

ASU Wind Bands present



Maroon and Gold Band

James G. Hudson

Kevin Joseph

Anna Scott

Conductors

ASU Philharmonia

Jason Caslor

Joseph Sieber

Conductors

2022 Concerto Competition Winner

Angelita Ponce, Marimba




Tuesday, February 14, 2023

7:30 p.m.

ASU Gammage Auditorium

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

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 ASU_MDT

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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.

Maroon and Gold Band

Halcyon Hearts (2021).....Katahj Copley
(b. 1998)

Heart Songs (1997).....David Maslanka
(1943-2017)

III. Heart Song

Anna Scott, conductor

A Tallis Prelude (1989).....Douglas Akey
(b. 1957)

Charm (2012).....Kevin Puts
(b. 1972)

Kevin Joseph, conductor

HRH Duke of Cambridge, Op. 60 (1957).....Malcolm Arnold
(1921-2006)

James G. Hudson, conductor

Intermission

ASU Philharmonia

Salut d'Amour Op. 12 (1888).....Edward Elgar
(1857-1934)

Intermezzo from Cavalleria Rusticana (1890).....Pietro Mascagni
(1888-1945)

Jason Caslor, conductor

The Russian Marimba Concerto (2016).....Sergei Golovko
(b. 1959)

- I. Untold Legends - (Allegro risoluto, ma non tanto)
- II. Stories of Old (Lento)
- III. The Fair "Maslenitsa" (Allegramente di bravura)

Angelita Ponce, Marimba
Joseph Sieber, conductor

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Maroon and Gold Band

Flute/Piccolo

Katherine Akers, Informatics
Sofia Atencio, American Studies, BA
Adam Barwick, Dietetics
Grace Connolly, Physics
Bryn Hutton, Psychology, BS
Maiya Kohlenberg, Biology
Brooke McKeever, Sociology
Goomy Miyazaki, Pre-Veterinary
Paulina Soto, Biological Sciences
Holly Steinauer, Biological Sciences
Emily Zeigler, Law (Mirabella)

Oboes

Paige Feldman, Mathematics
Emma Goodwin, Community Member

Bassoons

Savannah Drury, English Creative Writing
Lucas Garcia, Business Data Analytics
Shira Shecter, Chemical Engineering

Clarinets/Bass Clarinet

Eduardo Alcantar, Computer Science
Dakota Allred, Aerospace Engineering
Thomas Jennewein, Computer Systems Engineering
Austin Nutt, Chemistry
Matthew Park, Chemical Engineering
Christian Santiago Vazquez, Biomedical Sciences
Logan Watersmith, Computer Systems Engineering

Saxophones

Loeobardo Acosta Barajas, Aerospace Engineering
Dylan Eble, Nursing
Marcus Engstrom, Community member
Gabriella Erimli, Mechanical Engineering
Peigeng Han, Music Performance
Jacquelyn Marotta, Music Learning and Teaching
Bella Merkel, Aerospace Engineering
John Read, Retired HS Math Educator
Paige Walker, Music Learning and Teaching
Dylan Wickizer, Electrical Engineering
Liam Wirth, Computer Science

Horns

Brandy Anderson, Biological Sciences
Jessica Ellis, Speech and Hearing Science
Zachary Lythgoe, Computer Engineering
Adam Nachtrab, Computer Science (Cybersecurity)
Raen Sawyer, Materials Science and Engineering
Jeremy Seay, Music Theory and Composition
Bella Soriano, Biomedical Engineering
Suhyun Woo, Music Therapy

Trumpets

Michael Bencomo, Political Science
Lindsey Clouse, Music Learning and Teaching
Brandon Deleon, Music Therapy
Jacob Hilliker, Software Engineer
Ethan Jopling, Music Learning and Teaching
Adam Kesselman, Music Learning and Teaching
Anthony Montoya, Digital Culture (Music)
Nancy Schwartz, Psychology
Kai Wicks, Music Learning & Teaching

