

ASU Wind Bands present



Wind Symphony

Jamal Duncan
Conductor

Kevin Joseph,
Graduate Conductor

Wind Ensemble

Jason Caslor
Conductor

Kevin Joseph,
Graduate Conductor

Brad Edwards
Faculty Guest Artist

Wednesday, February 15, 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

  ASUMusicDanceTheatre

 ASU_MDT

musicdancetheatre.asu.edu
Music
480-965-3371
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.

Wind Symphony

Heart on Fire (2022).....Viet Cuong
(b. 1990)
7”

Kevin Joseph, conductor
Consortium Premiere

Riften Wed (2013).....Julie Giroux
(b. 1961)
7”

Symphonic Dances from (1967/2008).....Leonard Bernstein
“West Side Story” (1918-90)
Transcribed By Paul Lavender
23”

- I. Prologue
- II. Somewhere
- III. Scherzo
- IV. Mambo
- V. Cha-Cha
- VI. Meeting Scene
- VII. Cool - Fugue
- VIII. Rumble
- IX. Finale

Jamal Duncan, conductor

Intermission

Wind Ensemble

Tunbridge Fair (1950).....Walter Piston
5”

Kevin Joseph, conductor

Howls and Hymns (2017).....Viet Cuong
8”

Brad Edwards, trombone

Symphony in B-flat for Concert Band (1951).....Paul Hindemith
(1895-1963)
19”

- I. Moderately fast, with vigor
- II. Andantino grazioso, fast and gay
- III. Fugue - rather broad

Jason Caslor, conductor

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Wind Symphony

Flutes/Piccolo

Abby Berg, Fargo, ND
Jose Castro, Chandler
*Ryan Mecca, Dallas TX
Hanna Moon-Earle, Auburn, WA
Frankie Perry, Glendale

Oboes/English Horn

Anna Dale, Seattle, WA
Matthew Jacobs, Tucson
Adelaide Martinez, Gilbert
*Madison Willacey, Las Vegas, NV

Bassoons/Contrabassoon

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

Clarinets/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
Alexander Nguyen, Chandler

Saxophones

Giovanna Gioscia, Somers, CT
*Johnathan Lee, Puyallup, WA
Jerick Meagher, Las Vegas, NV
Daz'Iree M. Newton, Las Vegas, NV
*Taylor Simpson, Longmont, CO

Horns

*Naomi Carl, Frankfort, IL
Jaxon Castro, Queen Creek
Duncan Kincaid, Albuquerque, NM
*Ethan Times, Phoenix
Justin Wise, Gilbert

Trumpets

Callie Azersky, Tucson
Cordi DeDecker, Highland Village, TX
Rachel Gringorten, San Jose, CA
Elizabeth Kraus, San Jose, CA
Andrew Locke, Cary, NC
*Bradley McWeeny, San Diego, CA
Patrick Newman, Mesa
*Michael Verso, Medford, NY
*Aaron White, Asheville, NC

Trombones

Arwen Griggs, Gilbert
Joseph Martinez, Chandler
Wendy Ostaszewski, Yorba Linda, CA
Robby Pawloski, Tucson
*Ryan Pratt, Chandler
Matias Teillet, Lake Forest, CA

Bass Trombone

Robert Peterson, Mesa

Euphoniums

*Rocco DiMillio, Tucson
Steven Martin, Prescott Valley
Ethan Nolan, Gilbert
Zachary Sloan, Peoria

Tubas

Brandon Clark, Goodyear
Connor Fry, Phoenix
*Brett Page, Mesa
Matt Rose, Phoenix

Percussion

Joshua Cruz, Mesa
Antonio De La Cruz, Culver City CA
Brady Feczko, Gilbert
Kaileigh Frye, Oswego, IL
Spencer Mueller, Chandler
*Will Vogus, Chandler

