ASU Wind Ensemble
Jason Caslor, Conductor
Robert Spring, Clarinet
Stephanie Gardner, Clarinet
Student Chamber Ensembles

Monday, March 18, 2024
Tempe Center for the Arts
7:30 p.m.
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.
Chamber Ensembles

The Sequoia Trio (2009)..................................................Jenni Brandon
(b. 1977)
12’

I. Sequoiodendron giganteum: The Big Tree
   Tree Interlude One
II. “A crowd of hopeful young trees and saplings…”
III. The Three Graces
   Tree Interlude Two
IV. The Noble Trees

   Terracotta Trio
   Lauren Glomb, Oboe
   Taylor Thompson, Clarinet
   Michelle Fletcher, Bassoon

Omphalo Centric Lecture (1984)..............................................Nigel Westlake
(b. 1958)
9’

   Tavon Clark, Antonio de la Cruz, Tyler Kebo, Suyoung Key
   Percussion

Pastorale from Rustiques (1946).............................................Joseph Canteloube
(1879-1957)
5’

   John Burton, Clarinet
   Nicholas Alexander, Oboe
   Cooper Taylor, Bassoon

Intermission

Wind Ensemble

Lincolnshire Posy (1937)......................................................Percy Grainger
(1882-1961)
Edited by Frederick Fennell
Revised by R. Mark Rogers
16’

I. Lisbon (Sailor’s Song)
II. Horstow Grange (The Miser and His Man: A Local Tragedy)
III. Rufford Park Poachers (Poaching Song)
IV. The Brisk Young Sailor (Who Returned to Wed His True Love)
V. Lord Melbourne (War Song)
VI. Lost Lady Found (Dance Song)
Double Take (2014)..........................Theresa Martin
(b. 1979)
10’
Robert Spring and Stefanie Gardner, clarinets

Aurora Awakes (2009)..........................John Mackey
(b. 1973)
11.5’
Wind Ensemble

**Flute**
Mikaela Hannon, Moscow, ID
Claudia Kiso, Irvine, CA
Ryan Mecca, Dallas, TX
Hanna Moon-Earle, Auburn, WA
Yian Shen, Shanghai, China

**Oboe**
Adelaide Martinez, Gilbert
Jaqueline Palmer, Coppell, TX
Gabbie Wong, Hong Kong

**Bassoon**
Harrison Cody, Boca Raton, FL
Michelle Fletcher, Mesa
Travis Williams, Bushkill, PA

**Clarinet**
Lauren Ardelt, Peoria
Trisha Bacalso, Yuma
John Burton, Gilbert
Macey Campobello, Mesa
Alexandra Campobello, New Providence, Bahamas
Anthony Ellerman, Gilbert
Madeline Farber, Long Beach, CA
John Harden, Oxford, GA
Ka I Ho, Macau, China
Daniel Kim, Fayetteville, NC
Jacob Muniz, Prescott
Adam Schay, Phoenix
Stephen White, New York City, NY

**Saxophone**
Jade Deatherage, Orlando, FL
Keegan Ewan, Tempe
GianCarlo Lay, Carrollton, TX
Jerick Meagher, Las Vegas, Nevada
Siobhan Plouffe, Rochester, NY

**Horn**
Quentin Fisher, Tyler, TX
Andrew Jan, Ontario, CA
Isabella Kolasinski, Yaphank, NY
Charity Morrison, Denton, TX

**Trumpet**
Cordi DeDecker, Highland Village, TX
Todd Oehler, Collegeville, PA
Alexander Strawn, Union, KY
Michael Verso, Medford, NY
Aaron White, Asheville, NC
Americo Zapata, Houston, TX