Trombones

Luc Andreassi, Aerospace Engineering
Ashley Hall, Civil Engineering
Bailey Kane, Biological Sciences
Mark Nickel, Criminal Justice
Nicholas Plano, Supply Chain Management
Cong Wei, Computer Science
Brian Yslava Molina, Data Science

Euphoniums

Collin Farr, Anthropology
Morgan Goettl, Music Learning and Teaching
Ethan Janov, Computer Systems
Logan Maki, Accountancy
Shayla McLeod, Speech and Hearing Science
Ashton Spillman, Neuroscience, PhD

Tubas

Christopher Curran, Community Member
Mark Zimmerman, Aerospace Engineering

String Bass

John Martinez, Music Composition

Percussion

Varun Bose, Mechanical Engineering
Ashley Tenney, Music Learning and Teaching
Corbin West, Music Learning and Teaching

ASU Philharmonia

First Violins

Daimien Benally, Biomedical Engineering
Makayla Blancarte, Music Learning and Teaching
Madison Holmes, Music Learning and Teaching
Helen Kirby, Music Therapy
Ruby Norman, Environmental Science and Music
Jorja Overbey, Applied Mathematics
Jordan Pintar, Neuroscience
Grace Pittman, Music Learning and Teaching
Angel Rios, Music Learning and Teaching
Fiona Sauvé, English
Halle Smith, Music Therapy
Eugenia Trakal, Finance

Second Violins

La Tasha Butler, Music Therapy
Audrey Coleman, Public Policy
Erin Epel, Sustainability
Emily Gregg, Speech and Hearing Science
Paige Johnston, Music Learning and Teaching
Benjamin Krich, Music Therapy
Isabella Macy, Interior Design
Sarah Mathias, Biological Sciences
Bethany Poll, Astrophysics
Erin Smythe, Mechanical Engineering
Grace Thomas, Nursing
Valeria Trejo Jaurez, Music Learning and Teaching
Jamie Tsou, Biology
Brandon Tubman, Information Technology
Dania Urena, Music Composition
Mary Varga, Music Therapy
Eve Wodarczyk, Digital Marketing

Violas

Brianna Ashcroft, Mechanical Engineering
Ryan Birn, Mechanical Engineering
Rachel Eineker, Chemistry
Anna Jakubczyk, Psychology
Andrea Jamieson, Psychology
Paola Ochoa Alvarado, Animation
Abigail Schulte, Biology at SCC
Jasmine Situ, Mathematics
Ryan Swart, Computer science

Cellos

Tate Allen, Electrical Engineering
Rachelle Cortina, Psychology & Music Therapy
Jan Dacoycoy, Music
Craig Dawson, Computer Science
Lynnae Gledhill, Music Therapy
Molly Ostrowski, Dietetics
Noah Pacheco, Medicinal Chemistry
Michael Reyes, Mechanical Engineering
Rachel Rho, Finance
Anna Rodas, Electrical Engineering
Mia Silva, Computer Science
Alyssa Tappendorf, Music Learning and Teaching &
English Linguistics

Basses

Lauren Burchell, Music and Culture
Wallace Steele, Jazz Performance Saxophone
Lauren Coleman, Community Member

Flutes

Mizuki Asano, Music Therapy
Hanna Moon-Earle, Music Therapy
Elizabeth Parker, Theatre Design and Production
Madsion Potts, Community Member

Oboes

Anna Dale, Microbiology
Min Kim, Business Data Analytics

Bassoons

Aviel Martinez-Mason, Music Performance
Sonya Viquesney, Music Performance

Clarinets

Debashis Biswas, MS Computer Science
Trenton Davis, Postdoctoral Studies
Ka I Ho, Music Therapy

Horn

Jaxon Castro, Music Composition
Duncan Kincaid, Finance
Luis Raul Rodriguez Botiller, Music Learning and
Teaching
Ethan Times, Music Performance

Trumpets

Rachel Gringorten, Speech and Hearing Science
Elizabeth Kraus, Music Learning and Teaching

Trombones

Ryan Pratt, Music Learning and Teaching
Matias Teillet, Music Learning and Teaching

Tuba

Brett Page, Music Theory

Piano

Taison Roddy, Biological Sciences

Percussion

Robert Grahmann, Music
Charles Perlstein, Music
Taison Roddy, Biological Sciences
Austin Vigesaa, Music

Program Notes

Copley: Halcyon Hearts (2021)

Carrollton, Georgia native Katahji Copley (he/him/his) premiered his first work, Spectra, in 2017 and hasn't stopped composing since. As of 2017, Katahji has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahji has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahji received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin.