Piano

Ruiya Zhong, Changole, China

Harp

Kristan Toczko, Moncton, New Brunswick, Canada

*Listed alphabetically *denotes principal*

Wind Ensemble

Flute/Piccolo

Claudia Kiso, Irvine, CA
Kayla Payne, Idaho Falls, ID
Yian Shen, Shanghai, China

Oboe/English Horn

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

Bassoon/Contrabassoon

Mason Cox, Placerville, CA
Michelle Fletcher, Mesa
Benjamin Kearns, Palmyra, NY

Clarinet

Alexandra Chea, Nassau, Bahamas
Madeline Farmer, Long Beach, CA
Ka I Ho, Macau, China
Sarah Lucas-Page, Phoenix
Travis Maynard, Bunnell, FL
Dahré Miller, Conway, AR
Jacob Muniz, Prescott
Mia Prucinsky, Tucson
Thomas Sanders, Ozark, MO
Adam Schay, Phoenix
Taylor Thompson, Dexter, MI

Saxophone

*Keegan Ewan, Tempe
Jennifer Holstead, Las Vegas, NV
*GianCarlo Lay, Carrollton, TX
Taylor Simpson, Longmont CO.

Horn

Brian Alan, Goodyear
Bailye Hendley, Jackson County, GA
Julie Krause, Milwaukee, WI
Matthew Mikhailov, Phoenix
Charity Morrison, Denton, TX
Joanna Park, Ellicott City, MD

Trumpet

Harmon Byerly, Mason, OH
Jose Guevara, Sahuarita
Todd Oehler, Collegeville, PA
Michael Peery, Cary, NC
Paul Reid, El Paso, TX
Aaron White, Asheville, NC

Trombone

Aidan Andreoli, Owasso, OK
Ben Hazel, Raleigh, NC
Daniel Nakazono, Mesa

Bass Trombone

Andre Prouty, Houston, TX

Euphonium

Mitchell Goodman, Peoria
Isac N. Sanchez Torres, Phoenix

Tuba

Mickey Guinaugh, Loxahatchee, FL
Samuel Revis, Conway, AR

Percussion

Robert Grahmann, Chandler
Charles Perlstein, Scottsdale
Eliades Ponce, Tempe
Elijah Renteria, Chandler
Lola Solveig, Atlanta, GA

*Listed alphabetically *denotes principal*



Program Notes

Cuong: Heart on Fire (2022)

Called “alluring” and “wildly inventive” by The New York Times, the “irresistible” (San Francisco Chronicle) music of Vietnamese-American composer Viet Cuong (b. 1990) has been commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke’s, and Dallas Winds, among many others. Cuong’s music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art, and Library of Congress, and his works for wind ensemble have amassed several hundreds of performances worldwide, including at Midwest, WASBE, and CBDNA conferences. He was recently featured in The Washington Post’s “21 for ’21: Composers and performers who sound like tomorrow.”

In his music Cuong enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His notable works thus include concerti for tuba and dueling oboes, percussion quartets utilizing wine glasses and sandpaper, and pieces for double reed sextet, cello octet, and solo snare drum. This eclecticism extends to the range of musical groups he writes for, and he has worked closely with ensembles ranging from middle school bands to Grammy-winning orchestras and chamber groups. Passionate about bringing these different facets of the contemporary music community together, his recent works include Vital Sines, a concerto for Eighth Blackbird and the United States Navy Band, and Re(new)al, a concerto for percussion quartet with a variety of ensemble accompaniments. He is the California Symphony’s 2020-2023 Young American Composer-in-Residence, as well as the Pacific Symphony’s current Composer-in-Residence.

Cuong is an Assistant Professor of Music Composition and Theory at the University of Nevada, Las Vegas. He holds degrees in music composition from Princeton University (MFA/PhD), the Curtis Institute of Music (Artist Diploma), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Serkin Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he was also awarded the Peabody Alumni Award

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(the Valedictorian honor) and Gustav Klemm Award.

A scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals, Cuong has been a fellow at the Orchestra of St. Luke's DeGaetano Institute, Minnesota Orchestra Composers Institute, Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Cortona Sessions, and Copland House's CULTIVATE workshop. Cuong has held artist residencies at Copland House, Yaddo, Ucross, the Atlantic Center for the Arts, and at Dumbarton Oaks, where he served as the 2020 Early-Career Musician-in-Residence. His music has been awarded the Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Prize, and Walter Beeler Memorial Prize.

