

ASU Wind Bands present



Wind Ensemble

Jason Caslor
Conductor

Anna Scott
Graduate Conductor

Shuying Li,
Guest Composer-In-Residence

ASU Concert Choir

Jace Saplan, Conductor

Aron McBay
Theo Weierstall
Filmmakers

Friday, January 27, 2023

7:30 p.m.

ASU Gammage Auditorium

School of Music, Dance and Theatre

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Arizona State University

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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.

Wind Symphony

20th Century Fox Fanfare (1933/2023).....Alfred Newman
(1900-1970)
Transcribed by Todd Oehler

The Last Hive Mind (2019).....Shuying Li
(b. 1989)

Film 1: Theo Weierstall: White Eye (2022)

Star Wars Trilogy (1977/1997).....John Williams
(b. 1932)
Transcribed By Donald Hunsberger

- I. The Imperial March (Darth Vader's Theme)
- II. Princess Leia's Theme
- III. Battle in the Forest (The Forest Battle)
- IV. Yoda's Theme
- V. Star Wars (Main Theme)

Intermission

Symphony 1 "The Lord of the Rings" (1987).....Johan de Meij
(b. 1953)

V. Hobbits

Anna Scott , conductor

Film 2: Aron McBay: Not Done Yet (2022)

Godzilla Eats Las Vegas (1996).....Eric Whitacre
(b. 1970)

Part One
Part Two

Wind Ensemble

Flute/Piccolo

Molly Grubbs, Mesa
Benjamin Hernandez, Rio Rancho, NM
Claudia Kiso, Irvine, CA
Kayla Payne, Idaho Falls, ID
Yian Shen, Shanghai, China

Oboe/English Horn

Hoon Chang, Gig Harbor, WA
Kelsey Maes, Homer Glen, IL
Jami Rivers, Bossier City
Gabbie Wong, Hong Kong

Bassoon/Contrabassoon

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

Clarinet

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

Saxophone

Daniel Dauber, West Milford, NJ
*Keegan Ewan, Tempe
Jennifer Holstead, Las Vegas, NV
*GianCarlo Lay, Carrollton, TX

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

Rocco DiMillio, Tucson
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

Piano

Emily Telling, Puyallup, WA

Harp

Kristan Toczko, Moncton, New Brunswick, Canada

Bass

Sila Kuvanci, Eskişehir, Turkey

*Listed alphabetically *denotes principal*



ASU Concert Choir

Thomas Amodeo
Margaret Barry
Liam Boyd
Kade Boynton
Justin Carey
Lauren Carroll
Colin Cossi
Emma Claus
Corbin Cowan
Zoe Cummard
Jessy Delara
Mary DeWitt
Ian Dickerson
Matthew Dodaro
Connor Dunning
Saylem Dupont
Lexi Field
Corrina Green
Matthew Griesgraber
Alaina Herman
Addison Hill
Mike Jetsadaapichon
Corinne Kisicki
Ashley La Montagne
Brady Larson
Yueyao Li
Kimberly Marsh
David McKelvey
Grace Mickelson
Seth Morton
Tiffany O'Neill
Maren Rosholt
Gabrielle Salomon
Anna Smith
Avie Stephens
William Szabados
Olympia Van Blenis
Carick Veale
Matthew Villar
Alicia Werner
Clara White
Iese Wilson
Emily Wyatt
Kaylyn Yager
Joseph Yu
Tianhao Zhang



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Program Notes

Newman: 20th Century Fox Fanfare (1933)

Alfred Newman (March 17, 1900 – February 17, 1970) was an American composer, arranger, and conductor of film music. From his start as a music prodigy, he came to be regarded as a respected figure in the history of film music. He won nine Academy Awards and was nominated 45 times, contributing to the extended Newman family being the most Academy Award-nominated family, with a collective 92 nominations in various music categories.

