

ASU Wind Bands present






Maroon and Gold Band
Kevin Joseph, Conductor
Grant Knox, Conductor

Wind Symphony
Jamal Duncan, Conductor
Jaxon Castro, Wind Symphony Composer-In-Residence

Tuesday, November 21, 2023
ASU Gammage Auditorium
7:30 p.m.

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.

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Maroon and Gold Band

Tales of Old and New (2022).....Jorge Machain
(b. 1994)
3'

Kevin Joseph, conductor

Three Ayres from Gloucester (1969).....Hugh M. Stuart
(1917-2006)
5'

- I. The Jolly Earl of Cholmondeley
- II. Ayre for Eventide
- III. The Fiefs of Wembley

Grant Knox, conductor

Celestia's Horizon (2020).....Katahji Copley
(b. 1998)
3'

Kevin Joseph, conductor

Caribana Afterparty (2023).....Omar Thomas
(b. 1984)
3'

Grant Knox, conductor

Intermission

Wind Symphony

Jamal Duncan, Conductor

Critical_Error_ (2023).....Jaxon Castro
(b. 2002)
5'

- I. System Restart

World Premiere

In The Offing (2021).....Joel Love
(b. 1982)
7'

Gloriosa (1990/2013).....Yasuhide Ito
(b. 1960)
22'

- I. Oratio
- II. Cantus
- III. Dies Festus

Maroon and Gold Band

Flute/Piccolo

Katherine Akers, Informatics B.S.
Sofia Atencio, American Studies
Isabelle Benavidez, Biomedical Sciences
Kaeli Block, Music Theory and Composition
Grace Connolly, Physics
Grace Helfrich-Godat, (MEd) in Special Education
*Bryn Hutton, B.S. in Psychology
Alyssa Marucut, Accountancy
Brooke McKeever, Sociology
Goomy Miyazaki, Applied Biological Sciences
Rachel Rinker, MFA in Art
Paulina Soto, Culture, Technology, & Environment
Sharon Spinner, Music Therapy
Holly Steinauer, Biological Sciences
Mercedes Tang, Criminology and Criminal Justice
Nataley Walker, Creative Writing
Emily Zeigler, Mirabella
Emily Zemke, Biological Sciences

Oboes

*Kix White, Astrophysics
Paige Feldman, Mathematics
Gadiel Diaz, Accountancy
Christel Kellar, Community Member

Bassoons

Lucas Garcia, Business Data Analysis
*Grant Sundstrom, Electrical Engineering

Clarinets/Bass Clarinet

Dakota Allred, English (Creative Writing)
Danielle Du, Learning Sciences, MA
*Katarina Fenner, Mathematics
Allyson Guzzo, Informatics
Thomas Jennewein, Computer Systems Eng.
Patrick Leahy, French
Ming Hao Li, BA in Business
Sophia Lovenduski, Marketing
Matthew Park, Chemical Engineering
Magnus Tucker, Neuroscience
Bridget Walker, Interior Design
Logan Watersmith, Computer Systems Engineering

Bass Clarinets

Jorge Alarcon Moreno, Music Performance
Melayna Johnson, Music Audition
Isabel Mclennan, Kinesiology

Alto Saxophone

Amram Avelar, Music Audition
Arizona Bui, Business Law
Gabriella Erimli, Aerospace Engineering
*Jacquelyn Marotta, Music Learning and Teaching
Irene Medearis, Astrophysics
Neil Rastogi, Supply Chain
Aaron Sagredo, General Music
Dylan Wickizer, Electrical Engineering

Tenor Saxophone

Jiada Hahalis, Biomedical Engineering
Matt James, Political Science

Baritone Saxophone

Ezekiel Knibbe, Business Law
John Read, Retired Teacher

Horns

*Hayden Clark, Electrical Engineering
Jessica Ellis, Community Member
Adam Nachtrab, Computer Science
Kaysi Reimer, Computer Science
Haley Ross, Biochemistry
Shaina Woo, Music Therapy

Trumpets

Michael Bencomo, Political Science
*Lindsey Clouse, Music Learning and Teaching
Brandon Deleon, Music Therapy
Kyla Dorris, Digital Audiences
Anacarolina Espinosa, Biomedical Sciences
Alejandro Estrada, Biological Sciences
Dorian Lemarchand, Urban Planning
Anthony Montoya, Media, Arts & Sciences