Aside from composing, Katahji is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short Halcyon Hearts is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction- which is sudden and colorful-symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Program Note By The Composer

Maslanka: Heart Songs (1997)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria,

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and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

The title *Heart Songs* comes from the image of watering the tree of life with the blood of the heart. It is my hope with this music to provide a substantial and deeply-felt piece for young players. The third song is based on melodies from the 371 Chorales by J.S. Bach.

Program Note By The Composer

Akey: A Tallis Prelude (1989)

Douglas Akey began his musical training in the public schools of Elmhurst, Illinois. He attended Arizona State University on a performance scholarship, earning a Bachelor of Music degree in Instrumental Music (1979) and a Master of Music in Solo Performance (1985). He also studied brass performance for two summers at the Banff Centre for the Performing Arts in Alberta, Canada. He has studied horn with Carroll Simmons - Grant Park Orchestra (Chicago), William Strickland - freelance hornist (New York), Ralph Lockwood - Arizona State University, and Roland Pandolfi - Principal Horn, St. Louis Symphony. Since 1987, Mr. Akey has been Director of Bands and Music/Drama Department Chairperson at Hendrix Junior High School in Chandler, Arizona. He has been teaching junior high school band in the Phoenix area since 1979. His bands have been invited to perform at numerous education conferences, including the 1994 Midwest International Band and Orchestra Clinic and the 1998 Music Educators National Conference. He is in demand as a clinician, having directed many junior high and high school honor bands throughout the West. He has also

presented sessions at music conventions in Arizona, Colorado, Ohio and Wyoming. In 1985, Mr. Akey received the Stanbury Award of the American School Band Directors Association as the outstanding young junior high school band director in the United States. Since that time, he has gone on to become recognized as an accomplished composer of school band music. His works have appeared on dozens of state contest lists and are performed by bands throughout North America, Europe, Australia and the Far East. In 1996, he was honored as the National Federation of Secondary Schools Music Educator of the Year for Section 7 (Arizona, California, Hawaii, Nevada and Utah). Mr. Akey is an active performer, having played with the Del Sol Brass Quintet and Arizona Brass Quintet, as well as the Phoenix and Tucson Symphony Orchestras. He currently serves as principal horn with the Tempe Symphony Orchestra. *A Tallis Prelude* is based on the same theme as Ralph Vaughan Williams' piece, *Fantasia on a Theme by Thomas Tallis*. The theme in Akey's work, as in Vaughan Williams', is presented in its original mode, Phrygian. When Akey writes material derivative of the original melody or when he writes original themes, he generally uses a major tonality. We hear Tallis's theme introduced in an almost hymn-like manner by the low instruments. During this slow introduction to the piece, the rest of the band gradually hints at the more lively motifs to come.

As with Akey's other works based on Renaissance themes, *A Susato Prelude* and *A Praetorius Prelude*, we find in *A Tallis Prelude* the playful juxtaposition of 16th century sounds with modern harmonies and rhythms. We hear major next to Phrygian, polyrhythms and hemiola next to standard meters, somber and cheerful melodies side by side. The result is a light-hearted, engaging work appropriate for advanced junior high as well as young high school groups.

