

ASU Wind Bands present



Maroon and Gold Band

James G. Hudson, Conductor
Theresa Hoover, Guest Conductor
Kevin Joseph, Graduate Conductor




Wind Symphony

Jamal Duncan, Conductor
Kevin Joseph, Graduate Conductor
Jaxon Castro, Composer-In-Residence

Thursday, April 25, 2024
ASU Gammage Auditorium
7:30 p.m.

School of Music, Dance and Theatre

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Arizona State University

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Land Acknowledgement

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

Maroon and Gold Band

Symphonic Overture (1963).....Charles Carter
(1926-99)
4.5'

James Hudson, conductor

Beneath the Canopy (2021).....Cait Nishimura
(b. 1991)
3.5'

Thersa Hoover, conductor

The Little Ripper (1989/2001).....David Stanhope
(b. 1952)
3.5'

Blessed are They (1868/1970).....Johannes Brahms
(1833-97)
Transcribed by Barbara Buehlman
6'

Kevin Joseph, conductor

Melodious Thunk (2012).....David Biedenbender
(b. 1984)
5'

James G. Hudson, conductor

Intermission

Wind Symphony

Halcyon Hearts (2021).....Katahj Copley
(b. 1998)
4'

Stillwater (2019).....Kelijah Dunton
(b. 1999)
4.5'

Jamal Duncan, conductor

Wind Symphony

Critical Error (2024).....Jaxon Castro
(b. 2002)
15'

- I. System Restart
- II. Float
- III. Overclock
- IV. Fatal Exception

Jamal Duncan and Kevin Joseph, conductors

Hands Across The Sea (1899).....John Philip Sousa
(1854-1932)
3'

Jamal Duncan, conductor

Maroon and Gold Band

Flutes

Bailey Alex, Engineering
Joshua Armenta, Music Therapy
Sofia Atencio, American Studies
Adam Barwick, Dietetics
Isabelle Benavidez, Biomedical Sciences
Emma Brock, Environmental Science
Julianna Caetano, Cosmetology
Grace Connolly, Physics
Olivia Fritz, Nursing
Bryn Hutton, B.S. in 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, Law
Emily Zemke, Biological Sciences

Oboe

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

Bassoon

Lucas Garcia, Business Data Analysis
Shira Shecter, Chemical Engineering

Clarinets

Dakota Allred, Creative Writing (Fiction)
Ariel Aslan, Biological Sciences
Kale Cavanaugh, Mechanical Engineering
Katarina Fenner, Mathematics
Thomas Jennewein, Computer Systems Engineering
Patrick Leahy, French
Joyce Lu, Computer science
Matthew Park, Chem. Engr.
Mae Te Tai, Psychology and Spanish

Bass Clarinets

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

Alto Saxophone

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 (EEE ENG)

Tenor Saxophone

Andrew Gould, Psychology
Jiada Hahalis, Biomedical engineering
Matt James, Political Science

Baritone Saxophone

John Read, Retired HS Mathematics Teacher

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, Comp Sci
Cambria Whitehead, Music Learning and Teaching
Suhyun Woo, Music Therapy

Trumpets

Noah Barbieux, Computer Engineering
Amanda Deiulio, SLP-A
Brandon Deleon, Music Therapy
Kyla Dorris, Digital Audiences
Anacarolina Espinosa, Biomedical Sciences
Alejandro Estrada, Biological Sciences
Ethan Jopling, Music (BA)
Tyler Labrecque, Biomed Eng
Anthony Montoya, Digital Ctr (msc)
Esteban Salas, Mechanical Engineering
Avie Stephens, Music Education



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Trombones

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

Euphoniums

Hayden Beausoleil, Music Learning and Teaching
Collin Farr, Anthropology
Ramiro Felix, 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

Tubas

Aaron Biles, Mech. Eng.
Chris Curran, Community Member
Ashley Hall, Civil Engineering
Aubrey Janisch, Special Education
George Williams, Mech Engineer
Mark Zimmerman, Aerospace Engineering

Percussion

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



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Flutes/Piccolo

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

Oboes/English Horn

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

Kelly Chou, Queen Creek
Nate Conell, Gilbert
Trenton Davis, Wellsville, MO
Sergio Freeman, Mazatlán, Mexico
Mary Haugan, Gilbert
Ethan Kane, Las Vegas
Brandon Moak, Chandler
Julio Moreno, Phoenix
Grady Newsum, Phoenix
*Mia Prucinsky, Tucson
Adrianna Valenzuela, Phoenix

Saxophones

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

Horns

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

Trumpets

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

Trombones

Aidan Andreoli, Owasso, OK
Kristian Bailes, Glendale
Jonathan Isai Blanco, Phoenix
*Hugh Thomas Findley, Long Beach, CA
Alexander Skelton, Flagstaff
Wendy Ostaszewski, Yorba Linda, CA

