Maroon and Gold Band
James G. Hudson, Conductor
Grant Knox, Conductor

Philharmonia
Julie Desbordes, Conductor
Sergio Freeman, Conductor
Christopher Creviston, Alto Saxophone
Tingshuo Tang, Piano

Tuesday, February 27, 2024
ASU Gammage
7:30 p.m.
Land Acknowledgement

ASU Wind Bands honors the 22 tribes who are native to Arizona, especially the Akimel O’odham (Pima) and Piipaash or Pee Posh (Maricopa) peoples on whose ancestral homelands ASU’s Tempe campus resides. We acknowledge the historical and ongoing struggles of forced relocation, resource extraction, the systemic erasure of indigenous knowledges through the national boarding school system, and the direct link between our water and electricity, powered via natural resources on the Navajo and Hopi Nations, which continues to affect indigenous communities on a daily basis.
Maroon and Gold Band

An Irish Rhapsody (1971).................................Clare Grundman (1913-96)
7’
James G. Hudson, Conductor

Seis Manuel (2003)...........................................Shelley Hanson (b. 1951)
3.5’
Grant Knox, Conductor

Aria di Chiesa “Pietà Signore” (2008).....................Alessandro Stradella (1643-1682)
Transcribed by Thomas V. Fraschillo 4’
Grant Knox, Conductor

Totentanz with solo piano and orchestra (1838/1859).........Franz Liszt (1811-86)
18’
Tingshuo Tang, Piano
Sergio Freeman, Conductor

Intermission

Philharmonia

Release (2023)........................................................................Taison Roddy (2002)
7’
Julie Desbordes, Conductor
World Premiere

Romance for alto saxophone and orchestra (1954).....William Grant Still (1895-1978)
6’
Christopher Creviston, Alto Saxophone
Julie Desbordes, Conductor

Totentanz with solo piano and orchestra (1838/1859).........Franz Liszt (1811-86)
18’
Tingshuo Tang, Piano
Sergio Freeman, Conductor
Maroon and Gold Band

Flutes
Bailey Alex, Mechanical Engineering
Joshua Armenta, Music Therapy
Sofia Atencio, American Studies
Adam Barwick, Dietetics
Isabelle Benavides, Biomedical Sciences
Emma Brock, Environmental Science
Julianna Caetano, Cosmetology
Grace Connolly, Physics
Olivia Fritz, Nursing
Christina Heid, Medicine (Creighton Univ.)
Bryn Hutton, Psychology
Elizabeth Martinez-Szewczyk, Early Childhood Education
Brooke McKeever, Sociology
Avantika Mitbander, Psych/Neuro
Goomy Miyazaki, ABS Pre-Veterinary Science
Madelyn Prichard, Music Therapy
Paulina Soto, Media Arts and Sciences (Design)
Sharon Spinner, Music Therapy
Holly Steinauer, Biological Sciences
Mercedes Tang, Criminology
Andrew Torres, Forensic Psychology
Emily Zeigler, French

Oboe
Gadiel Diaz Perez, Accountancy
Paige Feldman, Mathematics
Christel Kellar, Community Member
Vanessa Woo, Electrical Engineering

Bassoon
Lucas Garcia, Business Statistics
Shira Shecter, Chemical Engineering

Clarinet cont.
Joyce Lu, Computer Science
Matthew Park, Chemical Engineering
Mae Te Tai, Psychology and Spanish

Bass Clarinets
Jorge Alarcon Moreno, Music Audition
Melayna Johnson, Music Audition
Isabel McLennan, Kinesiology

 Alto Saxophones
Dylan Eble, Nursing
Marcus Engstrom, Community Member
Gabriella Erimli, Aerospace Engineering
Neil Rastogi, Supply Chain
Aaron Sagredo, Music Theory
Vaibhav Urs, Computer Science
Dylan Wickizer, Electrical Engineering