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Trombones

Luc Andreassi, Aerospace Engineering
Jaren Deulio, Architectural Studies
Nicholas Plano, Supply Chain Management
Marco Ramirez, Music Learning and Teaching
*Carson Webster, Music Education
Cong Wei, Computer Science

Euphoniums

*Hayden Beausoleil, Music Learning and Teaching
Brandon Berlin, Health Care Coordination
Collin Farr, Anthropology, BS
Ramiro Felix, Jr., Music Learning and Teaching
Logan Maki, Accountancy
Zachary Oetjen, Aerospace Engineering
Rosa María Vega, Music Learning and Teaching
Jackson Williams, Computer Science

Tubas

*Chris Curran, Community Member
Ashley Hall, Civil Engineering
Aubrey Janisch, Music Therapy
George Williams, Mechanical Engineering Systems

Percussion

Sarim Absar, History
Allison Aguirre, Mechanical Engineering
Varun Bose, Engineering (Automotive Systems)
Dan Duffey, Biomedical Engineering
Kyle Sarhaddi, Software Engineer
Conner Williams, Psychology



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Wind Symphony

Flutes/Piccolo

*Blake Allen, Phoenix
Abby Berg, Fargo, ND
Jose Castro, Chandler
Anika Gray, Mesa
Frankie Perry, Glendale

Oboes/English Horn

Nicholas Alexander, Albuquerque NM
Kaylee Hollerbach, Phoenix
Heidi White, Gilbert

Bassoons/Contrabassoon

Fen Fang Lin, Taipei, Taiwan
Aviel Martinez-Mason, Tempe
Nicholas Muir, Fairbanks, AK
*Sonya Viquesney, Phoenix

Clarinets

Kelly Chou, Queen Creek
Nate Conell, Gilbert
Trenton Davis, Wellsville, MO
Mary Haugan, Gilbert
Ethan Kane, Las Vegas
Jacob Muniz, Prescott
Brandon Moak, Chandler
Julio Moreno, Phoenix
Grady Newsum, Phoenix
*Mia Prucinsky, Tucson
Adrianna Valenzuela, Phoenix
Annabelle Zogby, Lemont IL

Saxophones

Giovanna Gioscia, Somers, CT
Jennifer Holstead, Las Vegas, NV
Johnathan Lee, Puyallup, WA
Daz'Iree Newton, Las Vegas, NV
Karen Sellenriek, Glendale
*Taylor Simpson, Longmont, CO

Horns

Naomi Carl, Frankfort, IL
Jaxon Castro, Queen Creek
Christopher Helfer, Anthem
Logan Kelley, Mesa
Duncan Kincaid, Albuquerque, NM
*Isabella de Lima, Honolulu, HI
Luis Raul Rodriguez Botiller, Phoenix
*Just Wise, Gilbert

Trumpets

Callie Azersky, Tucson
Adam Kesselman, Scottsdale
Elizabeth Kraus, San Jose, CA
*Andrew Locke, Cary, NC
Patrick Newman, Chandler
Cambria Whitehead, Gilbert
*Taoyang Zhang, China-Hefei/Anhui

Trombones

Aidan Andreoli, Owasso, OK
Kristian Bailes, Glendale
Jonathan Isai Blanco, Phoenix
*Hugh Thomas Findley, Long Beach, CA
Alexander Skelton, Flagstaff
Matias Teillet, Lake Forest, CA

Bass Trombone

Wendy Ostaszewski, Yorba Linda, CA



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Wind Symphony

Euphoniums

*Shawn Boomer, Peoria

*Ethan Nolan, Gilbert

Zachary Sloan, Peoria

Alex Stanbridge, Phoenix

Tubas

Braden Cearley, St. Louis, MO

Brandon Clark, Goodyear

*Brett Page, Mesa

*Matt Rose, Phoenix

Percussion

Brandon Berg, Phoenix

Tavon Clark, Tempe

Kaileigh Frye, Oswego, IL

*Spencer Mueller, Chandler

Armando Guadalupe Rocha Rochin, Phoenix

Tyler Sankar, Peoria

*Corbin West, Gilbert

Piano

Owen Williams, Anchorage, AK

Bass

Sila Naz Kuvanci, Eskişehir, Turkey

*Listed alphabetically *denotes principal*



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Program Notes

Machain: Tales of Old and New (2022)

Jorge Machain is a Mexican native who currently calls Las Vegas his home. He is an active musician in the Las Vegas scene having played shows such Showstoppers at the Wynn, Zombie Burlesque in Planet Hollywood and Georgia On My Mind at the Venetian Hotel, to name a few. Jorge graduated from UNLV with a Bachelor of Music in Jazz Composition and Master of Music in Jazz Composition.