In a career spanning more than four decades, Newman composed the scores for over 200 motion pictures. Some of his most famous scores include *Wuthering Heights*, *The Hunchback of Notre Dame*, *The Mark of Zorro*, *How Green Was My Valley*, *The Song of Bernadette*, *Captain from Castile*, *All About Eve*, *Love is a Many Splendored Thing*, *Anastasia*, *The Diary of Anne Frank*, *How The West Was Won*, *The Greatest Story Ever Told*, and his final score, *Airport*, all of which were nominated for or won Academy Awards. He is perhaps best known for composing the fanfare which accompanies the studio logo at the beginning of 20th Century Fox's productions. Prior to commencing his employment with 20th Century Fox, Newman composed the fanfares which are most often associated with Samuel Goldwyn productions and David O. Selznick productions.

The 20th Century Fox fanfare was composed in 1933 by Alfred Newman, a longtime head of Fox's music department from 1940 to 1960. In 1953, an extended version was created for CinemaScope films, and debuted on the film *River of No Return*.

In the mid-to-late 1970s, the 20th Century Fox logo had all but been phased out. However, George Lucas enjoyed the logo and Alfred Newman music so much that he insisted it be used for his *Star Wars* films. The fanfare and logo have, since then, enjoyed a rebirth in usage.

When John Williams signed onto the *Star Wars* project, one of his first moves was to compose the Main Title to *Star Wars: Episode IV A New Hope* in the same key as the 20th Century Fox fanfare. He has said before that it was truly meant as another extension of the fanfare, and it has since been adopted by *Star Wars* film score buffs as part and parcel of the scores to *Star Wars*.

Program Note From Wookieepedia

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Li: The Last Hive Mind (2019)

The Last Hive Mind was written for conductor Glen Adsit and the Foot in the Door Ensemble at the Hartt School. Inspired by the British TV series, “Black Mirror”, and the general idea of recent increasing debate around artificial intelligence and how it will affect our daily lives as human beings. I put some of my thoughts, perspectives, and imagination into this work. Thanks to Glen for coming up with the dynamic and matching title — it also helped in the shaping of how musical narrative navigates its way throughout.

Mainly, I was struck by the idea in one episode of “Black Mirror,” the “Metalhead.” After the unexplained collapse of human society, a group of people tried to flee from the robotic “dogs,” a vast hive mind with metal built bodies and powerful computerized “brains.” The failure was almost predictable. However, a detail that struck me the most was the reason that these human beings got trapped in the crazy chase was because of their effort of searching for a comforting gift for a very sick child — a fluffy teddy bear. In *The Last Hive Mind*, two forces fight with each other — the robotic, rhythmic, seemingly unbreakable “hive mind” music, versus the dreamy, melodic, and warm “lullaby” tune. Lastly, presented by the piano, the “lullaby” music is also a quote from my mini piano concerto, *Canton Snowstorm*. As the title indicates, this work depicts the struggle between the artificial intelligence, or the hive mind, and the dimming humanity; furthermore, the work implies the final collapse and breakdown of the last hive mind followed by its triumph.

Program Note From The Composer

Williams: Star Wars Trilogy (1977/1997)

In a career that spans five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country’s treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world’s great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic. Mr. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards and Golden Globe Awards. He remains one of our nation’s most distinguished and contributive musical voices.

Mr. Williams has composed the music and served as music director for more than one hundred films. His 40-year artistic partnership with director

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Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including Schindler's List, E.T.: The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, four Indiana Jones films, Saving Private Ryan, Amistad, Munich, Hook, Catch Me If You Can, Minority Report, A.I.: Artificial Intelligence, Empire of the Sun, The Adventures of TinTin and War Horse. Their latest collaboration, The BFG, was released on July 1, 2016. Mr. Williams has composed the scores for all seven Star Wars films, the first three Harry Potter films, Superman: The Movie, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone, Nixon, The Patriot, Angela's Ashes, Seven Years in Tibet, The Witches of Eastwick, Rosewood, Sleepers, Sabrina, Presumed Innocent, The Cowboys and The Reivers, among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler and Robert Altman. In 1971, he adapted the score for the film version of Fiddler on the Roof, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman and others. Mr. Williams has received five Academy Awards and 50 Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. His most recent nomination was for the film Star Wars: The Force Awakens. He also has received seven British Academy Awards (BAFTA), 22 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