Tenor Saxophones
Andrew Gould, Psychology
Jiada Hahalis, Biomedical Engineering
Matt James, Political Science

Baritone Saxophone
John Read, Retired HS Mathematics Teacher

Trumpet
Noah Barbieux, Computer Engineering
Amanda Deiulio, Speech & Hearing Science
Brandon Deleon, Music Therapy
Kyla Dorris, Digital Audiences
Anacarolina Espinosa, Biomedical Sciences
Alejandro Estrada, Biological Sciences
Ethan Jopling, Music (BA)
Tyler Labrecque, Biomedical Engineering
Anthony Montoya, Digital Cltr (msc)
Esteban Salas, Mechanical Engineering
Avie Stephens, Music Learning and Teaching

Maroon and Gold Band
Maroon and Gold Band

Horns
Hayden Clark, Business Entrepreneurship
Theresa Hoover, PhD Music Learning and Teaching
Adam Nachtrab, Computer Science
Isaac Nunez, Mathematics
Haley Ross, Biochemistry
Kyle Shaner, Aeronautical Engineering
Andrew Sheppard, Computer Science
Cambria Whitehead, Music Learning and Teaching
Suhyun Woo, Music Therapy

Trombones
Luc Andreassi, Aerospace Engineering
Daniel Bollin, Community Member
Jaren Deiulio, Architecture
Collin Farr, Anthropology
Mark Nickel, Criminal Justice
Nicholas Plano, Supply Chain Management

Euphoniums
Hayden Beausoleil, Music Learning and Teaching
Ramiro Felix, Jr., Music Learning and Teaching
Ian Juneau, Aerospace Engineering (Astronautics)
Drew Ley, Aerospace Engineering
Logan Maki, Accountancy
Rosa Maria Vega, Music Learning and Teaching
Jackson Williams, Computer Science Engineering

Tuba
Aaron Biles, Mechanical Engineering
Chris Curran, Community Member
Ashley Hall, Civil Engineering
Aubrey Janisch, Special Education
George Williams, Mechanical Engineering
Mark Zimmerman, Aerospace Engineering

Percussion
Sarim Absar, History
Dan Duffey, Biomedical Engineering
Varun Bose, Engineering (Automotive Systems)
Allison Aguirre, Engineering
Conner Williams, Psychology
Kyle Sarhaddi, Computer Science
Philharmonia

**Violin 1**
- Fionna Sauve
- Damien Benally
- Eugenia Trakal
- Liam Sauve
- Jamison Cabral
- Elden Hendrick
- Chelsea Lianne Gomez
- Meredith Lomeli
- Colin Boecker-Grieme
- La Tasha Butler
- Paige Johnston
- Jordan Pintar
- Kayla Baker
- Haven Tellez

**Violin 2**
- Miguel Benitez Arvizu
- Riley Riggs
- Isabella Macy
- Rachel Reyes
- Analise Vincent
- Grace Thomas
- Isabel Pargas
- Valeria Trejo Juarez
- Benjamin Krich
- Makayla Blancarte
- Bethany Poll
- Taylor Bell
- Brandon Tubman
- Irina Andriananjason

**Cello**
- Tate Allen
- Lynnae Gledhill
- Bradley Breen
- Magnus Tucker
- Minseong Kim
- Carson Tuthill
- Rachel Rho
- Craig Dawson

**Bass**
- Lauren Burchell
- Jeffrey Harrison
- Patrick Shambayati

**Flute**
- Claudia Kiso

**Oboe**
- Nicholas Alexander
- Anna Dale

**Bassoon**
- Sonya Viquesney
- Nicholas Muir

**French Horn**
- Lucy Alwin

**Viola**
- Catherine Padigos
- Anna Jakubczyk
- Abigail Schulte
- Philippa Fung
- Meghna Maddieni
- Dane Wolfe
- Jasmine Situ
- Ryan Swart