Inspired by Mary Oliver's poem Walking to Oak-Head Pond, and Thinking of the Ponds I Will Visit in the Next Days and Weeks, composer Viet Cuong has written a work about hope in the face of hardship and living every day to the fullest.

Program Note From The Composer

Giroux: Riffen Wed (2013)

Julie Ann Giroux was born in Fairhaven, Massachusetts. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction." When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completed her 5th Symphony, "Sun, Rain & Wind" which premiered in June, 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the worlds orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included. Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be

lucky to have you. I would walk the path of life beside you ‘til the end of time if you will have me.” Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

“Riften Wed” is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly “Riften Wed.”

Program Note From The Composer

Symphonic Dances from West Side Story: (1967/2008)

Composer, conductor, pianist, teacher, thinker, and adventurous spirit, Leonard Bernstein (1918–1990) transformed the way Americans and people everywhere hear and appreciate music. Bernstein’s successes as a composer ranged from the Broadway stage—West Side Story, On the Town, Wonderful Town, and Candide—to concert halls all over the world, where his orchestral and choral music continues to thrive.

Bernstein’s major concert works include three symphonies—subtitled Jeremiah (1944), The Age of Anxiety (1949), and Kaddish (1963)—as well as Prelude, Fugue and Riffs (1949); Serenade for violin, strings and percussion (1954); Symphonic Dances from West Side Story (1960); Chichester Psalms (1965); Mass: A Theater Piece for Singers, Players and Dancers (1971); Songfest (1977); Divertimento for orchestra (1980); Halil for solo flute and small orchestra (1981); Touches (1981) and Thirteen Anniversaries (1988) for solo piano; Missa Brevis for singers and percussion (1988); Concerto for Orchestra: Jubilee Games (1989); and Arias and Barcarolles (1988). Bernstein also wrote the one-act opera

Trouble in Tahiti in 1952, and its sequel, the three-act opera *A Quiet Place*, in 1983. He collaborated with choreographer Jerome Robbins on three major ballets: *Fancy Free* (1944), *Facsimile* (1946), and *Dybbuk* (1975). He received an Academy Award nomination for his score for *On the Waterfront* (1954).

As a conductor, Bernstein was a dynamic presence on the podiums of the world's greatest orchestras for almost half a century, building a legacy that endures and continues to grow through a catalogue of over 500 recordings and filmed performances. Bernstein became Music Director of the New York Philharmonic in 1958, a position he held until 1969. Thereafter, as permanent Laureate Conductor, he made frequent guest appearances with the orchestra. Among the world's great orchestras, Bernstein also enjoyed special relationships with the Israel Philharmonic and Vienna Philharmonic, both of which he conducted extensively in live performances and recordings. He won 11 Emmy Awards for his celebrated television work, including the Young People's Concerts series with the New York Philharmonic.

As teacher and performer, he played an active role with the Tanglewood Music Festival from its founding in 1940 until his death, as well as with the Los Angeles Philharmonic Institute and Pacific Music Festival (both of which he helped found) and the Schleswig-Holstein Music Festival. Bernstein received many honors, including the Kennedy Center Honors (1980); the American Academy of Arts and Letters' Gold Medal (1981); the MacDowell Colony's Gold Medal; medals from the Beethoven Society and the Mahler Gesellschaft; New York City's Handel Medallion; a special Tony Award (1969); dozens of honorary degrees and awards from colleges and universities; and national honors from Austria, Italy, Israel, Mexico, Denmark, Germany, and France. In 1985, the National Academy of Recording Arts and Sciences honored Bernstein with the Lifetime Achievement GRAMMY Award. His writings were published in *The Joy of Music* (1959), *Leonard Bernstein's Young People's Concerts* (1961), *The Infinite Variety of Music* (1966), and *Findings* (1982). As the Charles Eliot Norton Professor of Poetry, Bernstein also delivered six lectures at Harvard University in 1972–73 that were subsequently published and televised as "The Unanswered Question." In 1990, he received the Praemium Imperiale from the Japan Arts Association awarded for lifetime achievement in the arts. Bernstein died on October 14, 1990.