**Trombone**
Hugh Findley, Long Beach, CA
Benjamin Hazel, Raleigh, NC
Daniel Nakazono, Tempe
Ryan Pratt, Chandler

**Bass Trombone**
Jonah Brabant, Chillicothe, IL

**Euphonium**
Rocco DiMillio, Tucson
Mitchell Goodman, Peoria
Steven Martin II, Prescott Valley

**Tuba**
Jake Kittleson, Great Falls, MT
Brett Page, Mesa
Samuel Revis, Conway, AR
Jayson Rodgers, Phoenix

**Percussion**
Brandon Barlow, Tucson
Joshua Cruz, Mesa
Antonio Cyd De La Cruz, Culver City, CA
Tony Kirk, Overland Park, KS
Evan Kirschbaum, Portland, OR
Morgan Sutherland, Hampton, VA

**Piano**
Sungmin Kim, New York, NY

**Bass**
Sila Naz Kuvanci, Eskişehir, Turkey
Brandon: The Sequoia Trio (2009)

Jenni Brandon is a composer and conductor, creating music in collaboration with other musicians and artists. She writes music that is beautiful and lyrical, telling stories through memorable musical lines often influenced by the collaborator’s story, nature, and poetry.

She has been commissioned to write music for soloists, chamber ensembles, concertos, opera and orchestra. Her music appears on over 20 albums, and has been awarded the Sorel Medallion, American Prize, Paderewski Cycle, Women Composers Festival of Hartford International Composition Competition, and Bassoon Chamber Music Composition Competition among others.

As a conductor she often conducts her own works and works by living composers. She conducted her one-act opera 3 PADEREWSKIS in the Terrace Theater at the Kennedy Center in 2019. She also presents workshops and talks on collaboration and the business of music, striving to create a supportive environment where collaboration leads to an exploration of ideas.

When she is not making music, Jenni is often on her yoga mat, either practicing or teaching yoga. Jenni also loves walking her dogs and travelling with her husband to snorkel in tropical waters.

The composer writes:

I had returned from a trip to Sequoia National Park in July of 2008 and was inspired by the great trees. I knew that these would be the basis for the new work, and in searching for a voice of these great trees I turned to the words of John Muir for inspiration.

Each movement of The Sequoia Trio (oboe, clarinet, bassoon sheet music) takes a quote about Sequoia trees from John Muir’s book The Yosemite and uses it to inspire the music. The opening waving pattern creates the gentle breeze as the growth of the tree starts in the bassoon, moving through the clarinet and is carried all the way to the top of the tree through
the oboe. Movement two is sassy and jazzy, describing the kind of resilient attitude that young trees must maintain in order to survive. “The Three Graces” plays on the idea of the three instruments in the ensemble and Muir’s own reference to Greek mythology. Finally in “The Noble Trees” the instruments play a hymn-like tribute to the largest living things on earth. The two “Tree Interludes” represent the individual voice of a tree and its story.

This piece was written during my composer residency with the Vientos Trio during 2008-2009.

Program note from the composer

Nigel Westlake’s career in music has spanned more than three decades. He studied the clarinet with his father, Donald Westlake (a prominent Australian musician & principal clarinetist with the Sydney Symphony orchestra 1961-1979) & subsequently left school early to pursue a performance career in music. Nigel toured Australia & the world playing with ballet companies, a circus troupe, chamber music groups, fusion bands & orchestras to the cities of London, New York, Rome, Washington, Tokyo, Beijing, Paris, Amsterdam, Vancouver, Moscow, Hong Kong, Berlin, New Delhi & Singapore to name but a few. His interest in composition dates from the late 1970’s when he formed a classical/jazz-rock/world-music fusion band to play original music. During this time he started to receive offers to compose for radio & circus. Commissions for TV & film soon followed.

The title comes from a painting by Paul Klee - the direct & centered simplicity of which was an inspiration to me during the writing of this piece. The piece also owes much to African Balofon (or xylophone) music, with its persistant ostinati, cross - rhythms & variations on simple melodic fragments. Like African music it seeks to celebrate life through rhythm, energy & movement. It was originally composed for the Sydney based percussion quartet “Synergy”.