In addition to performing, he composes for both classic and jazz ensembles. He has won multiple Downbeat awards for his arrangements and was a finalist in the 2018 NBA Revelli competition for his piece Bite the Bullet, commissioned by Thomas Leslie, Director of Bands UNLV, finalist of the Morton Gould Young Composer Competition for 2019, winner of the 2019 NBA Young Composers Jazz Composition Contest for his original composition Por Ahora, winner of the 2020 American Prize composer in the band category (student division), Finalist for the 2021 NGC Lab Composition Competition, Morton Gould Composer Award recipient for 2021 and recently received 1st place for the 2021 "International Young Talented Composers Competition". Recent commissions include a drum set concerto written for Bernie Dresel, commissioned by Thomas Leslie, and a trombone solo commissioned by Joseph Alessi, principal trombonist of the New York Phil, and was featured at the Cutting Edge Music Festival in New York of April 2021.

Jorge's music has been performed in notable concert halls such as Reynolds Hall at the Smith Center, Artemus Hall at UNLV, Symphony Space in NY, and in premier jazz festival such as the Monterey Jazz Festival.

Additionally, Jorge spends significant time writing and arranging music and producing audio and video productions.

Tales of Old and New was commissioned by John Seaton and David Maccabee on behalf of the Las Vegas Academy Wind Ensemble, to be premiered at the 2022 Midwest Clinic.

The piece resembles a feeling of folk melodies in a new, or modern, era. You will hear the melody presented in several forms giving the feeling of familiarity of tales of old anew.

Program note by the composer

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Stuart: Three Ayres from Gloucester (1969)

Stuart received his music training from Oberlin Conservatory of Music, Columbia Teachers College, Rutgers University, Newark State College, and the University of Michigan. He taught instrumental music in the schools of Maryland and New Jersey for 33 years. During this time he conducted several brass bands and ensembles. He also taught at various clinics and workshops for winds. Stuart wrote more than 100 published compositions, arrangements, method books, band and orchestral collections, solos, and ensembles in the educational field. He appeared as a clinician in forty-five states. He lived in Albuquerque, N.M. until his death on Jan. 31, 2006 at the age of 89.

A three-movement suite written in the early English folksong style, this piece came into being as a result of the composer's fascination with an old 10th century couplet:

There's no one quite so comely
As the Jolly Earl of Cholmondeley.

The resulting three compositions, "The Jolly Earl of Cholmondeley" [pronounced "Chumley"], "Ayre for Eventide" and "The Fiefs of Wembley," are in early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

Program note by the publisher

Copley: Celestia's Horizon (2020)

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.

“Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul.”

I have had a fascination with the sunrise. I love the way the colors appear from nowhere to brighten the world and begin the day with wonder and curiosity. I wanted to create a piece that would see the night sky turning into a new day. With *Celestia's Horizon* (celestia- a latin name for the heavenly sky), I was able to create that sound. *Celestia's Horizon* illustrates the beginning of a sunrise. Using different pairings of the ensemble, the piece transforms from a dark and cold beginning to a warm, awe-inspiring climax. The piece ends with a sense of warmth and curiosity as the day finally begins.

Program note by the composer

Thomas: Caribana Afterparty (2023)

Described as “elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent,” the music of Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant

Professor of Composition and Jazz Studies at The University of Texas at Austin. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year."

In 2019, he was awarded the National Bandmasters Association/Revelli Award for his wind composition *Come Sunday*, becoming the first Black composer awarded the honor in the contest's 42-year history.

Now a Yamaha Master Educator, Omar's music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Choruses, The United States Marine Band, the Colorado Symphony Orchestra, the Houston Symphony Orchestra, and the Showa Wind Symphony, in addition to a number of the country's top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including Stephanie Mills, Yolanda Adams, Nona Hendryx, BeBe Winans, Kenny Lattimore, Marsha Ambrosius, Sheila E., Raul Midon, Leela James, Dionne Warwick, and Chaka Khan. His work is featured on Dianne Reeves's Grammy Award-winning album, "Beautiful Life."

Omar's first album, "I AM," debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, "We Will Know: An LGBT Civil Rights Piece in Four Movements," has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." "We Will Know" was awarded two OUTMusic Awards, including "Album of the Year." For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community. Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time."

