ASU Chamber Ensembles

Wind Symphony
Jamal Duncan, Conductor
Jason Caslor, Guest Conductor

LOTUS Quartet
GianCarlo Lay, Soprano Saxophone
Johnathan Lee, Alto Saxophone
Keegan Ewan, Tenor Saxophone
Jerick Meagher, Baritone Saxophone

Tuesday, March 19, 2024
Tempe Center for the Arts
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.
Program

ASU Chamber Ensembles

Point Reyes (2008)..............................................................David Crowell
(b. 1972)
7’

Ethan Fox, Charlie Perlstein, Tavon Clark, Suyoung Key

Galleons and Cutlasses (2013)............................................. David McKee
(b. 1980)
8’

I. Phantom Ship
II. Tempting Davy’s Grip

Dry Heat Brass!
Paul Reid and Alexander Strawn, trumpets
Bailye Hendley, horn
Ashley Rands, trombone
Mitchell Goodman, tuba

Intermission

ASU Wind Symphony
Jamal Duncan, Conductor

Lightning Round (2022)......................................................Kevin Day
(b. 1996)
4’

Jason Caslor, Guest Conductor

Nothing Gold Can Stay (2016).............................................Steven Bryant
(b. 1972)
7’
Wind Symphony

Second Nature (2023).................................................................Viet Cuong
(b. 1990)
16'

Part 1
Part 2
Part 3

LOTUS Saxophone Quartet

Critical Error (2023).................................................................Jaxon Castro
(b. 2002)
4'

I. System Restart

Lost Vegas (2011).................................................................Michael Daugherty
(b. 1954)
15'

I. Viva
II. Mirage
III. Fever
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, Phoenix
Kaylee Hollerbach, Phoenix
Heidi White, Gilbert
Madison Willacey, Las Vegas, NV

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

Clarinets/Bass Clarinet
John Burton, Gilbert
Kelly Chou, Queen Creek
Nate Conell, Gilbert
Trenton Davis, Wellsville, MO
Mary Haugan, Gilbert
Ethan Kane, Las Vegas, NV
Brandon Moak, Chandler
Julio Moreno, Phoenix
Grady Newsum, Phoenix
*Mia Prucinsky, Tucson
Adrianna Valenzuela, Phoenix

Saxophones
Giovanna Gioscia, Somers, CT
Jennifer Holsteard, Las Vegas, NV
Johnathan Lee, Puyallup, WA
Daz’Iree Newton, Las Vegas, NV
Karen Sellenriek, Glendale
*Taylor Simpson, Longmont, CO
Nathan Valencia, Phoenix
Paige Walker, Lake Orion, MI

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

Trumpets
Callie Azersky, Tucson
Adam Kesselman, Scottsdale
Elizabeth Kraus, San Jose, CA
Patrick Newman, Chandler
Todd Oehler, Collegeville, PA
Cambria Whitehead, Gilbert
Americo Zapata, Houston, TX
*Taoyang Zhang, China-Hefei/Anhui
Wind Symphony

Trombones
*Aidan Andreoli, Owasso, OK
Kristian Bailes, Glendale
Jonathan Isai Blanco, Phoenix
Wendy Ostaszewski, Yorba Linda, CA
Robby Pawloski, Tucson
Alexander Skelton, Flagstaff

Bass Trombone
Matias Teillet, Lake Forest, CA

Euphoniums
*Shawn Boomer, Peoria
*Ethan Nolan, Gilbert
Zachary Sloan, Peoria
Alex Stanbridge, Phoenix

Percussion
Brandon Berg, Phoenix
Ethan Fox, Albany, NY
Tavon Clark, Tempe
Kaileigh Frye, Oswego, Il
*Spencer Mueller, Chandler
Armando Guadalupe Rocha Rochin, Phoenix
Tyler Sankar, Peoria
*Corbin West, Gilbert

Bass
Silas Naz Kuvanci, Eskişehir, Turkey

Tubas
*Brandon Clark, Goodyear
Sam Revis, Conway AR
Matt Rose, Phoenix

Piano
Joshua Pielemeier, Tempe

Listed alphabetically *denotes principal
Crowell: Point Reyes (2008)
David Crowell is a composer and instrumentalist (saxophones, guitar) based in New York City. His work crosses stylistic boundaries, encompassing contemporary classical composition, improvisation, jazz, and experimental rock and pop. Artistic processes vary piece by piece, from composing purely for acoustic instruments to the use of electronics and manipulations of originally sampled sound. Improvisation plays an important role in generating material, either to exist on its own terms or for later development in a more deliberate compositional manner. His music has been released on New Amsterdam, Innova, National Sawdust Tracks, Coviello Classics, and Skirl.