**School of Music, Dance and Theatre**

**ASUMusicDanceTheatre**

**ASU_MDT**

**ASU Music Theatre**

**Philharmonia**

**School of Music, Dance and Theatre**

**ASUMusicDanceTheatre**

**ASU_MDT**

**ASU Music Theatre**

**School of Music, Dance and Theatre**

**ASUMusicDanceTheatre**

**ASU_MDT**

**ASU Music Theatre**
Philharmonia

**Trumpet**
Taoyang Zhang

**Trombone**
Collin Farr
Karl Peterson
Ryan Pratt

**Tuba**
Jayson Rodgers

**Percussion**
Brandon Berg

**Piano**
Taison Roddy
Program Notes

Grundman: An Irish Rhapsody (1971)
Clare Ewing Grundman was an American composer and arranger, one of the 20th century’s most prolific and highly respected composers for band.

Grundman’s schooling included Shaw High School in East Cleveland and The Ohio State University. He also attended the Berkshire Music Center where he studied composition with Paul Hindemith.

His lively, inventive compositions combined substance, playability and audience appeal, and are regarded as standard repertoires in the field. Also valuable are his settings of works by Leonard Bernstein, Aaron Copland, Gustav Holst, and Edward Elgar.

First published in 1971, An Irish Rhapsody has become a staple in the literature for young concert bands. It demonstrates Clare Grundman’s mastery of orchestration and exceptional treatment of transitions and pacing. Including the folk melodies The Morren (Minstrel Boy), I Know Where I’m Going, Shepherd’s Lamb Reel, Cockles and Mussels, The Rakes of Mallow and Kathleen O’More, it is just as fresh-sounding and effective today as it was more than 30 years ago.

Program Note from The Publisher

Hanson: Seis Manuel (2003)
Dr. Hanson received her Ph.D. in performance, music theory, and music literature from Michigan State University, and has conducted university orchestras and wind ensembles as a faculty member of several universities. She is also on the artistic staff of the Minnesota Youth Symphonies.

The seis is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of seis have been identified “Seis” means “six” in Spanish; the term originally meant a dance for six men or six couples. The movement Seis Manuel is based on a traditional recurring harmonic pattern called the seis mapeye over which a singer improvises a melody.

Because of the very long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a seis after someone important to its creation, this seis was re-named in
honor of conductor Manny Laureano, who commissioned and premiered the piece. This work is part three of the four-movement suite Islas y Montañas.

Program Note From The Publisher

**Stradella: Aria di Chiesa “Pietà Signore” (2008)**
Antonio Alessandro Stradella was an Italian composer of the middle Baroque period. He enjoyed a dazzling career as a freelance composer, writing on commission, and collaborating with distinguished poets, producing over three hundred works in a variety of genres.

Stradella was an extremely influential composer at the time, though his fame was eclipsed in the next century by Corelli, Vivaldi and others. Some of his music was exploited by George Frideric Handel, for example in “Israel in Egypt.” Probably his greatest significance is in originating the concerto grosso: while Corelli in his Op. 6 was the first to publish works under this title, Stradella clearly uses the format earlier in one of his Sonate di viole. Since the two knew each other, a direct influence is likely.

Stradella wrote at least six baroque operas including a full-length comic opera “Il Trespolo tutore.” He also wrote more than 170 cantatas, at least one of which was based on a poem by Sebastiano Baldini, and six oratorios. Stradella composed 27 separate instrumental pieces, most for strings and basso continuo, and typically in the sonata da chiesa format.

Pieta Signore is a church aria set to music by Alessandro Stradella. Like many arias intended for performance in a church setting, the lyrics deal with repentance and forgiveness. The Italian lyrics translate to:

Have mercy, Lord, on me in my remorse!
Lord, have mercy, if my prayer rises to you;
do not chastise me in your severity,
less harshly, always mercifully, look down on me.
Never let me be condemned to hell,
in the eternal fire by your severity.