As early as 1949, Bernstein and his friends Jerome Robbins (the choreographer) and Arthur Laurents (the librettist) batted around the idea of creating a musical retelling of Shakespeare's *Romeo and Juliet* set amid the tensions of rival social groups in modern New York City. The project

took a long time to find its eventual form. An early version tentatively titled East Side Story, involving the doomed love affair between a Jewish girl and a Catholic boy on New York's Lower East Side, was altered to reflect the more up-to-date social issue of gang conflict. Much of the composition was carried out more-or-less concurrently with Bernstein's work on his opera *Candide*, with music flowing in both directions between the two scores.

As the production of *West Side Story* moved into the home stretch it was beset with several crises. Cheryl Crawford, the producer, got cold feet about what she termed "a show full of hatefulness and ugliness," but her partner Roger Stevens jumped in to ensure that the project would continue; and the young Stephen Sondheim, who had been brought on as lyricist, snagged the interest of his friend Harold Prince to be involved as a producer. To everyone's amazement, Robbins announced at the eleventh hour that he would rather spend his time directing than choreographing the show, thereby jeopardizing Prince's participation; in the end, Robbins was persuaded to stay on as choreographer and was granted an unusually long rehearsal period as an inducement.

On August 19, 1957, *West Side Story* opened in a try-out run in Washington, DC, with a host of government luminaries in attendance. (During the intermission, Bernstein ran into Supreme Court Associate Justice Felix Frankfurter, who was in tears.) It proved a very firm hit when it reached Broadway, running for 772 performances, just short of two years. After that it embarked on a national tour and eventually made its way back to New York in 1960 for another 253 performances, after which it was released as a feature film in 1961. "The radioactive fallout from *West Side Story* must still be descending on Broadway this morning," wrote Walter Kerr, critic of the *Herald Tribune*, in the wake of the opening in New York, and one might argue that his assumption remains true six decades later. *West Side Story* stands as an essential, influential chapter in the history of American theater, and its engrossing tale of young love against a background of spectacularly choreographed gang warfare has found a place at the core of Americans' common culture.

In the opening weeks of 1961, Bernstein revisited his score for *West Side Story* and extracted nine sections to assemble into what he called the *Symphonic Dances*. The impetus was a gala fundraising concert for the New York Philharmonic's pension fund, to be held the evening before Valentine's Day. The event was styled as an overt love-fest, celebrating not only his involvement with the orchestra up to that time but also the fact that he had agreed that month to a new contract that would ensure his presence for another seven years. In the interest of efficiency, Bernstein's

colleagues Sid Ramin and Irwin Kostal, who had just completed the orchestration of West Side Story for its film version, suggested appropriate sections of the score to Bernstein, who placed them not in the order in which they occur in the musical but instead in a new, uninterrupted sequence derived from a strictly musical rationale. Two of the most popular favorites of the musical's songs are found in the pages of the Symphonic Dances: "Somewhere" and "Maria" (in the Cha-Cha section), though not the also-beloved "America," "One Hand, One Heart," "I Feel Pretty," or "Tonight."

The late Jack Gottlieb, who for many years served as Bernstein's amanuensis, provided this summary of the sections of the Symphonic Dances and how they relate to the action in the well-known musical:

Prologue: The growing rivalry between two teenage gangs, the Jets and Sharks.

"Somewhere": In a visionary dance sequence, the two gangs are united in friendship.

Scherzo: In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun.

Mambo: Reality again; competitive dance between the gangs.

Cha-Cha: The star-crossed lovers see each other for the first time and dance together.

Meeting Scene: Music accompanies their first spoken words.

"Cool" Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.

Rumble: Climactic gang battle during which the two gang leaders are killed.