David received a Bachelor of Music in Jazz Saxophone Performance from the Eastman School of Music and subsequently studied improvisation with Ralph Alessi, Don Byron, Peter Epstein, Steve Coleman and Ravi Coltrane through New York’s School for Improvisational Music. He is currently a PhD candidate in composition at Stony Brook University where he has studied with Nirmali Fenn, Matthew Barnson, Daniel Weymouth, and Daria Semegen.

The composer writes:

Point Reyes was originally a piece for 6 alto saxophones, which I wrote for myself to record, and was first released on Innova in 2010 as a part of the David Crowell Ensemble record Spectrum. Something about the feeling of the piece which is equally exuberant, melancholic, and nostalgic, led me to childhood memories of family explorations in Point Reyes, a place that, depending on the day you visit, is either shrouded in fog and mystery or sunny and epically glorious. I think you can hear this interplay in the emotional shadings of the music. The piece was given new life and performed live for the first time when Victor Caccese of Sandbox Percussion arranged the music for percussion quartet. It has been amazing to hear them perform Point Reyes with incredible rhythmic mastery and musicality.

Program note from the publisher
Galleons and Cutlasses (2013)
Kevin McKee (b. 1980) is an American composer with a primary emphasis in brass chamber music. He was born and raised in Yreka, CA, a little mountain town in the heart of the “State of Jefferson” (Northern California.) He began playing the trumpet in grade school at the urging of his father, who was the high school music teacher in town. He went on to earn two degrees in trumpet performance; a BM from Sacramento State, where he studied with Gary Dilworth, and a MM from the University of Maryland, under Chris Gekker. He is also an alumnus of the Aspen Music Festival and the National Orchestral Institute.

The composer writes:

I have always been a huge fan of pirates. Some of my favorite films are the old Errol Flynn swashbucklers Captain Blood, The Sea Hawk and the lesser-known version of Treasure Island starring Charleton Heston and Christian Bale. For a while now I have been waiting for a good opportunity to channel some of this pirate love into a composition and thanks to the generous support of the Galleons and Cutlasses Consortium*, I have finally been able to do so. With 2 contrasting movements, Phantom Ship and Tempting Davy’s Grip, this is my ode to pirates.

Program note from the publisher

Day: Lightning Round (2022)
Kevin Day (b. 1996) is an internationally acclaimed composer, conductor, and jazz pianist based in San Diego, California. Known for his exuberant, introspective, and groove-oriented composition style, Day’s music fuses genres such as jazz, contemporary classical, R&B, Soul, and more. Day has been performed by some of the world’s top instrumental soloists, wind bands, chamber ensembles, and symphony orchestras. He has composed over 250 works, nine concerti, and has had performances throughout the United States, Canada, Austria, Taiwan, South Africa, Australia, Japan, and more.

He is the recipient of a MacDowell Fellowship for Music Composition, a winner of the BMI Composer Award, a three-time ASCAP Morton Gould Finalist, a finalist for the ABA Sousa-Oswald Award, and a finalist for the NBA Revelli Award. His most recent works include his acclaimed Concerto for Wind Ensemble, as well as a double concerto for trombone and piano entitled Departures, soon to be premiered later this year by Robert Spano and the Fort Worth Symphony Orchestra with soloists Peter Steiner and Constanze Hochwarnter.
Originally from Arlington, Texas, Day holds degrees from Texas Christian University (TCU), the University of Georgia, and is ABD completing his doctorate in composition from the University of Miami Frost School of Music. He has studied composition with Gabriela Lena Frank, Dorothy Hindman, Charles Norman Mason, Peter Van Zandt Lane, Emily Koh, and Neil Anderson-Himmelspach.

The composer writes:

*Lightning Round* is a composition that depicts high energy and fast kinetic motion, as the motivic ideas pass from one instrument to the other, becoming more intertwined. Like a lightning round of a video game, you must think quick on your feet to pass, and in this case, to make it through the composition.”

The work, commissioned by Jamal Duncan, was written for the Arizona State University Wind Symphony.

**Program note from the composer**

**Bryant: Nothing Gold Can Stay (2016)**

Steven Bryant’s music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthral listeners and performers alike. His seminal work Ecstatic Waters, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. In 2015, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

John Corigliano states Bryant’s “compositional virtuosity is evident in every bar” of his 34’ Concerto for Wind Ensemble. Bryant’s first orchestral work, *Loose Id* for Orchestra, hailed by composer Samuel Adler as “orchestrated like a virtuoso,” was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. The Detroit Symphony Orchestra commissioned “Zeal” *Alchemy in Silent Spaces*, commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in May 2006.