- Program Note by Nikk Pilato

**Strauss: Radetzky March (1848/1993)**
Johann Baptist Strauss, Sr. (14 March 1804, Vienna, Austria – 25 September 1849, Vienna, Austria) was an Austrian composer of waltzes, polkas and galops.
He was the son of Franz Strauss, an innkeeper who lived in the Vienna suburb of Leopoldstadt, a settling place for Jews who came from the eastern provinces. Although the boy showed signs of musical ability at an early age, his father apprenticed him to a bookbinder. When he carried out his threat to run away, his parents agreed to let him try music, and he began studying violin with Pollschansky, followed by music theory with Ignaz von Seyfried, music director of the Theater an der Wien (Vienna).

Johann Strauss, Sr., is remembered chiefly for his Radetzky March, although some of his best waltzes are still played. Among 251 works edited by Johann Jr. are 152 waltzes, 32 quadrilles, 24 galops, 13 polkas, six potpourris, and six cotilions. He was also credited with 18 marches, although some researchers now believe that he composed twice that number. With Josef Lanner he was a pioneer in developing the waltz form -- with its slow introduction, five sections with different melodies, and a coda — from the landler, an Austrian peasant dance.

It is ironic that the first Waltz King should be best remembered for a march -- and that the music is better known than the man for whom it was named (Johann Joseph Count Radetzky de Radetz, born in southern Bohemia in 1766 and died at the age of 92). Although the title page of the first edition bore the inscriptions, “In honor of the great Field Marshal” and “Dedicated to the Imperial Royal Army,” Strauss actually had not the slightest interest in Radetzky’s political or military faction. Historians have mistakenly believed for decades that the dedication signaled a split between Johann Strauss and his son, who was openly against the established order. The march was commissioned by Field Marshal Lt. Peter Zanini, military adviser to the court, who was directing a “victory festival” to celebrate the exploits of the Austrian Army in Italy commanded by Field Marshal Radetzky and to raise funds for wounded soldiers.

Program Note from Program Notes for Band

Roddy: Release (2023)
Taison Roddy is a senior at Arizona State University majoring in Biological Sciences and minoring in Family and Human Development. He has participated in competitions for piano such as the National Piano Guild, and has performed as a gold medal recipient for the Phoenix Music Teachers Association Fall Festival. Taison was also a finalist for the American College of Musicians Composition Contest in 2018 and is premiering his original composition, Release, with the Arizona State University Philharmonia in 2024.
Taison has accompanied various vocal ensembles, including receiving recognition as “Outstanding Accompanist” for earning first place with his school choir at Festival Disney in Anaheim, California. He has also been a part of multiple instrumental ensembles throughout Arizona, such as the Phoenix Music Teachers Association Piano Ensemble, Tempe Winds Ensemble, and the Arizona State University Philharmonia.

Release is a new piece for strings, piano, and timpani written by Taison Roddy and dedicated to his grandfather, Michael Janks, who passed away in May of 2023. Inspired by works such as Sergei Rachminoff’s Symphonic Dances and Ralph Vaughan Williams’ Symphony No. 5 in D major, Release depicts a story of grief from the composer’s point of view, conveying his emotions as he was coming to terms with the loss of his grandfather. Release creates an intimate atmosphere that invites musicians and audience members alike to pull from their own experiences of grief and loss to become connected through their shared love for music and for the people that matter most in their lives.

Still: Romance for alto saxophone and orchestra (1954)
Long known as the “Dean of African-American Classical Composers,” as well as one of America’s foremost composers, William Grant Still has had the distinction of becoming a legend in his own lifetime. On May 11, 1895, he was born in Woodville (Wilkinson County) Mississippi, to parents who were teachers and musicians. They were of Negro, Indian, Spanish, Irish and Scotch bloods. When William was only a few months old, his father died and his mother took him to Little Rock, Arkansas, where she taught English in the high school. There his musical education began—with violin lessons from a private teacher, and with later inspiration from the Red Seal operatic recordings bought for him by his stepfather.