Finale: Love music developing into a processional, which recalls, in tragic reality, the vision of "Somewhere."

Biography From Boosey & Hawkes
Program Note From The San Francisco Symphony

Piston: Tunbridge Fair (1950)

Walter Piston studied first as an art draughtsman, then music at Harvard University and with Nadia Boulanger and Paul Dukas in Paris. On return to the USA in 1926, Piston forged friendship with Koussevitzky and started

his association with Boston Symphony Orchestra which premiered 11 of his works. His early music is predominantly neo-classical, showing the Parisian influence of Igor Stravinsky and the late works of Gabriel Fauré and Albert Roussel. In his last decades his works also explore more complex harmonies and aspects of serialism within a tonal context. His output is dominated by orchestral and instrumental works. Symphony No.3 was awarded the Pulitzer Prize in 1948.

Also revered as a scholar and teacher, he taught at Harvard between 1926 and 1960. His pupils included Elliott Carter, Leonard Bernstein and Irving Fine. Influential textbooks included Harmony (1941), Counterpoint (1947) and Orchestration (1955)

Tunbridge Fair (1950), subtitled Intermezzo for Band, depicts one of Vermont's oldest and most cherished events, the annual county fair at Tunbridge. The work is a jazz-influenced contrapuntal tour de force commissioned by the League of Composers at the suggestion of Edwin Franko Goldman and was premiered by the Goldman Band.

Piston's style derives from a disciplined technique in harmony, counterpoint, and orchestration. It emphasizes the manipulation of musical ideas, embracing both the contrapuntal patterns of Bach and the developmental practices of Mozart and Beethoven. The ragtime-like first theme captures the interaction of the crowd, while the lyrical second theme depicts the evening dancing at the fair.

Program Note From The University Of North Texas

Cuong: Howls and Hymns (2017)

As the title suggests, Howls and Hymns is at its core inspired by the idea of uniting things that many people might consider to be disparate. In this case, these two entities are a young wind band and a professional-caliber trombonist. When Tim [Smith] approached me to write this piece, I found the concept incredibly inspiring, as many young musicians are not often exposed to professional-caliber musicians other than their band directors. Having opportunities to perform with such musicians is even more rare, despite the fact that these can be some of the most formative and memorable experiences for students.

Whether the trombone soloist is from the local orchestra, university, or even high school, I hope that this piece will continue to make these guest artist collaborations a normal occurrence, especially with ensembles that perform at a grade 3 level. Uniting musicians of skill levels and ages can only do good for our musical and artistic communities, and I was humbled to be a part of this project. Heartfelt thanks to everyone who

made this piece possible, including Tim Smith and the eleven bands and their directors!

Program Note From The Composer

Hindemith: Symphony in B-flat for Concert Band (1951)

Paul Hindemith, (born November 16, 1895, Hanau, near Frankfurt am Main, Germany—died December 28, 1963, Frankfurt am Main), one of the principal German composers of the first half of the 20th century and a leading musical theorist. He sought to revitalize tonality—the traditional harmonic system that was being challenged by many other composers—and also pioneered in the writing of *Gebrauchsmusik*, or “utility music,” compositions for everyday occasions. He regarded the composer as a craftsman (turning out music to meet social needs) rather than as an artist (composing to satisfy his own soul). As a teacher of composition he probably exerted an influence on most of the composers of the generation that followed him.

Hindemith earned his living at an early age playing the violin in cafes, dance bands, and theatres. His undertaking of almost any kind of musical job may have contributed to the facility and matter-of-factness with which he later composed. Studying music in Frankfurt, at 20 he became leader of the Frankfurt Opera Orchestra.

Meanwhile, his own compositions were being heard at international festivals of contemporary music. Early works included chamber music composed for the Amar-Hindemith Quartet, in which he played the viola; the song cycles *Die junge Magd* (1922; “The Young Maid”), based on poems by Georg Trakl, and *Das Marienleben* (1924, rev. 1948; “The Life of Mary”); and the opera *Cardillac* (1926), based on E.T.A. Hoffmann’s *Das Fräulein von Scuderi* (“The Girl from Scuderi”). By the late 1920s Hindemith was regarded as the foremost German composer of his generation.