The Chicago Symphony Orchestra’s MusicNOW series featured his brass quintet, Loose Id, conducted by Cliff Colnot, on its 2012-13 concert series.
His evening-length work for the Pittsburgh New Music Ensemble, *The Treachery of Sounds*, based on several images of René Magritte, uses a live application of binaural technology by placing every member of the audience in headphones to create an immersive experience that defies the listener’s sense of reality. Other recent commissions include *Zeal* for Leonard Slatkin and the Detroit Symphony Orchestra, a large-scale intermedia project for Arizona State University, the Concerto for Trombone for Joseph Alessi and the Dallas Winds, as well as works for the Gaudete Brass Quintet (Chicago), cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul, the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas – Austin Wind Ensemble, the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others.

Steven was Distinguished Visiting Professor of Composition at the University of North Carolina Greensboro for the 2014-2015 academic year. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a breakdancer (i.e. was forced into lessons by his mother), was the 1987 radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on Sleigh Ride. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant (Duke University).

Nature’s first green is gold,  
*Her* hardest hue to hold.  
*Her* early leaf’s a flower;  
*But* only so an hour.  
*Then* leaf subsides to leaf.  
*So* Eden sank to grief,  
*So* dawn goes down to day.  
Nothing gold can stay.  
– Robert Frost

The composer writes:

*Nothing Gold Can Stay* was commissioned as a surprise gift for Kevin Sedatole in honor of his first ten years at Michigan State University. His conducting students spanning that decade, led by Jamal Duncan and Armand Hall, banded together and approached me at the 2015 College Band Directors National Convention in Nashville about writing the work, and I knew immediately that I couldn’t refuse this
special project, made all the more appropriate because my wife, Verena, was one of Kevin’s very first students at MSU.

The music is my deliberate attempt to write a chorale – something simple, beautiful, and familiar. The deceptive surface simplicity of Robert Frost’s poem seems to coincide with this music, particularly the paradoxical descending of dawn to day, all embodying the concept of felix culpa, or “lucky fall” – the idea that loss can bring greater good, and is in fact necessary.

Program note from the composer

**Cuong: Second Nature (2023)**

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

In his music Cuong enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His notable works thus include concerti for tuba and dueling oboes, percussion quartets utilizing wine glasses and sandpaper, and pieces for double reed sextet, cello octet, and solo snare drum. This eclecticism extends to the variety of musical groups he writes for, and he has worked closely with ensembles ranging from middle school bands to Grammy-winning orchestras and chamber ensembles. His wind ensemble works are widely performed, having been programmed by the world’s preeminent wind bands such as the Dallas Winds and military bands including the United States Navy Band, “President’s Own” Marine Band, “Pershing’s Own” Army Band, Army Field Band, Coast Guard Band, and Air Force Band. These works have also been performed by the top wind ensembles at academic institutions such as the University of Texas at Austin, University of Michigan, University of North Texas, Louisiana State University, University of Miami, and Michigan State University. Passionate about bringing all these different facets of the contemporary music community together, his recent works include...
Vital Sines, a concerto for Eighth Blackbird and the United States Navy Band, and Re(new)al, a concerto for percussion quartet with a variety of ensemble accompaniments.

Cuong is the Pacific Symphony’s current Composer-in-Residence, and from 2020-23 was the California Symphony’s Young American Composer-in-Residence. He has held artist residencies at Copland House, Yaddo, Ucross, the Atlantic Center for the Arts, and at Dumbarton Oaks, where he served as the 2020 Early-Career Musician-in-Residence. His music has been awarded the Barlow Prize, William D. Revelli Prize, Frederick Fennell Prize, Walter Beeler Memorial Prize, Barlow Endowment Commission, ASCAP Morton Gould Composers Award, Theodore Presser Foundation Award, Suzanne and Lee Ettelson Composers Award, Cortona Prize, New York Youth Symphony First Music Commission, and Boston GuitarFest Composition Prize.