Program Note By Nancy Moser

Puts: Charm (2012)

Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts's works have been commissioned, performed, and recorded by leading ensembles, and soloists throughout the world, including Yo-Yo Ma, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St. Paul Chamber Orchestra, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, St. Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor

of its 125th anniversary. *Silent Night*, commissioned and premiered by Minnesota Opera, has been produced at Fort Worth Opera, Cincinnati Opera, the Wexford Opera Festival, Calgary Opera, Montreal Opera, and the Lyric Opera of Kansas City, with upcoming productions at Atlanta Opera, Opera San Jose, and Michigan Opera Theatre. In 2013, his choral works *To Touch The Sky* and *If I Were A Swan* were performed and recorded by Conspirare. His second opera, also commissioned by Minnesota Opera, *The Manchurian Candidate*, based on the novel, had its world premiere in 2015. A new vocal work for Soprano Renee Fleming and orchestra, based on the personal letters of Georgia O'Keeffe, will have its world premiere in New York in Fall 2016 and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* commissioned by Opera Philadelphia will have its world premiere in 2017. A former Composer-in-Residence of Young Concerts Artists, he is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer's Institute.

The idea for *Charm* came to me immediately after I first met Scarsdale Middle School Band and its talented director, Nicholas Lieto. The school is only a fifteen-minute drive from my house, and on the trip home, I imagined a sort of mystical harmonic palette with triangles ringing over a pentatonic melody as if a spell had been cast. I realized when I got to my piano and began playing it that it would have to be written in the irregular (and difficult) meter of 7/8.

I decided to call it *Charm* because the music conjures up magic, good-luck charms, and such, and I was also thinking of the other meaning of the word, that intangible quality possessed by certain people in places that truly can cast a spell.

Charm was commissioned by BandQuest® for the Scarsdale Middle School Band, Nicholas Lieto, conductor. It was premiered at Scarsdale Middle School on May 9, 2012. While my inexperience with this genre led me to compose a more difficult piece than I had intended, the students in Scarsdale rose to the challenge brilliantly.

Program Note By The Composer

Arnold: HRH Duke of Cambridge, Op. 60 (1957)

Sir Malcolm Arnold was a British composer and trumpeter born in Northampton to a family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and five years later won a scholarship to the Royal College of Music (RCM). At

the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally, by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St. Trinian's films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Arnold wrote this march in 1957 for the centennial of the Royal Military Music School at Kneller Hall. The Duke of Cambridge was, at that time, Commander-in-Chief of the British Army. The dedication of the march reads, "To Lt. Col. David McBrian," who was bandmaster there.

Program note From Heritage Encyclopedia of Band Music

Elgar: Salut d'amour Op. 12 (1888)

Edward Elgar was born in Broadheath, near Worcester, in the west of England. His family was musical (his father kept a music shop and was a keen amateur violinist) and he began violin lessons at the age of seven. He acquired performing experience with local chamber groups and orchestras and by the age of sixteen was a proficient enough player to support himself as a freelance violinist and teacher. But his true ambition was to become a composer, and he wrote assiduously for performance locally. After his marriage to Alice Roberts in 1889, Elgar attempted to establish himself as a composer in London, but he failed and the Elgars returned to Malvern two years later.

Elgar kept abreast of contemporary developments on the Continent, not least through visits to Bayreuth and Munich in 1892 and 1893, and began an ambitious series of oratorios that won him growing recognition in the British Midlands as the 1890s progressed. But it was his *Enigma Variations*, performed in London in 1899, that marked his breakthrough as a composer of national importance. His reputation was consolidated a year later with the oratorio *The Dream of Gerontius*, and he now began two decades of relentless activity.

But soon after the completion of his Cello Concerto in 1919, Elgar's composing life lost its impetus when, in 1920, his wife died, leaving the insecure composer without the moral support he required. A commission from the BBC for a third symphony, instigated by George Bernard Shaw, brought a return of confidence but at the time of Elgar's death, on 23 February 1934, it was only partially complete, in sketch and outline. A realisation of the surviving material by the English composer Anthony Payne (b. 1936), first performed in February 1998, demonstrated that the acuity of Elgar's vision was unimpaired, and the immediate international popularity of the Third Symphony has underlined the enduring popular appeal of his music.