A further exploration and study of the dance styles at heart of my larger work *Caribana*, *Caribana Afterparty* (the second "a" in the word Caribana is bright, as in the words "ant" and "after") brings soca and calypso music within reach of younger musicians, as well as musicians just beginning their exploration of Caribbean dance music. Caribana is the former name of the largest Caribbean carnival celebration outside of the Caribbean itself, which takes place in Toronto, Ontario, Canada. Titling this piece an

“afterparty” gave me space to incorporate themes from the original work while developing new and different grooves from the region, reimagining them in a more accessible context.

The main melodic material of *Caribana Afterparty* is taken directly from its older sibling *Caribana*, and is presented in this work, in part, as a lush opening statement, before quickly giving way to the full theme over an easy calypso groove. As the piece progresses, we are carried from the easier, more calming stylings of calypso music to the more jumping rhythms of soca music. Complete with a “riddim section” breakdown section that calls for all winds to use either their body or their music stands to add to the celebratory groove.

Program note by the composer

Castro: System Restart from Critical Error (2023)

Critical Error is a symphony for a large wind band, written in my residency with Dr. Jamal Duncan and the Arizona State University Wind Symphony. It was written over the span of about a year, but has existed as a concept for far longer. As a full-time student, it can be quite difficult to find the time to engage in larger projects. The Composer-in-Residence position was the perfect outlet to finally make this piece happen. Much to my excitement, it has allowed me to be as ambitious as necessary to let this piece reach its full potential.

Critical Error is inspired by digital technology and cyberpunk themes. The titles of the piece and the movements are references to computer terminology. In addition, each of the movements are homages to different genres of electronic dance music (EDM), as is common with my music. My EDM-heavy musical style is distinctly audible here. A combination of several EDM tropes and contemporary techniques contribute to the digital, futuristic quality. The piece also takes inspiration from soundtracks of media that share a similar setting, such as *Portal*, *Cyberpunk 2077*, and *Tron: Legacy*. Its musical content is meant to evoke imagery of a different region or district of a cyberpunk world in each of the four movements. The piece was also written with a vague story in mind; the audience can place themselves in the position of a character who is a citizen of this large city.

The first movement, entitled “System Restart,” is the exposition. It introduces the scene in a glorious swell of sound using the EDM genre of Liquid Drum & Bass. The overall movement depicts the process of a computer restarting by using emulations of familiar computer-like sounds

and very short, repeated melodic motifs. The grand, lively music of the symphony's 1st movement will leave audiences curious and invigorated.

Program note by the composer

Love: In The Offing (2021)

Hailed as “extremely moving” by New Music Box and “especially sweet” by the Austin American Statesman, the music of Joel Love (b. 1982) explores an eclectic mix of genres, from short video pieces to works for chamber and large ensembles.

Joel is a recipient of a 2020-2021 Copland Residency Award. His first work for wind ensemble, *Aurora Borealis*, was selected as finalist in the 3rd International Franck Ticheli Composition Contest. Joel is also a two-time winner of the PARMA Recordings Composition Contest. Joel was commissioned to write a work for string quartet, *Lightscape*, to accompany the opening of famed light artist James Turrell's Austin, TX Skyspace, *The Color Inside*. The Houston Chronicle commented that it “evocatively captures the emotion of *The Color Inside*.”

Joel's works have been performed by a number of large and small ensembles (particularly saxophonists and wind ensembles), exhibited at art galleries, and screened at theaters and festivals around the world. Most recently, *Solace: A Lyric Concerto* has been performed many times by wind ensembles throughout the United States, including the Eastman Wind Ensemble, Northwestern University Symphonic Wind Ensemble, and The US Air Force Band in D.C., among others, and has been heard on international stages in Belgium, Switzerland, and at the 2023 Festival Internacional de Saxofone de Palmela in Portugal. Recently, Joel was commissioned by the American Bandmaster's Association to write *In the Offing* for wind ensemble. To close last year's Library of Congress' Stradivari Anniversary Concert, the Miró Quartet used Joel's arrangement of “Silent Night” as a “sweetly turned encore” (WaPo).

Joel also enjoys commercial music projects and has written music for several films, which have garnered awards at domestic and international film festivals. The jazz language, with all its richness and energy, colors Joel's music and he can be heard playing jazz piano at clubs, lounges, and private events in Houston.

Joel completed his D.M.A. in Composition from the University of Texas at Austin and holds degrees from The University of Houston's Moores School of Music (M.Music) and Lamar University's Mary Morgan Department of Music (B.Music). He lives with his wife Amelia and son Dean in Houston,

TX. where he holds a full-time professor of music post at Houston Community College.