Cuong serves as Assistant Professor of Music Composition and Theory the University of Nevada, Las Vegas, where he teaches composition, orchestration, and music theory. He holds degrees in music composition from Princeton University (MFA/PhD), the Curtis Institute of Music (Artist Diploma), and the Peabody Conservatory (BM/MM). His mentors include Jennifer Higdon, David Serkin Ludwig, Donnacha Dennehy, Steve Mackey, Dan Trueman, Dmitri Tymoczko, Kevin Puts, and Oscar Bettison. During his studies, he held the Daniel W. Dietrich II Composition Fellowship at Curtis, Naumburg and Roger Sessions Fellowships at Princeton, and Evergreen House Foundation scholarship at Peabody, where he was also awarded the Peabody Alumni Award (the Valedictorian honor) and Gustav Klemm Award. A scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals, Cuong has been a fellow at the Orchestra of St. Luke’s DeGaetano Institute, Minnesota Orchestra Composers Institute, Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Cortona Sessions, and Copland House’s CULTIVATE workshop.

The composer writes:

The term “second nature” typically describes a skill that, while baffling at first, becomes effortless once mastered. Naturally, Second Nature calls for a quartet of saxophonists to tackle the virtuosic demands of the piece and make their efforts look easy. But the virtuosity in their music runs deeper than speedy flurries of notes or sky-high belts. The solo quartet must also play with exacting ensemble coordination as they emulate complex electronic delay effects, which, when combined with thumping four-on-the-floor drumbeats,
capture the infectious exuberance of House music. If you see the soloists sweat, I hope that it’s at least in some measure because the music inspires them to move. I personally have never danced so much while writing a piece (and fortunately you’ll just have to take my word for it). Written in three unbroken movements, this concerto often exudes pure, unbridled joy.

Indeed, when I think about my own nature as a composer, and the affective inclination of my earlier work, it was at first joy. Improvisation at the keyboard, my first childhood foray into composition, was a happy escape from the labors of piano practice. For many years composition felt like play, and my music was infused with much more whimsy than gravitas. That changed to a great degree in 2020. My compositions, both by intention and the unconscious intrusions of the wider world, became darker and introspective. I had even come to terms with the possibility that my music would remain in this darker place for a very long time. However, with the brightness of its opening and closing C-major chords, Second Nature is me finding my way back. In that way, “second nature” is less of a description of something that has become effortless, but rather something which is relearned, an inclination rediscovered—nature, for the second time around.

It is with tremendous gratitude that I thank Dr. Sarah McKoin and Texas Tech University for leading the consortium of fifteen university wind ensembles and saxophone quartets who commissioned Second Nature. This concerto is dedicated to the sensational Aruna Quartet, who premiered the piece in early 2024 alongside Dr. McKoin and the Texas Tech University Symphonic Wind Ensemble.

Program note from the composer

**Castro: System Restart from Critical Error (2023)**
The composer writes:

*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 from the composer

Daugherty: Lost Vegas (2011)

Multiple GRAMMY Award-winning composer Michael Daugherty is one of the most commissioned, performed and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by The Times (London) as “a master icon maker” with a “maverick imagination, fearless structural sense, and meticulous ear.”

Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his Metropolis Symphony at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed living American composers.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76),
the Manhattan School of Music (1976-78), and computer music at Pierre Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands (1980-82). During this time, he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music, Theatre & Dance at the University of Michigan in 1991, where he is Professor of Composition.


Daugherty’s band and wind ensemble music has been commissioned and premiered by, among others, the University of Michigan, University of Miami (Coral Gables), Michigan State University, San Diego State University and University of Texas (Austin) and Texas A&M University-Commerce.

Conductors who have directed world premieres of Daugherty’s band and wind ensemble music include Phillip Clements, Gary Green, Jerry Junkin, Shannon Kitelinger, Michael Haithcock, H. Robert Reynolds, Emily Threinen and John Whitwell.

At the University of Michigan, Daugherty has organized residencies over the years by renowned guest composers such as Louis Andriessen, Michael Colgrass, Henryk Górecki, Betsy Jolas, David Lang, Tania Leone, György Ligeti, Michael Torke and Joan Tower.