"Salut d'amour" is one of Elgar's best-known works and has inspired numerous arrangements for widely varying instrumental combinations. There are also versions with lyrics in different languages, for example the song "Woo thou, Sweet Music" with words by A. C. Bunten,[5] and "Violer" (Pansies) in Swedish.

Elgar finished the piece in July 1888, when he was romantically involved with Caroline Alice Roberts, and he called it "Liebesgruss" ('Love's Greeting') because of Miss Roberts' fluency in German. On their engagement she had already presented him with a poem "The Wind at Dawn" which he set to music and, when he returned home to London on 22 September from a holiday at the house of his friend Dr. Charles Buck in Settle, he gave her Salut d'Amour as an engagement present.[1]

The dedication was in French: "à Carice." Carice was a combination of his wife's names Caroline Alice, and was the name to be given to their daughter born two years later.

It was published a year later by Schott & Co., a German publisher, with offices in Mainz, London, Paris and Brussels. The first published editions were for violin and piano, piano solo, cello and piano, and for small orchestra. Few copies were sold until Schott changed the title to "Salut d'Amour" with Liebesgruss as a sub-title, and the composer's name as

‘Ed. Elgar’. The French title, Elgar realised, would help the work to be sold not only in France but in other European countries.[3]

The first public performance was of the orchestral version, at a Crystal Palace concert on 11 November 1889, conducted by August Manns. The first recording of that version was made in 1915 for The Gramophone Company with an orchestra conducted by the composer. As a violin-and-piano piece *Salut d’Amour* had been recorded for The Gramophone & Typewriter Ltd (predecessor to The Gramophone Company) as early as 1901 by Jacques Jacobs, leader/director of the Trocadero Restaurant orchestra. Auguste van Biene recorded a cello transcription in 1907.

Program Note From Boosey & Hawkes

Mascagni: Intermezzo from Cavalleria Rusticana (1890)

Pietro Mascagni is primarily known for his operas. His 1890 masterpiece *Cavalleria rusticana* caused one of the greatest sensations in opera history and single-handedly ushered in the Verismo movement in Italian dramatic music. While it was often held that Mascagni, like Ruggero Leoncavallo, was a “one-opera man” who could never repeat his first success, *L’amico Fritz* and *Iris* have remained in the repertoire in Europe (especially Italy) since their premieres.

Mascagni wrote fifteen operas, an operetta, several orchestral and vocal works, and also songs and piano music. He enjoyed immense success during his lifetime, both as a composer and conductor of his own and other people’s music, and created a variety of styles in his operas.

“*Cavalleria Rusticana*” (Italian for “rustic chivalry”) is an opera in one act by Pietro Mascagni to an Italian libretto by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from an 1880 short story of the same name and subsequent play by Giovanni Verga. Considered one of the classic verismo operas, it premiered on 17 May 1890 at the Teatro Costanzi in Rome. Since 1893, it has often been performed in a so-called Cav/Pag double-bill with *Pagliacci* by Ruggero Leoncavallo.

In July 1888 the Milanese music publisher Edoardo Sonzogno announced a competition open to all young Italian composers who had not yet had an opera performed on stage. They were invited to submit a one-act opera which would be judged by a jury of five prominent Italian critics and composers. The best three would be staged in Rome at Sonzogno’s expense.

Mascagni heard about the competition only two months before the closing date and asked his friend Giovanni Targioni-Tozzetti, a poet and professor

of literature at the Italian Royal Naval Academy in Livorno, to provide a libretto. Targioni-Tozzetti chose *Cavalleria rusticana*, a popular short story (and play) by Giovanni Verga, as the basis for the opera. He and his colleague Guido Menasci set about composing the libretto, sending it to Mascagni in fragments, sometimes only a few verses at a time on the back of a postcard. As Mascagni believed that the work was hastily written and not reflective of his best efforts, his courage deserted him and he placed the draft in a drawer, from where his wife, Argenide Marcellina 'Lina' Mascagni, removed it and submitted it on the last day that entries would be accepted.[2] In all, 73 operas were submitted, and on 5 March 1890, the judges selected the final three: Niccola Spinelli's *Labilia*, Vincenzo Ferroni's *Rudello*, and Mascagni's *Cavalleria Rusticana*.