Born and raised in New York, Mr. Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television episodes for anthology series Alcoa Premiere, Kraft Suspense Theatre, Chrysler Theatre and Playhouse 90. His more recent contributions to television music include the well-known theme for NBC Nightly News ("The Mission"), the theme for what has become network television's longest-running series, NBC's Meet the Press, and a new theme for the prestigious PBS arts showcase Great Performances.

In addition to his activity in film and television, Mr. Williams has composed numerous works for the concert stage, among them two symphonies,

and concertos for flute, violin, clarinet, viola, oboe and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic entitled *The Five Sacred Trees*, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009–2010 season, James Levine led the Boston Symphony in the premiere Mr. Williams' *On Willows and Birches*, a concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events. *Liberty Fanfare* was composed for the rededication of the Statue of Liberty in 1986. *American Journey*, written to celebrate the new millennium and to accompany the retrospective film *The Unfinished Journey* by director Steven Spielberg, was premiered at the "America's Millennium" concert in Washington, D.C. on New Year's Eve, 1999. His orchestral work *Soundings* was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Mr. Williams composed the theme for NBC's presentation of NFL Football.

Mr. Williams holds honorary degrees from 21 American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003, he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center

Honor in December of 2004. Mr. Williams was inducted into the American Academy of Arts & Sciences in 2009, and in January of that same year he composed and arranged Air and Simple Gifts especially for the first inaugural ceremony of President Barack Obama.

In 1977, George Lucas's highly imaginative entertainment experience first transported an audience to an unknown galaxy thousands of light years from Earth. The Star Wars experience was a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. Star Wars and its two companion films, Return of the Jedi and The Empire Strikes Back, form the center of a planned nine-part historical series.

The five movements of the Trilogy were selected by arranger Donald Hunsberger to display the excitement, beauty, and contrast in John Williams's soundtrack for these first three films. The Imperial March, subtitled Darth Vader's Theme, represents the evil might of the Galactic Empire and the supreme villainy of its leader. Princess Leia's Theme is much gentler and pays tribute to the romantic music of the early film heroines. Musical themes are scattered and rapidly shifting in the Battle in the Forest, reflecting the cuts in the movie as the ground battle begins. The almost comedic theme of the teddy bear-like Ewoks contrasts against the huge, but mechanical, armament of the Empire's forces. The old Jedi Master of Dagobah is honored in Yoda's Theme. The gentleness and understanding of the Master is conveyed in the ethereal setting of the swamp where Yoda harnesses the power of the Force to raise Luke's crashed X-Wing fighter. The transition into the heroic Star Wars (Main Theme) seems natural as the power of good, embodied in the Force, is triumphant.

Program Note from Foothill Symphonic Winds (March 8, 2015)

de Meij: Symphony 1 "The Lord of the Rings"

Dutch composer and conductor Johan de Meij (Voorburg, 1953) received his musical training at the Royal Conservatory of Music in The Hague, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions and film score arrangements have garnered him international acclaim. His compositions have become permanent fixtures in the repertoire of renowned ensembles throughout the world. His Symphony No. 1 The Lord of the Rings was awarded the prestigious Sudler Composition Prize and has been recorded by myriad ensembles including The London Symphony Orchestra, The North

Netherlands Orchestra, The Nagoya Philharmonic and The Amsterdam Wind Orchestra. His Symphony No. 2 The Big Apple, Symphony No. 3 Planet Earth, Symphony No. 4 Sinfonie der Lieder as well as his solo concertos, T-Bone Concerto (trombone), UFO Concerto (euphonium) and Casanova (cello) have been enthusiastically received at many of the world's finest venues.

