions for NYC based ANDTheatre Co, Miami based Zoetic Stage, Netflix, Xbox Studios, Baltimore Center Stage, Long Wharf Theatre, Southwest Shakespeare Company, Virginia Stage and several indie film and theatre companies.
Conductor

Jamal Duncan

Jamal Duncan joined the faculty of Arizona State University in the Fall of 2020 as associate director of bands and assistant professor of instrumental conducting. His primary responsibilities are conducting the Wind Symphony and teaching classes in conducting. Prior to his appointment at ASU, Duncan served as the assistant director of bands at the University of Arkansas in Fayetteville.

Duncan’s research interests include conducting pedagogy, wind literature, and re-defining the traditional concert experience. He has presented on these topics at various state and international conferences including the Midwest Clinic.

An ardent supporter of growing the repertoire of wind bands and chamber ensembles, Duncan is actively involved in the commissioning of new works from established and emerging composers, including Steven Bryant, Andrea Clearfield, Viet Cuong, Kevin Day, Giovanni Santos, Alex Shapiro, Jim Territo, and Dana Wilson.

Duncan is also committed to programming music that tells the stories of different cultures with an intentional focus on the diverse composers who tell these stories.

A winner of the 2022 American Prize in Band/Wind Ensemble conducting, Duncan has conducted and adjudicated middle school, high school, and collegiate ensembles in Arizona, Arkansas, California, Florida, Michigan, Mississippi, Oklahoma, and internationally in Canada, England and France. In 2021, he was a fellow at the Reynolds Conducting Institute held in conjunction with the Midwest Clinic.

Duncan taught in the public schools of Lansing, Michigan for seven years where was director of bands at C.W. Otto Middle School then director of bands at Dwight Rich Middle School. For eleven seasons, Duncan was the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

A native of Flint, Michigan, Duncan received the doctor of musical arts in wind conducting and a master of music in wind conducting degrees from Michigan State University where he studied with Dr. Kevin L. Sedatole. Duncan received a bachelor of music degree from the University of Michigan with a dual emphasis in clarinet performance and music education.

He is a member of Phi Mu Alpha Sinfonia Fraternity, The National Association for Music Education, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.
Conductor

Jason Caslor

Jason Caslor assumed his duties as Associate Professor of Music and Director of Bands at Arizona State University (ASU) in 2019 after four years as their Associate Director of Bands and Orchestras. In addition to overseeing all aspects of the ASU Wind Bands program, he also directs the Wind Ensemble, mentors graduate conducting students, and teaches undergraduate and graduate conducting courses.

From 2010-2015, he was Assistant Professor of Instrumental Conducting at Memorial University in St. John’s, Newfoundland, Canada where he conducted the Wind Ensemble and oversaw the undergraduate and graduate instrumental conducting programs. Prior to that, he spent three seasons as Resident Conductor with the Thunder Bay Symphony Orchestra (TBSO). During his tenure with the TBSO, he conducted more than 75 concerts (including a CBC Radio national broadcast) and recorded a full-length, internationally distributed CD with Canadian blues artist Rita Chiarelli.

Recipient of an “Excellence in Teaching Award” from Memorial University’s Students’ Union in 2012, Caslor also spent several years teaching in the public school system as an instrumental and choral educator.

In addition to numerous regional engagements, Caslor has conducted the National Youth Band of Canada, Canada’s Royal Winnipeg Ballet, the South Dakota All State Band, the South Dakota Intercollegiate Band, the Oregon State University Wind Ensemble, the University of Nevada-Reno Wind Ensemble, and Canadian provincial honour bands in Alberta, Saskatchewan, Manitoba, Ontario, Quebec, and Prince Edward Island. He has also presented his research at the Midwest Band and Orchestra Clinic, the WASBE International Conference (San Jose, CA), the CBDNA National Conference (Greensboro, NC), the International Society for Music Education - Special Music Education and Music Therapy Pre-Conference Commission Seminar (Austria), the International Society for Research and Promotion of Wind Music International Conference (Germany), and the Riksförbundet Unga Musikanter Wind Band Symposium (Sweden).

Caslor completed his doctorate in conducting at Arizona State University where he studied with Gary W. Hill. Prior to earning a master’s in conducting from the University of Manitoba with Dale J. Lonis, Canada, he earned dual bachelor in music and education degrees from the University of Saskatchewan, Canada.
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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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.

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