Cavalleria Rusticana opened on the evening of 17 May 1890 at the Teatro Costanzi in Rome to a half empty house. However, the audience included not only the most authoritative music critics in the country but also Queen Margherita, a great music lover. It was a success from its opening notes, with Mascagni taking 40 curtain calls.

Program Note From The Publisher

Golovko: The Russian Marimba Concerto (2016)

Sergei Golovko, was born in Kharkiv, Ukraine. He is an acclaimed virtuoso soloist and composer, is known internationally as Master Educator and as Adams Endorser. He's one of the leading Percussion teachers and Educators in Australia. Sergei's colorful interpretations of famous compositions, as well as his own compositions combined with master marimba technique, have attracted tremendous public appeal. Sergei has toured throughout the world as a virtuoso soloist on xylophone and marimba, presenting solo recitals and playing as a soloist with orchestras and wind bands at major concert venues in Europe and Asia. He is currently Adams artist and Director of the Australian Percussion Academy in Melbourne and also founder and Artistic Director of the Australian Marimba Competition.

The Russian Marimba Concerto consists of three movements: Untold Legends (Allegro risoluto, ma non tanto), Stories of Old (Lento) and The Fair "Maslenitsa" (Allegramente di bravura).

Legends and tales are a part of culture, traditions, customs and history of people. Growing up like many generations of children, I was brought up with glorious and magnificent Russian and Ukrainian folk tales.

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Migrating to Australia in 1996 and finding a new home in the beautiful country that Australia is, I still feel a strong Russian influence on my playing and composition style.

Like any other composer/performer who uses traditional melodies of their native country in their pieces, I often play Russian melodies and find myself improvising on them. This is how I came up with idea of writing The Russian Marimba Concerto.

By composing this concerto, I would like show my enormous love and appreciation to Russia and the Russian people, respect to my friends and colleagues in the past, and to pay tribute to my teachers.

The first movement displays a contrast between the Russian history associated with many wars and legends about Russian warriors from fairytales (like the famous Illia of Murom for instance). The middle section in this movement depicts how Russians very much appreciate peace.

The second movement is very dramatic. It starts with a famous Russian folk song, which was sung by slaves. There is a lot of emotional pain and also protest, believing for peace and happiness in the future.

In contrast to the second movement, the third movement is about the celebration of the rite of spring. People are saying goodbye to winter, and inviting the new season, spring. The music is full of smiles, jokes and hope for a better life. In the middle section of this movement you can hear a melody of the famous Russian folk dance “Barynya” used by many Russian composers in the past.

Program Note By The Composer

Soloist

Angelita Ponce



Angelita Ponce is a Phoenix based performer, educator and clinician. She is a graduate of Arizona State University where she received her Bachelor of Music in Music Education and Master of Music in Percussion Performance under the instruction of Dr. Michael Compitello, Dr. J.B. Smith, Dom Moio, Shaun Tilburg and Simone Manusco. She has performed with a variety of ensembles including Orgullo Boricua, Samba de Cavalo, GrupoBombAzo, BOOM! Percussion, West Valley Symphony, Phoenix Jazz Girls Rising, and many more.

Angelita is a highly sought-after educator. She has worked with over a dozen music programs in the valley as a technician, clinician, coordinator and director. A few of these programs include the Arizona State Sun Devil Marching Band, Breakthrough Indoor Percussion, Corona del Sol High School, the Kyrene Digital Academy and The East Valley School of Music. She is a clinician and adjudicator through ABODA and AMEA. Currently, Angelita is a music teacher at Cecil Shamley Elementary School, plays in the band Viridian and teaches her own private percussion studio in Tempe.

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.