Before devoting his time exclusively to composing and conducting, Johan de Meij enjoyed a successful professional career as a trombone and euphonium player, performing with major orchestras and ensembles in The Netherlands. He is in high demand as a guest conductor and lecturer, frequently invited to speak about and perform his own works. In 2010, he was appointed regular guest conductor of the Simón Bolívar Youth Wind Orchestra in Caracas, Venezuela – part of the celebrated Venezuelan educational system El Sistema. He currently maintains posts with both the New York Wind Symphony and the Kyushu Wind Orchestra in Fukuoka, Japan as their principal guest conductor. Johan is founder and CEO of his own publishing company Amstel Music, established in 1989.

When not traveling, Johan divides his time between his Hudson Valley home and Manhattan- and Amsterdam apartments with his wife and muse Dyan, cats Lenny, Gustavo, Tosca & Lulu and doggy Lucy.

This work is the fifth movement of my Symphony No. 1, The Lord of the Rings. It expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter, The Grey Havens, in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

Program Note From The Composer

Whitacre: Godzilla Eats Las Vegas (1996)

Grammy Award-winning composer and conductor Eric Whitacre is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of the prestigious Juilliard School of Music (New York). He is currently Visiting Composer at Pembroke College at Cambridge University and recently completed his second term as Artist in Residence with the Los Angeles

Master Chorale. In the 2022-2023 season, the Cincinnati Pops and the National Symphony Orchestra premiered a new commission: Prelude in C. Eric is proud to be a Yamaha Artist.

His compositions have been widely recorded and his debut album as a conductor on Universal, Light and Gold, went straight to the top of the charts, earning him a Grammy. As a guest conductor he has drawn capacity audiences to concerts with many of the world's leading orchestras and choirs in venues such as Carnegie Hall (New York), Walt Disney Concert Hall (Los Angeles), the Royal Albert Hall and Buckingham Palace (London). Insatiably curious and a lover of all types of music, Eric has worked with legendary Hollywood composers Hans Zimmer, John Powell and Jeff Beal as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox. Major classical commissions have been written for the BBC Proms, Minnesota Orchestra, Rundfunkchor Berlin, The Tallis Scholars, Chanticleer, Cincinnati Pops, Kantorei, Royal Philharmonic Orchestra, National Children's Chorus of America and The King's Singers.

His composition for symphony orchestra and chorus, Deep Field, was inspired by the achievements of the Hubble Space Telescope and became the foundation for a collaboration with NASA, the Space Telescope Science Institute and 59 Productions. The film was premiered at Kennedy Space Center (Cape Canaveral, Florida), has been seen at arts and science festivals across the world. Deep Field has been performed in concert on several continents, and with simultaneous film projection by the New World Symphony, New World Center (Miami), Brussels Philharmonic, Flagey (Brussels), Bergen Philharmonic, Grieghallen (Bergen) among other great orchestras. His long-form work for choir, cello and piano, The Sacred Veil, is a profound meditation on love, life and loss. It was premiered by the Los Angeles Master Chorale in Walt Disney Concert Hall, conducted by the composer, and was released on Signum Records. A new version with full string orchestra was commissioned and premiered by Kantorei in Fall 2022. Eric was Composer-in-Residence at Cambridge University from 2011 – 2016.

Widely considered to be the pioneer of Virtual Choirs, Eric created his first project as an experiment in social media and digital technology. Virtual Choir 1: Lux Aurumque was published in 2010 and featured 185 singers from 12 countries. Ten years-on in 2020, Virtual Choir 6: Sing Gently – written for the Virtual Choir during the global pandemic that shook the world, COVID-19 – featured 17,562 singers from 129 countries. Previous Virtual Choir projects include 'Glow' written for the Winter Dreams holiday show at Disneyland® Adventure Park, California, and the Virtual Youth Choir, a major fundraiser for UNICEF. To date, the Virtual Choirs have registered over 60 million views and have been seen on global TV.