Program note from the composer
Canteloube: Rustiques (1946)
Canteloube began piano lessons at the age of six, but he was in his mid-20s before he started serious composition, although he was already the published composer of several small piano pieces. The walks he took with his father through the mountains of the Auvergne region were the greatest influence on his future development as an artist, inspiring his lifelong appreciation for folk music, embodied in his most popular work, the elaborately and lovingly arranged Chants d’Auvergne.

It is perhaps not surprising that, as a sort of musical nationalist, he spent World War II in Vichy, France, continuing to work with folksongs. He composed little during the war after 1940, but in 1946 wrote Rustiques on a commission from the French government. Rustiques is in many ways like a miniature, voiceless reduction of the Chants d’Auvergne: enormously sophisticated reharmonizations and intensely colorful and idiomatic scorings of folksongs. Most of these can be found in Canteloube’s own five-volume anthology of French folksongs, and range across the whole country, not just the Auvergne. Canteloube worked multiple tunes into each movement of Rustiques, some quite fragmentary, and the result is a quick moving, zesty celebration of French musical roots, something immediately appreciated in the aftermath of the war.

Program note from John Henken

Grainger: Lincolnshire Posy (1937)
Born George Percy Grainger in Brighton, Victoria, on 8 July 1882, Percy Grainger made his concert debut in 1894 at age 12, departing for Europe soon after to study piano and composition at the Hoch Conservatorium in Frankfurt. He moved to London in 1901. It was here that he began performing at major concert venues and festivals, as well as writing the first of his own very popular compositions. Grainger’s fame continued to grow with his move to America in 1914 where he toured and performed extensively. Percy Grainger died in White Plains, New York in 1961.
Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger’s settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Grainger writes:

This bunch of ‘musical wildflowers’ (hence the title Lincolnshire Posy) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone...

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are—with their monotonous mooing and bellowing between mf and ff, and with never a pp to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain—were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.

Program note from the publisher
Martin: Double Take (2014)
Theresa Martin (b. 1979) is an internationally recognized composer of energetic, melodious, and rhythmically driven music who often draws her inspiration from literature, images, nature, and personal experiences. She enjoys writing music for chamber groups and large ensembles, and given her expertise in clarinet performance, is frequently commissioned to write for the instrument. She has been commissioned by internationally prominent soloists including clarinetists Robert Spring, Joshua Gardner, Jana Starling, and Wesley Ferreira, tubaist Sam Pilafian, oboist Michele Fiala, bassoonist Albie Micklich, as well as organizations such as the Barnett Foundation of Chicago, the Ann Arbor Symphony Orchestra, the Arizona Wind Symphony, the Kairos Trio, Eufonix Tuba-Euphonium Quartet, the 10th and Broadway Clarinet Quartet, the University of Wisconsin Fox Valley Concert Band, and the Arizona State University Wind Ensemble. She has been awarded recognition by the American Composer’s Forum, ASCAP Morton Gould Young Composer’s Competition, and NACUSA Young Composer’s Competition, and she has received several ASCAPPlus awards. Her music has been performed in Canada, Great Britain, Belgium, Italy, Luxembourg, Sweden, Spain, China, Taiwan, and Tanzania. Her pieces are performed at international and national conferences such as the International Double Reed Society Conference, International Alliance for Women Congress, European Clarinet Association Festival, Xi’an International Clarinet Festival, multiple International Clarinet Association Clarinetfests, the Society of Composers, Inc. National Conferences, College Music Society Regional Conferences, Aspen Summer Music Festival, Sewanee Summer Music Festival, Georgia Music Educators Association Conference, American Composer’s Alliance Summer Music Festival, the TMEA Convention, and the CBDNA National Conference. Studying both composition and clarinet performance, she received her DMA in composition at the University of Michigan and Masters’ degrees in composition and clarinet performance at Arizona State University.