At Wilberforce University, he took courses leading to a B.S. degree, but spent most of his time conducting the band, learning to play the various instruments involved and making his initial attempts to compose and to orchestrate. His subsequent studies at the Oberlin Conservatory of Music were financed at first by a legacy from his father, and later by a scholarship established just for him by the faculty.

At the end of his college years, he entered the world of commercial (popular) music, playing in orchestras and orchestrating, working in particular with the violin, cello and oboe. His employers included W. C. Handy, Don Voorhees, Sophie Tucker, Paul Whiteman, Willard Robison and Artie Shaw, and for several years he arranged and conducted the Deep River Hour over CBS and WOR.
While in Boston playing oboe in the Shuffle Along orchestra, Still applied to study at the New England Conservatory with George Chadwick, and was again rewarded with a scholarship due to Mr. Chadwick’s own vision and generosity. He also studied, again on an individual scholarship, with the noted ultra-modern composer, Edgard Varese.

In the Twenties, Still made his first appearances as a serious composer in New York, and began a valued friendship with Dr. Howard Hanson of Rochester. Extended Guggenheim and Rosenwald Fellowships were given to him, as well as important commissions from the Columbia Broadcasting System, the New York Worlds Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund and the American Accordionists Association.

In 1944, he won the Jubilee prize of the Cincinnati Symphony Orchestra for the best Overture to celebrate its Jubilee season, with a work called Festive Overture. In 1953, a Freedoms Foundation Award came to him for his To You, America! which honored West Point’s Sesquicentennial Celebration. In 1961, he received the prize offered by the U. S. Committee for the U. N., the N.F.M.C. and the Aeolian Music Foundation for his orchestral work, The Peaceful Land, cited as the best musical composition honoring the United Nations.

After moving to Los Angeles in the early 1930’s, citations from numerous organizations, local and elsewhere in the United States, came to the composer. Along with them came honorary degrees like the following: Master of Music from Wilberforce in 1936; Doctor of Music from Howard University in 1941; Doctor of Music from Oberlin College in 1947; Doctor of Letters from Bates College in 1954; Doctor of Laws from the University of Arkansas in 1971; Doctor of Fine Arts from Pepperdine University in 1973; Doctor of Music from the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California.

Some of the awards that Still received were: the second Harmon Award in 1927; a trophy of honor from Local 767 of the Musicians Union A.F. of M., of which he was a member; trophies from the League of Allied Arts in Los Angeles (1965) and the National Association of Negro Musicians; citations from the Los Angeles City Council and Los Angeles Board of Supervisors (1963); a trophy from the A.P.P.A. in Washington D.C. (1968); the Phi Beta Sigma George Washington Carver Award (1953);
the Richard Henry Lee Patriotism Award from Knotts Berry Farm, California; a citation from the Governor of Arkansas in 1972; the third annual prize of the Mississippi Institute of Arts and Letters in 1982. He also lectured in various universities from time to time.

In 1939, Still married journalist and concert pianist, Verna Arvey, who became his principal collaborator. They remained together until Still died of heart failure on December 3, 1978. ASCAP took care of all of Dr. Stills hospitalization until his death.

Dr. Still’s service to the cause of brotherhood is evidenced by his many firsts in the musical realm: Still was the first Afro-American in the United States to have a symphony performed by a major symphony orchestra. He was the first to conduct a major symphony orchestra in the United States, when in 1936 he directed the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl.

He was the first Afro-American to conduct a major symphony orchestra in the Deep South in 1955, when he directed the New Orleans Philharmonic at Southern University. He was the first of his race to conduct a white radio orchestra in New York City. He was the first to have an opera produced by a major company in the United States, when in 1949 his Troubled Island was done at the City Center of Music and Drama in New York City. He was the first to have an opera televised over a national network. With these firsts, Still was a pioneer, but, in a larger sense, he pioneered because he was able to create music capable of interesting the greatest conductors of the day: truly serious music, but with a definite American flavor.