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A charismatic speaker, Eric Whitacre has given keynote addresses for many Fortune 500 companies, in education and global institutions from Apple and Google to the World Economic Forum in Davos and the United Nations Speaker's Program. His mainstage talks at the influential TED conference in Long Beach CA received standing ovations. His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library became an instant best-seller and is used by composers the world-over.

It took me seven years to get my bachelor's degree from the University of Nevada, Las Vegas. By the time I graduated I was ready to eat Las Vegas.

Tom Leslie asked me to write another piece for the group as I was leaving, and I thought it would be a blast to do something completely ridiculous. The players are called upon to scream in terror, dress like Elvises (Elvi), and play in about thirty different styles from mambo to cheesy lounge music. The audience follows a 'script' that I wrote simulating a campy, over the top Godzilla movie (is there any other kind?).

I wrote the bulk of the piece while in my first year at Juilliard, and no kidding, I used to act out the script every morning devouring animal crackers, wreaking havoc all over the breakfast table. The 'script' was originally twice as long, and had an entire subplot devoted to a young scientist and his love interest. As I started to finish the piece, however, it didn't seem that funny and that story (along with an extended Elvis tribute) ended up on the cutting room floor.

The idea that this piece is being played all over the world in such serious concert venues is the single funniest thing I have ever heard. It has been played on the steps of the Capitol by the United States Marine Band, by the Scottish National Wind Symphony (they play in kilts, so help me God), and I have a video of a Japanese audience visibly confused and shaken by the whole experience. Can you imagine? I'm laughing my head off even as I write this!

Program Note From The Composer

Guest Composer-In-Residence

Shuying Li



Praised by the Seattle Times as “a real talent” with “skillful orchestral writing, very colorful language and huge waves of sound,” Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan and is a research faculty member at the Shanghai

Conservatory of Music. A passionate educator, Shuying has taught and directed the Composition/Theory Program at Gonzaga University. She will join the faculty at California State University, Sacramento in Fall 2022.

Shuying Li’s compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony Orchestra, Boston Modern Orchestra Project, New Jersey Symphony Orchestra, Ningbo Symphony Orchestra (China), Alarm Will Sound Ensemble, American Lyric Theater, Argus Quartet, Four Corners Ensemble, Hartford Opera Theater, Composers Conference Ensemble, Donald Sinta Quartet, Orkest de ereprijs (Netherlands), Norfolk Contemporary Ensemble, Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), 15.19. Ensemble (Italy), Ascanio Quartet (Italy), Atlas Ensemble (Netherlands), among others. Shuying has received awards or grants from OPERA America, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, New Jersey Composers’ Guild Commission Competition, International Huang Zi Composition Competition, the Michigan Music Teachers Association Commissioned Composer Competition, Melta International Composition Competition, etc.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017. As Artistic Director and Conductor of the ensemble, Shuying's efforts have led to residencies and performances at Carnegie Hall's Weill Hall, the Polish Consulate General in New York City, OPERA America, the Shanghai Conservatory of Music, the University of Michigan, The Hartt School, and the Hartford Opera Theater. Shuying also pioneered the Operation Opera Festival in Ann Arbor, Michigan, and the Jimo Ancient City Classical Music Festival in Qingdao, China. Four Corners' debut album, *World Map*, a series of chamber concertos Shuying composed for the members, has received acclaim published in *Gramophone*, *Pizzicato*, and *Take Effect*.

Upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, Chelsea Symphony Orchestra, Moscow Contemporary Ensemble (Russia), and Chamber Music Society of Central Virginia; an opera commissioned by the Shanghai Conservatory of Music with librettist Julian Crouch in development with the Houston Grand Opera supported by OPERA America; as well as a band consortium commission by 20 universities including the Hartt School, University of Michigan, New England Conservatory, Cornell University, and University of Illinois, etc. For more information, please visit <http://www.shuyingli.com>.