Dr. Martin currently has a studio in Wisconsin, where she teaches private lessons in composition, clarinet, and piano. She also appears as guest lecturer at universities around the country and locally. Her music is self-published via Verdant Publishing. As a
clarinetist and pianist, she performs regularly in local ensembles. In addition to her musical activities, she enjoys spending time with her husband, son and daughter.

A double take is a delayed reaction to a surprising or significant situation after an initial failure to notice anything unusual. This concept blossomed into several ideas which shaped the piece: looking at something from two different perspectives; two different outcomes to a scenario; and the idea that observing something for the second time always reveals additional details. Musically representing the concepts of “double take” are canonic echoings of a theme, as well as varied repetitions of single motives and entire sections. The piece is written in one continuous movement, with a slow middle section and fast outer sections. The ending, or “coda” departs from earlier material, which could represent an alternate outcome to a scenario. The piece is dedicated to Robert Spring and was premiered on March 14, 2014 by myself and Robert Spring with the University of Wisconsin Fox Valley Concert Band, who commissioned the work.

Program note from the composer

Mackey: Aurora Awakes (2009)
Aurora now had left her saffron bed,
And beams of early light the heav’ns o’erspread,
When, from a tow’r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.
- Virgil, The Aeneid, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey’s Aurora Awakes is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to
startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work’s conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism. Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in Aurora Awakes. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2’s “Where The Streets Have No Name.” Though the strains of The Edge’s guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2’s presentation and Mackey’s, however, is that the guitar riff disappears for the majority of the song, while in Aurora Awakes, the motive persists for nearly the entirety of the remainder of the piece:

“When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That’s my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?”

The other quotation is a sly reference to Gustav Holst’s First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of Aurora Awakes – producing an unmistakably vibrant timbre that won’t be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman’s My Hands Are a City. Mackey adds an even brighter element, however, by including instruments not in Holst’s original:

“That has always been one of my favorite chords because it’s just so damn bright. In a piece that’s about the awaking of the goddess of dawn, you need a damn bright ending – and there was no topping Holst. Well… except to add crotales.”

Program note by Jake Wallace
Clarinet Soloist

Robert Spring

Robert Spring has been described as “one of this country’s most sensitive and talented clarinetists”, Arizona Republic, “dazzled his audience...flawless technique”, The Clarinet Magazine, and “a formidable soloist...played with great emotional life” Copenhagen, Denmark, Politiken. Spring’s recording of Grawemeier Award winning composer Joan Tower’s works for clarinet was described by The Clarinet Magazine as “truly outstanding....one would be hard pressed to find better performances of contemporary music....first rate music performed with the highest professional standards.” The Instrumentalist Magazine says of his recording, “Dragon’s Tongue”, a CD of virtuoso music for clarinet and wind band, “His musicality and technique make this recording a must for every CD collection.” Fanfare Magazine says of the CD, “Tarantelle”, music that the famous violinist Jascha Heifetz recorded on violin, being performed on clarinet, “This recording was meant to amaze and, man, it succeeds.”

The America Record Guide writes about his recording of the Copland Clarinet Concerto, “Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties. His low- and mid-range are especially warm, rich, and embracing and highly effective in the introduction and in the bridge to the jazzy finale. And boy what a finale! The pace is neatly judged to pick up at critical junctures so that, by the end, it feels like an improvised jam session.”

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. He was recently awarded the “Citation of Merit Award” from the School of Music Alumni Society. His teachers included John Mohler, David Shifrin and Paul Shaller.
Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard in the United States on National Public Radio's, Performance Today. He frequently serves as clinician and adjudicator and teaches on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques.

Spring was president of the International Clarinet Association from 1998-2000 and has performed for numerous International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently professor of music in clarinet. Spring is also a guest professor at the Beijing Central Conservatory of Music. He is a Henri Selmer Paris Artist and performances on the Privilège clarinet.

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He was recently awarded a Lifetime Achievement Award from the Chinese Clarinet Association and an Honorary Membership in the International Clarinet Association.