Still wrote over 150 compositions (well over 200 if his lost early works could be counted), including operas, ballets, symphonies, chamber works, and arrangements of folk themes, especially Negro spirituals, plus instrumental, choral and solo vocal works.

William Grant Still (1895-1978) was the first African-American composer to write a concert piece for saxophone and piano. Mr. Still’s Romance for E-flat alto saxophone and piano (commissioned by Sigurd Rascher in 1954) was the last of only four original works that he composed for solo instrument and piano.
List: Totentanz (1838/1859)
Franz Liszt was born on October 22, 1811. His father, Adam Liszt, a talented amateur musician and a court official serving the Prince of Hungary. Adam played cello in the court orchestra, and he often played the piano at home. When Franz was six, he began to listen closely to his father’s piano playing and began taking lessons from him at seven. Franz began composing and performing in public when he was eight years old.

In 1821, the Liszt family moved to Vienna, where Franz was able to study with well-known musicians such as Czerny and Salieri, the music director at the Viennese court. After a performance in 1823, Liszt met Beethoven, who kissed him on the forehead! Liszt remembered Beethoven and told the story of their meeting for years to come.

Liszt was the first person to give a piano recital—a concert that featured piano music exclusively. In fact, Liszt spent most of his life travelling around Europe giving piano recitals. He often appeared in concert three or four times a week, and it is estimated that he gave over a thousand public concerts in eight years! Liszt was a wonderful pianist and an exciting performer. When he played, he tried to make the piano sound like an entire orchestra. Liszt’s performances were so exciting that they made audiences hysterical—just like the Beatles or Elvis, but many years earlier.

In 1842, Liszt settled down and began to focus on composing and conducting. A true Romantic composer, Liszt bypassed forms from classical music and developed his own instead. Liszt developed the Symphonic Poem, a single-movement piece for orchestra that is based on something outside of music, such as a poem, a painting, history, or mythology. He also developed “transformation of themes”, a method in which a short idea is repeated over and over again for an entire piece. The theme is repeated with different rhythms, harmonies, and ornamentations each time.

Liszt died of pneumonia when he was 74 years old. He is remembered as the greatest piano player of his time, and possibly the greatest piano player ever! Liszt is also remembered as one of the two great Hungarian composers, along with Belá Bártok. Modern audiences recognize Liszt’s Hungarian Rhapsody No. 2 from “Rhapsody Rabbit”, a cartoon in which Bugs Bunny conducts Liszt’s masterpiece.
The close timing of the premiere and his death, though historically fascinating, was incidental. Liszt had begun work on Totentanz as far back as 1838 and did not consider it “completed” until 1849, a date that lost some of its significance after at least two revisions by the composer in the late 1850s. This long gestation period was not abnormal for Liszt and his two piano concerti endured a similarly drawn out process. There are contrasting versions of the story concerning Liszt’s inspiration for Totentanz. Some, including at least one biographer, claim that Liszt was motivated by a 14th century fresco he saw while visiting the city of Pisa, a work known as The Triumph of Death. It has also been posited that he met his muse in a series of illustrations by Hans Holbein with the more pertinent title of The Dance of Death (or Totentanz). Whatever the case, Mediaeval Europe was obsessed with everything related to death and Romantic Era Europe was obsessed with everything related to Mediaeval Europe so macabre source material like Holbein’s work and the Pisa fresco would have been abundant and of timely interest during Liszt’s day. The thematic basis for the music of Totentanz is the plainchant “Dies irae,” upon which several intense variations are set. Liszt claimed a place among good company with the choice. Berlioz had already used the theme in his Symphonie Fantastique and Rachmaninoff would employ it often years later.