Conductor

James Hudson



James G. Hudson serves as Director of Athletic Bands at Arizona State University. His duties include coordination and direction of the Sun Devil Marching Band, and Athletic Bands. During his tenure with the SDMB, they have consistently been selected by the College Band Directors National Association as an exemplary collegiate program. They have performed with Tower of Power, Little Richard, OAR, and the Boston Brass and are one of two bands in the Pac 12 to have been awarded the prestigious Sudler Trophy.

Prior to his appointment at the ASU, he served for three years as Director of Athletic Bands at the University of Kansas and for eleven years as Director of Bands at Southwest Texas State University (now Texas State University). While at the University of Kansas, he directed the University of Kansas Marching Jayhawks, the Volleyball and Basketball Bands, KU Jazz Ensemble II and the University Band. He also serves as coordinator of the Midwest Music Camps. While at Southwest Texas, the Pride of the Hillcountry Marching Band performed internationally in Switzerland, Italy, France, and Ireland and nationally at the 1999 Bands of America Grand National Championships. The band also performed extensively in Texas for the University Interscholastic League and Bands of America. In 1995, the "Pride" was selected to appear on the Video Express production "Best of the College Bands".

His public-school teaching experience includes one year at Harmony Community Schools in Farmington, IA and nine years at Oskaloosa Community Schools in Oskaloosa, IA. While at Oskaloosa his band received many honors and distinctions including 4 Bands of America Summer National Class A Championships, performances at the Fiesta Bowl National Pageant of Bands and Parade, 1990 State 3-A Jazz Champions, and 1990 Iowa Bandmasters Honor Jazz Band.

His family includes his wife Denise, who is currently a Colorguard Instructor for the Sun Devil Marching Band, Gilbert High School, and has been on the instructional staff at Oskaloosa High School, the University of Nebraska-Lincoln, Southwest Texas State University, the University of Kansas, Blue Springs High School, and the Sky Ryders Winterguard. Additionally, she was co-founder of the Millennia Winterguard from Texas. They have one son, Aaron, who is a recent graduate as a History and Anthropology Major at ASU and alumni of the Colts Drum and Bugle Corps.

Mr. Hudson received a Bachelors of Music Education Degree from Northeast Missouri State University (now Truman State University) and a Masters of Music in Wind Band Conducting from the University of Nebraska at Lincoln. His professional affiliations include CBDNA, Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha, Phi Beta Mu, MENC, Texas Music Educators, Texas Bandmasters, Kansas Music Educators, Kansas Bandmasters, Missouri Music Educators, Missouri Bandmasters, and Iowa Bandmasters. He is a very active adjudicator, drill designer and clinician, and has adjudicated for Bands of America, Western Band Association, the University Interscholastic League (Texas), the Kentucky Music Educators Association, the Kansas Music Educators Association, the Oklahoma Bandmasters Association, the Iowa High School Music Association, and the Iowa Jazz Championships, Inc. as well as many university-sponsored festivals and contests.

Graduate Conductor

Joseph Sieber



As founder and conductor of the Central Switzerland Youth Symphony Orchestra (ZJSO), conductor and pianist Joseph Sieber made his mark on Switzerland's musical landscape from a young age. His work has been profiled by national and foreign media and during his work with the orchestra he brought together hundreds of young musicians and artists from all parts of Switzerland. Graduating with honors from the prestigious at the Royal Northern College of Music in Manchester, UK, he conducted the BBC Philharmonic in the summer of 2022. Further engagements during his studies there brought him together with a variety of top ensembles in the symphonic repertoire (Royal Liverpool Philharmonic), contemporary music (Psappha Ensemble), ballet (Northern Ballet), and opera (Opera North). In addition to his work as a conductor, he completed studies in piano (Prof. Konstantin Lifschitz) and composition (Prof. Dieter Ammann), As a pianist, Joseph Sieber has performed a wide variety of genres as a concert soloist and chamber musician and was a multiple-prize winner at the Swiss Youth Music Competition. An enthusiastic choral singer, he sang for several seasons with the Swiss Youth Choir and the EuroChoir, also acting as assistant to the principal conductors.