Dr. Spring is a Henri Selmer Paris Artist and performs on the Privilège clarinet.
Clarinet Soloist

Stefanie Gardner

Dr. Stefanie Harger Gardner teaches clarinet, chamber music, and music theory at Glendale Community College and Ottawa University. Previously she served on the faculty at Northern Arizona University. Gardner is listed in 100 Famous Female Clarinetists Throughout History and maintains an active performance career, performing with Arizona Opera, the Phoenix Symphony, AZ MusicFest, Red Rocks Chamber Music Festival, Seventh Roadrunner, the internationally recognized Paradise Winds, and grant-winning Égide Duo, whose mission is to commission, record, and perform music inspiring social change. She has also performed in concert with Jason Alexander, PitBull, Ceelo, Tony Orlando, Reba McEntire, Michael Bolton, David and Katherine McPhee Foster, Jordin Sparks, Weird Al Yankovic, Hanson, and The Who. Her chamber music albums are recorded on the Soundset label and can be heard on iTunes, Spotify, and YouTube. Gardner has commissioned/premiered over 75 new works for clarinet and bass clarinet.

She has performed for the International Clarinet Association (ICA), the International Double Reed Society, the North American Saxophone Alliance, International Tuba and Euphonium Conference, National Flute Association, National Association of College Wind and Percussion Instructors, and the International Viola Society. Recently, Gardner was invited to perform at the 2023 European Clarinet Association Congress in Tilburg, Netherlands, and has guest artist residencies scheduled at the Huilo Huilo Music Festival in Chile, the University of Sheffield (UK), the San Francisco Conservatory of Music, and Mexico City in 2024.
During her term as chair of the ICA New Music Committee, Stefanie founded the biennial ICA Low Clarinet Festival and the annual ICA New Music Weekend. Presently Gardner serves as chair of the ICA Diversity, Equity, Inclusion, and Access Committee and is passionate about building a clarinet community that welcomes everyone (see clarEquality.com for more information).

In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy. In 2012, Gardner won first prize at the ICA Research Competition with her study, “An Investigation of Finger Motion and Hand Posture during Clarinet Performance,” where she collaborated with the Center for Cognitive Ubiquitous Computing at ASU to study hand posture and finger motion during clarinet performance using CyberGloves®.

Recently, she was recognized in the Top 30 Professionals by Musical America and awarded “Outstanding Contributions in Private Teaching” by Arizona State University. Gardner reviews theory and aural skills textbooks for Norton Publishing Company. She received Bachelor, Master, and Doctor of Musical Arts degrees in Clarinet Performance from Arizona State University studying with Robert Spring. Gardner is a Henri Selmer Paris/Conn-Selmer Performing Artist playing Privilege clarinets, a Silverstein Pro Team Artist, and uses Gleichweit and Vandoren mouthpieces.
Director of Bands

Jason Caslor

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

From 2015-2019, Caslor was an assistant professor and the associate director of bands and orchestras at ASU. Highlights of that time include founding the now firmly established ASU Philharmonia and being nominated for ASU’s Outstanding Master’s Mentor Award. From 2010-2015, Caslor was an assistant professor of instrumental conducting at Memorial University in St. John’s, Newfoundland, Canada where he conducted the wind ensemble and oversaw the undergraduate and graduate instrumental conducting programs. Prior to that, he spent three seasons as resident conductor with the Thunder Bay Symphony Orchestra (TBSO). During his tenure with the TBSO, he conducted more than 75 concerts (including a CBC Radio national broadcast) and recorded a full-length, internationally distributed CD with Canadian blues artist Rita Chiarelli.

A Conn-Selmer Educational Clinician, Caslor has guest conducted or adjudicated in every province in Canada and throughout the United States. In addition to numerous regional engagements, Caslor has conducted the United States Army Field Band, the National Youth Band of Canada, the South Dakota All State
Band, the South Dakota Intercollegiate Band, and the Alberta Wind Symphony. He also served as a conducting clinician for the inaugural CASMEC Conducting Symposium.

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

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

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

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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

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