Program Note from the Utah Symphony
Christopher Creviston

Hailed as “one of the world’s top saxophone artists” (Audiophile Audition) with “the personality and fingers of a first rate soloist” (American Record Guide), “subtle, perceptive phrasing, and flawless control of vibrato” (Fanfare Magazine), Yamaha Artist Christopher Creviston has played venues ranging from Carnegie Hall to Paisley Park and the Apollo Theater. As soloist and with the Capitol Quartet, Creviston has been featured with bands and orchestras across the U.S. As a recitalist and clinician, he performs regularly with the Capitol Quartet, and in duos with pianist Hannah Gruber Creviston and guitarist Oren Fader. In addition to several established recordings with these ensembles, Creviston’s most recent releases are the premiere recording of the Concerto for Soprano Saxophone and Band by William Bolcom with conductor Gary Hill and the Arizona State University Wind Orchestra, and a Creviston Duo CD called Breaking, presenting works commissioned (or co-commissioned) by the duo from composers Stacy Garrop, Mark Lanz Weiser, Katherine Hoover and John Fitz Rogers. Now on the faculty at Arizona State University, Professor Creviston has held positions at the Crane School of Music (SUNY Potsdam), the Greenwich House of Arts (NYC), the University of Windsor (Canada), and the University of Michigan. Creviston is President of the North American Saxophone Alliance.
Tingshuo Tang was graduated with her doctoral degree in piano performance at Arizona State University under Professor Robert Hamilton. She obtained her master’s degree in music from San Francisco Conservatory of Music under Professor Yoshikazu Nagai, and her bachelor’s degree in music from Shanghai Conservatory of Music under Professor Yun Sun. Tingshuo has performed as soloist and chamber musician in the United States and China. She gave recitals in 2015, 2016, 2017, 2018 and 2019.

Tingshuo has been invited to international music festivals, including the New Paltz Piano Summer festival, and has won many piano competitions, including the Arizona State University Concerto Competition and Dorothy Van Waynen Piano Competition etc.

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

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

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

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

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

Julie Desbordes is the Music Director of the Philharmonia Orchestra at Arizona State University, where she also teaches conducting as a Faculty Associate since the 2019–20 academic year.

Julie Desbordes regularly leads ensembles in the Americas, Asia and her native France. Recent guest conducting appearances have included performances with orchestras in Hong Kong, Taiwan, Malaysia, Venezuela and Cuba.

Ms. Desbordes made her conducting debut at age 17 with l’Harmonie Municipale de Limoges, France. Since then, she has led diverse groups, from professional orchestras to community bands to youth ensembles.

Previously based in New York and Baltimore, she was the Artistic Director of two groundbreaking orchestras in New York City: the Queer Urban Orchestra (QUO) and the Turtle Bay Youth Orchestra. With those ensembles, she directed community-oriented performances and presented innovative programs of traditional and new repertoire that attracted large, enthusiastic audiences. Prior to those appointments, she garnered praise for her work conducting other New York ensembles, among them, the Chelsea and Litha Symphonies.

Also a leader in the El Sistema movement, she was a featured cast member in the documentary film Crescendo! The Power of Music, directed by Jamie Bernstein (daughter of Leonard Bernstein), and is a frequent guest conductor at El Sistema programs internationally. In New York, she has taught and conducted hundreds of young musicians participating in El Sistema initiatives such as the Harmony Program and the Corona Youth Music Project.
As both a conductor and an educator, Ms. Desbordes has years of experience developing new audiences for classical music and making great music available to people of all ages and backgrounds. Beyond New York, in Taiwan each summer, she draws multi-generational audiences to her concerts as guest conductor of the Tainan Kaoshung Orchestra Festival.