The “utility” music he wrote for children’s games, youth groups, brass bands, radio plays, and other practical purposes reflected a functional trend in the culture of postwar Germany. Hindemith collaborated with Kurt Weill on the music for a radio cantata by Bertolt Brecht, *Der Lindberghflug* (1928; “The Lindbergh Flight”).

His greatest work, *Mathis der Maler*, an opera about the painter Matthias Grünewald and his struggles with society, caused a public imbroglio in Nazi Germany when Wilhelm Furtwängler conducted an orchestral version with

the Berlin Philharmonic in 1934 and vigorously supported the opera in the press. The Nazi cultural authorities, led by Joseph Goebbels (minister of propaganda), banned the opera, denouncing the composer as a “cultural Bolshevist” and “spiritual non-Aryan.”

Hindemith, who had been professor of composition at the Berlin Academy of Music since 1927, left Germany for Turkey, where he set up a music education system on Western lines and taught at the conservatory in Ankara (1935–37). Later he taught at Yale University (1940–53) and at the University of Zürich (1951–58).

His early music was considered anti-Romantic and iconoclastic, but it also showed humour, exuberance, and inventiveness. His Kammermusik series—for small, unconventional, astringent groups of instruments—is outstanding. He also produced such works as the Violin Concerto (1939), the Cello Concerto (1940), the Symphonic Metamorphoses After Themes by Carl Maria von Weber (1946), and the operas *Die Harmonie der Welt* (1957; “The Harmony of the World”) and *The Long Christmas Dinner* (1961).

An opponent of the 12-tone school of composer Arnold Schoenberg, Hindemith formulated the principles of a harmonic system that was based on an enlargement of traditional tonality. His *Unterweisung im Tonsatz* (1937–39; *The Craft of Musical Composition*, 1941, rev. 1945) constitutes a theoretical statement of his principles.

The *Symphony for Concert Band* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. This three-movement work is the only symphony that Hindemith wrote expressly for the wind band. The suite shows Hindemith’s great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

Although *Symphony in B-Flat* features unique uses of dissonant chords and nonharmonic tones, it preserves neo-classical tonality, forms, and rhythmic and melodic patterns. Short figures are apt to form themselves into ostinatos to provide the background to broad and declamatory melodies; these melodies will often repeat characteristic phrases of awkward lengths so as to disturb the even flow of the basic rhythm. A slow section will alternate with a scherzando section, and the two will combine to form the third portion of a movement.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly demand a halt with a powerful final cadence.

The Symphony in B-Flat rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank composers -- including Vittorio Giannini, Vincent Persichetti, Paul Creston, and Alan Hovhaness -- that the band is a legitimate medium for serious music.

Program From Hubert Henderson and James Jorgenson

Faculty Guest Artist

Brad Edwards



With a style that has been described as “passionate,” “fiercely vigorous,” and even “humorous,” Brad Edwards has appeared as a soloist before audiences in the United States and Europe. His solo credits include radio and television broadcasts, premieres of new music, guest recitals at colleges and regional workshops, and concertos with student and professional orchestras and wind ensembles. He has twice been featured as a soloist with “Pershing’s Own” Army Band at the American Trombone Workshop in Washington D.C. As a member of the Air Force Concert Band he was twice featured as a soloist.

His CD, “Trombone And...” features concert duets pairing the trombone with other instruments. It includes several works written for and premiered by him as well as one of his own compositions, Five American Folksong Sketches. Of this recording, Audiophile magazine wrote, “Trombonist Brad Edwards is an accomplished musician. The performances are all excellent, and the pairings with other instruments, particularly the marimba are quite interesting.”

Professor Edwards began teaching trombone at Arizona State University in fall of 2016. Previously, he taught at the University of South Carolina and the University of Northern Iowa. Other teaching positions have included Franklin and Marshall University and Kinhaven Music School.