The word “offing” has two meanings: 1) the more distant part of the sea seen from the shore, beyond the anchoring ground; and 2) the near or foreseeable future. When I was writing this piece during my Copland House Residency in the summer of 2021, I frequently went to Charles Point on the Hudson to run in the evenings and watch the boats come in and out of the harbor. The sunset colors above the hills and the views from the shore were inspiring and are where this piece first got its genesis. Over the past 18 months, everyone has been challenged by the pandemic. This piece is an expression of hope and forward-looking optimism about the full return to making music that is in the near or foreseeable future. Like many other composers, it has been difficult to write while in semi or full lockdown, but when I was at Copland House, I was reminded of why I write music; I consider composing an awesome privilege and to be able to create something that we can all commune with in the moment is truly wonderful. I was reminded of one of my favorite Einstein quotes: “The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed.” As we return from our homes and back into the wonderful world of making music again, I hope that we are all rapt in awe, can open our eyes and ears, and ultimately are grateful for this wonderful thing that I took for granted: the simple act of making music together.

Program note by the composer

Ito: Gloriosa (1990/2013)

Ito Yasuhide, professor at Senzoku Gakuen College of Music, has earned international acclaim for his compositional endeavors. His more than 1000 works include 90-plus wind band scores. “Gloriosa” (1990 Ongaku No Tomo Sha; Bravo Music, international distributor) is one of the most frequently performed masterworks in the world, having the distinction of appearing in a standard Japanese high school music textbook. His “Festal Scenes”(TRN) saw its US premiere with Ito himself conducting, marking his first international appearance at the 1987 ABA-JBA joint convention.

Ito’s compositional talent covers a variety of musical media. His piano ensemble series, “Guru-guru Piano” (Ongaku No Tomo Sha, 8 volumes) expands the scope of four-handed performance. His 2001 opera “Mr. Cinderella” received much critical acclaim and greatly impacted the Japanese opera scene. By request from his hometown of Hamamatsu, he composed music for the official city song rededicated in 2007. In honor of those affected by the tragic East Japan Earthquake, Ito collaborated

with famous poet Ryoichi Wago, offering songs of gifts and prayer. His kindness and generosity through music has touched many lives.

Ito's distinguished musical career includes guest conducting the Tokyo Kosei Wind Orchestra for their 'Asian Concert Tour 2002' on behalf of maestro Frederick Fennell, and the International Youth Wind Orchestra at WASBE 2005 in Singapore. He is in high demand as a guest conductor, clinician, lecturer, and educator in Asian countries such as Taiwan, Hong Kong, Korea and Singapore, and gives clinics for WASBE and other band festivals worldwide.

Ito was born in Hamamatsu, Shizuoka Prefecture, Japan in 1960. His musical career began with childhood piano lessons and later compositional studies while in high school. He graduated from the Tokyo University of Fine Arts and Music with a bachelor of music degree in composition.

Ito's musical talent has been recognized through awards at the Shizuoka Music Competition (piano, first prize, 1980), Japan Music Competition (composition, third prize, 1982), the Competition for Saxophone Music (1987) and the Bandmasters Academic Society of Japan (the Academy Prize, 1994; Research Branch Prize, 2012).

His works are published by ItoMusic Publications and distributed worldwide by Bravo Music Co. Ltd.

Commissioned in 1989 and premiered in 1990 by the Sasebo Band of the Maritime Self-Defense Force of Kyushu, southern Japan. Gloriosa is inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity by the nationalistic Japanese shogunate, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music.

Though Christianity was proscribed in 1612 by authority of the Tokugawa Shogunate in Edo (today Tokyo), Kakure-Kirishitan continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chants were obliged to be "Japanized". For example, the Latin word "Gloriosa" was changed to "Gururiyoza." This adaptation of liturgy for survival inspired Ito to write this piece in order to reveal and solve the discrimination Christians in Japan faced.

The composer explains:

"Nagasaki district in Kyushu region continued to accept foreign culture even

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during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of Gloriosa."

I. Oratio

The Gregorian chant "Gloriosa" begins with the words, "O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere." The first movement Oratio opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

II. Cantus

The second movement, Cantus showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on San Juan-sama no Uta (The Song of Saint John), a 17th-century song commemorating the "Great Martyrdom of Nagasaki" where a number of Kyushu Christians were killed in 1622.