Learn more at www.josephsieber.com.

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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

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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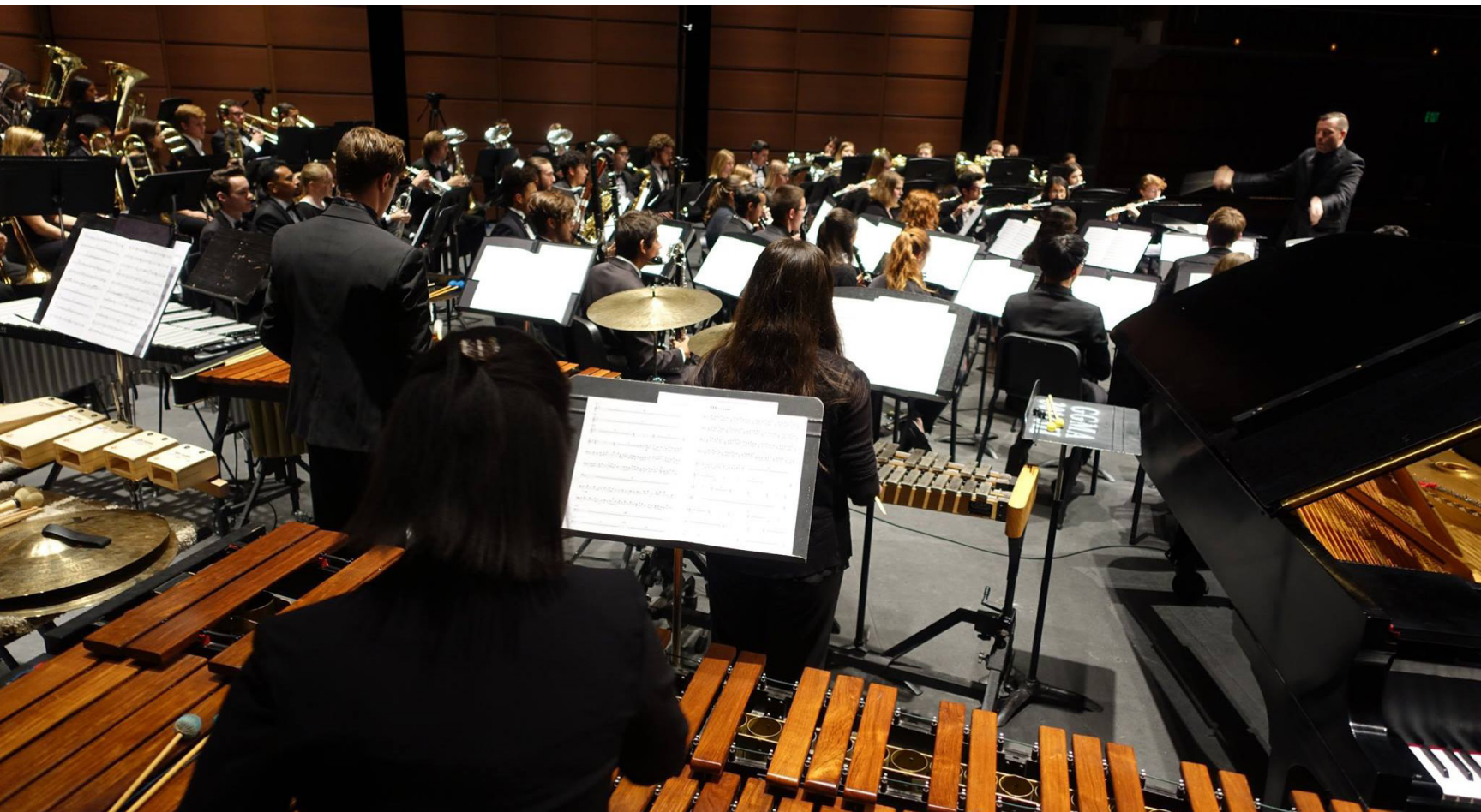
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ASU Wind Bands

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.



Donate

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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