He is best known for his pedagogical books including, “Lip Slurs,” “Lip Slur Melodies” as well as the “Trombone Craft” and “Simply Singing for Winds” series. He has published a number of pieces through the International Trombone Association Press (available

from Warwick Music) including Blue Wolf which has been recorded three times and Four Impromptus for Low Bone Alone, which was selected for the national solo competition of the American Trombone Workshop. More recently, he was commissioned by the state of South Carolina to compose all-state audition solos for all woodwinds and brass on a three-year cycle. He has extended this project into a website, AuditionSolos.com.

In addition to the Air Force Band, Edwards has held positions as Principal Trombonist of the South Carolina Philharmonic, Symphony Orchestra Augusta and the Waterloo/Cedar Falls Symphony. He has also been the bass trombonist of the Cedar Rapids Symphony and the Arlington Symphony in Virginia. He has performed with such ensembles as the Baltimore Symphony, the Kennedy Center Opera Orchestra, the brass choir of the National Symphony, Hartford Symphony, the Charleston Symphony, the Charlotte Symphony and the Baltimore Opera Orchestra as well as the Wintergreen and Cabrillo Festival Orchestras.

He has shared the stage with such diverse artists as Al Jarreau, Ray Charles, Dave Brubeck, Ben Folds, Jean-Yves Thibaudet, Olivia Newton John, Bela Fleck, the Gatlin Brothers, Robert Merrill, Big Bad Voodoo Daddy and Roger Daltry. In 2007, he was selected to be participant at the prestigious Alessi Seminar in New Mexico.

Edwards holds degrees from the Peabody Institute of Johns Hopkins University, the Cincinnati College-Conservatory of Music and the Hartt School of Music. His primary teachers have been Jim Olin, Tony Chipurn, Ronald Borrer and Henry Schmidt. He has also studied with Joseph Alessi, Arnold Jacobs, Dave Fedderly and Milt Stevens.

Conductor

Jason Caslor



Born and raised in North Battleford, Saskatchewan, Canada, Jason Caslor is currently an associate professor of music and the director of bands at Arizona State University (ASU). In addition to directing the wind ensemble, he also mentors graduate conducting students and teaches undergraduate and graduate conducting courses. Recent highlights include first commercial recordings of Kevin Day's 2022 Pulitzer Prize in Music nominated Concerto for Wind Ensemble and Carter Pann's Double Concerto "Baroque" with the ASU Wind Ensemble.

From 2015-2019, Caslor was an assistant professor and the associate director of bands and orchestras at ASU. Highlights of that time include founding the now firmly established ASU Philharmonia and being nominated for ASU's Outstanding Master's Mentor Award. From 2010-2015, Caslor was an 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.

A Conn-Selmer Educational Clinician, Caslor has guest conducted or adjudicated in every province in Canada and throughout the United States. In addition to numerous regional engagements, Caslor has conducted the United States Army Field Band, the National Youth Band of Canada, the South Dakota All State

Band, the South Dakota Intercollegiate Band, and the Alberta Wind Symphony. He also served as a conducting clinician for the inaugural CASMEC Conducting Symposium.

A fiercely proud Canadian currently living amongst cacti, Caslor's co-founding and leadership over the Canadian Band Association's (CBA) Howard Cable Memorial Prize in Composition lead to him being the recipient of the CBA's 2022 International Band Award. The award recognizes those individuals who have embraced the ideals of the CBA and have contributed to the promotion, growth and development of the musical, educational and cultural values of Canadian band outside of Canada.

As a researcher, he has presented his work at the Midwest Band and Orchestra Clinic, the WASBE International Conference, the CBDNA National Conference, the IGEB International Conference on Wind Music, the International Society for Music Education World Conference, and the Riksförbundet Unga Musikanter Wind Band Symposium (Sweden). He has also published numerous articles, most prominently in the Canadian Winds journal.

Caslor completed his doctorate in conducting at Arizona State University. Prior to earning a master's in conducting from the University of Manitoba, he earned dual bachelor's in music and education from the University of Saskatchewan, Canada.