Ms. Desbordes holds Master and Bachelor degrees in conducting and trumpet performance from conservatoires in France and Canada. In 2022, she will receive the Doctor of Musical Arts degree in orchestral conducting from the Peabody Conservatory of The Johns Hopkins University in Baltimore. Her conducting mentors have included Raffi Armenian, Gustav Meier and Marin Alsop.
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).
Conductor, instrumentalist and vocal coach, Sergio Freeman was born in Mazatlán, México. He was Artistic director and currently principal guest conductor of the Camerata Mazatlán, a resident chamber orchestra for the Angela Peralta Theater, where he has led numerous performances of symphonic music, ballets, opera galas and productions. Equally at home in the symphonic repertoire and opera he has led full productions of operas such as L’elisir d’amore and La Boheme and he is engaged in upcoming productions of Le villi, Rigoletto, Messe Mariano, La cambiale di matrimonio and MozArt, an original pastiche opera based on Mozart’s Le Nozze di figaro, Don Giovanni, Cosi fan tutte and Die Zauberflöte.

He holds a master’s degree from the Universidad Veracruzana from which he graduated with honors from the class of Lanfranco Marcelletti and Gaetan Kuchta. He is currently pursuing his doctorate degree at Arizona State University where he also serves as assistant conductor for the ASU Symphony Orchestra.

As an accomplished instrumentalist, pianist and vocal coach he was part of the Young Artists Program at the National Opera Studio at the Bellas Artes Theater in Mexico city where he worked as repetiteur and vocal coach for operas such as Don Giovanni, L’elisir d’amore, Il Barbiere di Seviglia as well as many opera and zarzuela galas. He also collaborated with the Mazatlan Opera Studio in operas such as Traviata, Butterfly, The Medium, Suor Angelica, Gianni Schicchi among others.

As an instrumentalist he performed as principal clarinet with the Mazatlan Chamber Orchestra for six seasons and collaborated as
guest musician with other ensembles such as the Orquesta del Teatro Bicentenario and Orquesta Sinaloa de las Artes.

He is passionate about languages and the power of drama in music, he is fluent in several languages such as Spanish, English, French and Italian and is working on improving his German. He believes that music has the power to engage people and convey emotions and feelings that are beyond the spoken language. When conducting he is able to communicate his passion to musicians and audiences alike. When not working you can find him swimming and doing outdoors activities.
Learn more
musicdancetheatre.asu.edu/wind-bands

Follow us on Instagram!
@ASUwindbands

Like what you hear? Leave us a review!
facebook.com/asuwindbands

Follow us on Twitter!!
@ASUwindbands

Subscribe to our mailing list with this link:
http://eepurl.com/gIIYm9
or the QR code:
Follow us on Instagram!  
@ASU.Orchestras

Like what you hear? Leave us a review!  
facebook.com/asu.orchestras

Subscribe to our mailing list with this link:  
http://eepurl.com/c1rfK1 
or with the QR code!
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.
Symphony Circle

Become a supporter of the ASU Orchestras and our world-class orchestra program!

If you are looking for ways to be involved and help support students now and in the future, please consider donating to the ASU orchestras. Your support directly benefits students through scholarships, interaction with world-class guest artists, building community bridges throughout the valley, touring and recording, and award-winning, innovative programming.

Any donation amount makes a difference!

You may contribute any sum. Join our Symphony Circle with any donation over $250 and receive recognition in our concert programs for having made an important contribution to the orchestral program. Please email asuorchestras@asu.edu and let us know how you would like your recognition listed in our programs.

Donate

Donate online by scanning the QR code below or visit visit asufoundation.org and enter “orchestra” in the top right search box. Checks should be made payable to the ASU Foundation and mailed to: ASU Orchestras, PO Box 870405, Tempe, AZ 85287-0405.

Support ASU Orchestras!

For any questions or to join our mailing list, please contact us at asuorchestras@asu.edu or 480-965-3430. Thank you for your support!

All funds will be deposited with the ASU Foundation, a separate non-profit organization. Please consult with your tax advisor regarding the deductibility of charitable contributions.