III. Dies Festus

The third and final movement, Dies Festus, takes as its theme the Nagasaki folk song, Nagasaki Bura Bura Bushi, where many Crypto-Christians lived.

Gloriosa, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.

Program note by the composer

Wind Symphony Composer-In-Residence

Jaxon Castro



Jaxon Jordan Castro is a 21-year-old composer from Queen Creek, Arizona. After graduating from Queen Creek High School in 2020, from which he earned a Director's Award and the Arizona State Seal of Arts Proficiency, he applied and was accepted into the Herberger Institute for Design and the Arts at Arizona State University. He writes music filled with imagery, and he aims to provide unique and enjoyable experiences for both audiences and performers.

Much of Castro's time goes into writing music for wind band and orchestra. However, he also has several other types of works attributed to him, including a percussion ensemble, a brass quintet, a cello duet, and solo piano pieces. He composes for a wide variety of instruments and ensembles, which he attributes to having a similar wide variety of musical experience. He has been an active member of wind bands for over a decade, and also has experience in orchestra, jazz, marching band, theatre pit, and various chamber groups, to name a few.

Castro's music focuses on bringing sonic experiences to audiences by evoking stories, images, or emotions. With heavy influence from electronic dance music (EDM), he brings together the composition of EDM with the orchestration of classical music to create his unique, contemporary style. He composes music about science, technology, video games, psychology, nature, and natural phenomena like weather, time, and outer space.

Castro is a composer, arranger, orchestrator, and producer, but also a performer and multi-instrumentalist. He is currently the Composer-in-Residence of, and a hornist in, the ASU Wind Symphony, and in addition plays bassoon and jazz trombone. He is also a student, and is currently studying for a BMUS in Music Composition at ASU under the mentorship of Dr. Daniel Bernard Roumain.

Associate Director of Bands

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.

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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

Grant Knox



Grant Knox (he/him) is an Arizona-based music educator, conductor, and musicologist. Originally from Lexington, KY, Grant holds degrees in music education and musicology from Murray State University (BM '18) and the University of Arizona (MM '20). With over five years of teaching K-12 music in Kentucky and Arizona, Grant most recently served as the Director of Instrumental Music at Cienega High

School in Vail, AZ, instructing all aspects of the string orchestra, concert, jazz, and athletic bands.

During his post-secondary studies, Grant entertained a diverse array of scholarly topics. Participating in multiple academic conferences and substantial research projects, Grant has presented research on Chicago hip-hop in addition to exploring racial identity in the music of Tucson-native composer Ulysses Kay. Grant continues to be passionate about amplifying the wind band works of composers from underrepresented backgrounds.

As a music educator, Grant is an advocate for healthy practices of inclusion, representation, and diversity in the music classroom/ensemble, and enjoys interdisciplinary studies of musicology, music theory, and popular music in the wind band idiom. Grant is an alumni brother of Phi Mu Alpha Sinfonia Fraternity, and an honorary member of Tau Beta Sigma National Honorary Band Sorority. He also holds active memberships in the National Association for Music Education (NAfME), Arizona Music Educator's Association (AzMEA), and the Society for American Music (SAM).

ASU Wind and Percussion 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

Percussion

Robert Carrillo
Michael Compitello
Simone Mancuso
Matthew Prendergast

ASU Wind Bands Faculty and Support Staff

Jason Caslor, Director of Bands
Jamal Duncan, Associate Director of Bands
James G. Hudson, Director of Athletic Bands

Kevin Joseph, Masters Teaching Assistant
Grant Knox, Doctoral Teaching Assistant
Anna Scott, Doctoral Teaching Assistant

Laura Roosen, Ensembles Office Specialist
Kevin Joseph, Head Band Librarian
Macey Campobello, Assistant Band Librarian

Heather Landes, Director, School of Music, Dance and Theatre

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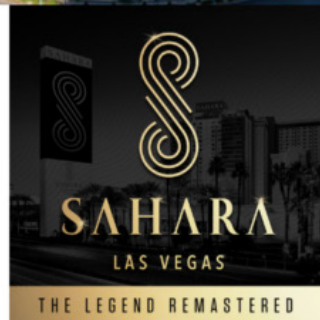
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ASU Wind Bands

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 the website below to donate to ASU Wind Symphony's trip to Las Vegas Nevada to perform at the CBDNA regional conference. Only one of 8 ensembles invited to perform by peer review, the Wind Symphony is excited to travel and represent ASU Wind Bands and the school of Music, Dance and Theatre.

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