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. Duncan also serves as assistant director of undergraduate music studies. 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.

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.

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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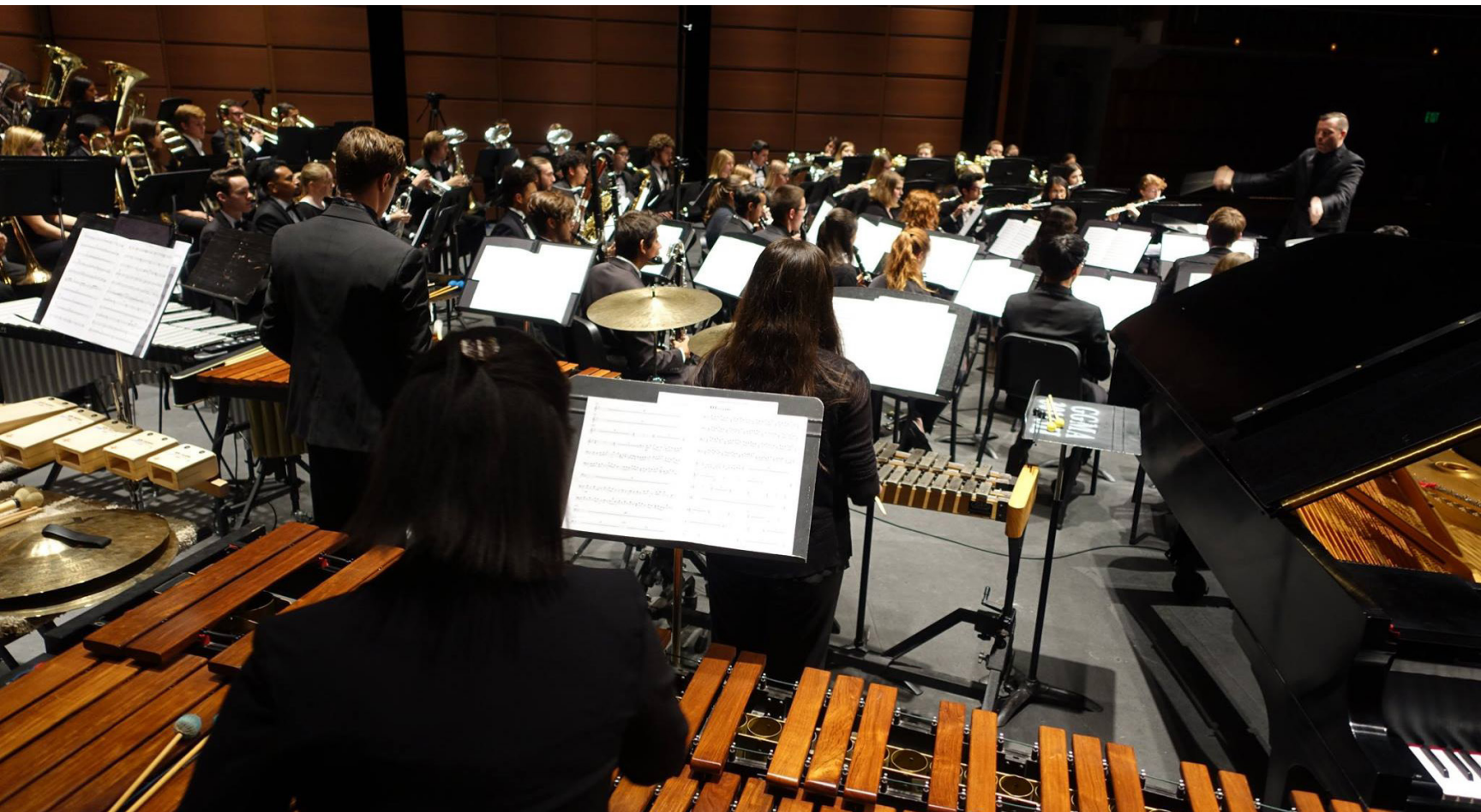
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ASU Wind Bands

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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