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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.

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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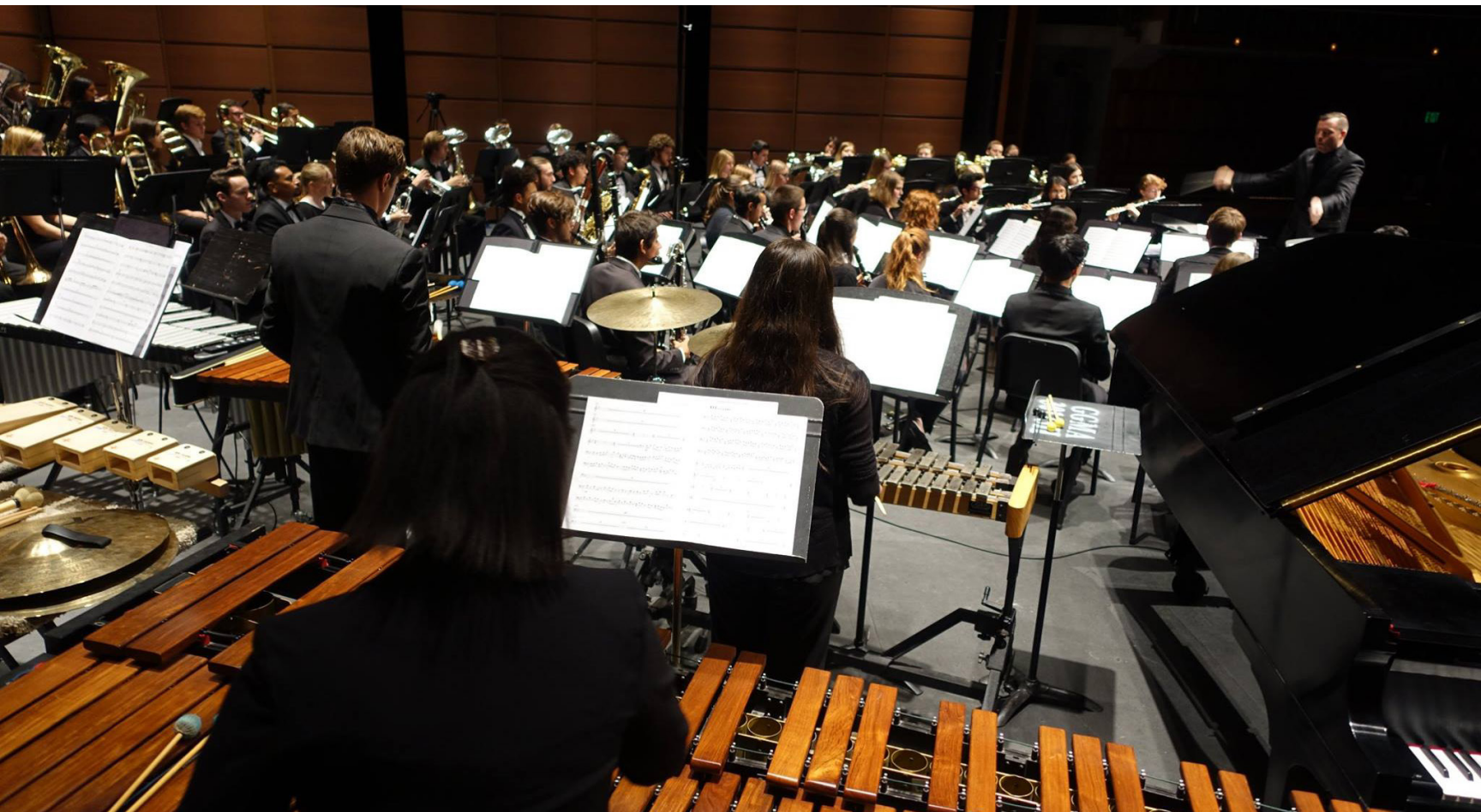
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ASU Wind Bands

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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