Since 1991, Daugherty has been a mentor to many of today’s most talented young composers at the University of Michigan School of Music, Theater and Dance. Former students of Michael Daugherty include Richard Adams, Clarice Assad, Alexis Bacon, Kevin Beavers, Marcin Bela, Derek Bermel, John Berners, David Biedenbender, Andrew Bishop, Bret Bohman, Julia Bozzone, Matt Browne, Daniel Thomas Davis, Ian Dicke, Christopher Dietz, Paul Dooley, Roshanne Etezady, Gala Flagelo,
Gabriela Lena Frank, Tucker Fuller, Rodney Grisanti, Iman Habibi, Patrick Harlin, Carolina Heredia, Deniz Ince, Donia Jarrar, Elizabeth Kelly, Kristin Kuster, James Lee III, Shuying Li, David T. Little, Pei Lu, John Maki, Kevin March, Theresa Martin, Jeff Myers, Stephen Newby, Carter Pann, Jules Pegram, Joshua Penman, Tanner Porter, Joel Puckett, Andrea Reinkemeyer, Manly Romero, Daniel Bernard Roumain, Felicia Sandler, Michael Schachter, David Schober, Nina Shekhar, Arlene Sierra, Carlos Simon, D.J. Sparr, Matthew Tommasini, Kirsten Volness, Aleksandra Vrebalov, Daniel Worley, Roger Zare, Daniel Zlatkin, and Bill Zuckerman. Organizations such as the American Composers Orchestra, Minnesota Composers Orchestra, Cabrillo Festival of Contemporary Music, Omaha Symphony, and the Young Composers Institute in Apeldoorn (Netherlands) have invited Daugherty to be advisor and mentor for reading sessions and performances of music by promising young composers. Daugherty has also served as a final judge for the BMI Student Composer Awards in 2010 and 2018.

Daugherty is a frequent guest composer at universities and colleges in the United States. Past residencies include, among others, the University of Texas at Austin, University of Colorado at Boulder, Rice University, Northwestern University, Syracuse University, Indiana University, University of Iowa, University of North Texas, Vanderbilt University, Louisiana State University, Appalachian State University, University of Southern California, Eastman School of Music, The Hartt School, Juilliard School of Music, Shenandoah University Conservatory of Music and Yale University.

His GRAMMY® Award-winning recordings can be heard on, among others, the Albany, Argo, Delos, Equilibrium, Klavier, Naxos, and Nonesuch labels. Daugherty’s music is published by Michael Daugherty Music, Peermusic Classical and Boosey & Hawkes.

The composer writes:

Lost Vegas (2011) for symphonic band was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor.

Lost Vegas is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the “Strip,” promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music
legends such as Frank Sinatra and Elvis. Performed without pause, Lost Vegas is divided into three movements.

The first movement, “Viva,” is inspired by the seminal book Learning from Las Vegas (1968–72), by modernist architects Robert Venturi and Denise Scott Brown, who likened the symbolism of the Vegas “Strip” to the Piazza Navona in Rome. The music in Viva unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations.

“Mirage,” the second movement, is inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one of the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with harmon mutes, is surrounded by steamy brass chords and twisting countermelodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in Mirage appears and disappears, like an optical illusion one might encounter in the scorching desert, or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas.

The final movement, “Fever,” is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s “Rat Pack” performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.

Torn down long ago, the original neon signs, casinos and hotels of the Vegas “Strip” have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the “Rat Pack” once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in Lost Vegas.

Program note from the composer
LOTUS Quartet

The LOTUS Quartet is committed to delivering exceptional performances and actively engaging with the community. Since its establishment in 2022, this ensemble has earned praise for its artistic achievements and proactive involvement in the cultural landscape of the Phoenix community.

The LOTUS Quartet’s repertoire encompasses a wide array of musical styles, delighting audiences and garnering recognition from chamber music competitions. A significant milestone in their journey was achieving 1st Place in the 2023 MTNA National Chamber Music Competition.

Renowned for their seamless transitions across various genres, including classical, jazz, and pop, the LOTUS Quartet is dedicated to establishing deep connections with their audience. Their mission transcends mere entertainment, aiming to craft a memorable and personalized experience for all who engage with their musical endeavors. Through their artistry, the LOTUS Quartet endeavors to enhance the concert experience, leaving a lasting impact on the hearts of their listeners.

The members of the LOTUS Quartet are GianCarlo Lay, Johnathan Lee, Keegan Ewan, and Jerick Meagher, all undergraduate students under the tutelage of Christopher Creviston at Arizona State University.
Composer-In-Residence

Jaxon Castro

Established in 2021 by Jamal Duncan and Jason Caslor, the ASU Wind Bands Composer-In-Residence Program is designed to give ASU composition students a year-long opportunity to fully immerse themselves in writing a new work for concert band. The program has not grown to include ASU Orchestras and ASU Chamber Winds. Included in these collaborations is the opportunity to create, workshop, rehearse, record, and possibly premiere a new work. Viewed as a true collaborative effort, we see the composer, conductor, and ensemble members as equal partners in this venture.

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.
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.
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

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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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.

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Please visit this website to donate to ASU Wind Bands. [www.asufoundation.org/mdt](http://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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