Bass Trombone

Matias Teillet, Lake Forest, CA



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Wind Symphony

Euphoniums

*Shawn Boomer, Peoria

*Ethan Nolan, Gilbert

Zachary Sloan, Peoria

Alex Stanbridge, Phoenix

Tubas

*Brandon Clark, Goodyear

Matt Rose, Phoenix

Percussion

Brandon Berg, Phoenix

Tavon Clark, Tempe

Kaileigh Frye, Oswego, IL

*Spencer Mueller, Chandler

Armando Guadalupe Rocha Rochin, Phoenix

Tyler Sankar, Peoria

*Corbin West, Gilbert

Piano

Joshua Pielemeier, Tempe

Bass

Sila Naz Kuvanci, Eskişehir, Turkey

*Listed alphabetically *denotes principal/
co-principals*



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Program Notes

Carter: Symphonic Overture (1928/1959/2007)

Mr. Carter received his Bachelor of Music degree from Ohio State University and the Master of Music degree from the Eastman School of Music, where he studied with Bernard Rogers and Wayne Barlow. When he was a senior at Ohio State he wrote his first symphonic band composition, which was performed in concert the next year.

After graduating from Eastman, Carter returned to Columbus, Ohio, and worked for the U.S. government. During this time he wrote dance band arrangements and played in dance bands and show bands. In the fall of 1951 he began arranging for the Ohio State marching band and was part-time instructor of low brass. At that time Manley Whitcomb, the OSU director of bands, asked him to write another piece so that he could premiere it during the American Bandmasters Association meeting. In 1952 he wrote his first two compositions designed for the educational market. The titles were Metropolis and Overture In Classical Style.

In 1953 Manley Whitcomb asked Mr. Carter if he wanted to go with him to Florida State University as his assistant. For the next 43 years Carter arranged for the various bands at FSU. During this time he continued to compose band pieces for the educational field and was also invited to guest conduct throughout the South and Midwest. In 1984 he was presented with the Distinguished Service to Music award by Kappa Kappa Psi National Band Fraternity.

After his retirement from FSU, Mr. Carter continued to compose and arrange for concert band.

Symphonic Overture is a contemporary-sounding overture. Employing the familiar three-part form (A-B-A), the opening section has a theme that is robust in character and with considerable rhythmic interest. The second theme, slow and expressive in character, is a free form based on the opening idea introduced by the first flute. At the return of the first section, the first theme is treated as a fugue subject, building to great heights as all four entrances are achieved. As the “exposition” concludes, the contrapuntal texture gives way to a homophonic quality which closes the piece. The coda, as is characteristic, utilizes material from the first theme.

Program note from Larry Blocher & Richard Miles

Nishimura: Beneath The Canopy (2021)

Cait Nishimura (she/her) is a Japanese Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has established herself as a prominent voice in the concert band community. Her music has been presented at MusicFest Canada, The Midwest Clinic, and numerous other international conferences and festivals. Cait is passionate about empowering others through art, and strives to set a positive example for future generations of musicians through her creative work and her dedication to mental health awareness and environmentalism. She is an Associate Composer of the Canadian Music Centre and holds degrees in music and education from the University of Toronto.

The composer writes:

I've always cherished any time spent in the forest. While the mighty and majestic treetops are what I'm drawn to first, I've come to enjoy observing and investigating the environment that exists beneath the canopy. It is here where many birds, animals, and insects make their homes; where mushrooms and mosses magically appear; and where visitors to the forest leave footprints on trails.

Beneath the Canopy is a hopeful, uplifting, and energetic piece for concert band that is meant to evoke a walk through the woods. The layers of melodies and harmonies throughout the piece represent the various levels of the forest, from the ground to the understory and up to the canopy. The colours and textures within the ensemble depict the flora, fauna, and funga of the forest.

Program note from the composer

Stanhope: The Little Ripper (1989/2001)

David Stanhope is a freelance conductor and composer. David Richard Stanhope began playing piano in his native England at the age of five. A year later he immigrated with his family to Australia. He joined the music staff of The Australian Opera in 1986 and during that time conducted many operas. He is a guest conductor and recording artist for the Australian Broadcasting Corporation and

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Symphony Australia, including CDs, concerts and engagements with the Sydney, Melbourne, West Australian, Queensland, Adelaide and Tasmanian Symphony Orchestras. He is also a regular guest conductor with Australia's leading contemporary group, Sydney Alpha Ensemble, and The Australian Ballet, with whom he has conducted seasons of *The Rite Of Spring*.

Stanhope played french horn for several years, mostly as a freelance. He was a member of the Adelaide Symphony Orchestra before working in London and has been based in Sydney since 1979. In 1984 he changed instrument to bass trombone, freelancing with the Sydney, Melbourne and Adelaide Symphony Orchestras.

Stanhope has written numerous compositions for all kinds of instrumental and vocal ensembles, but is especially known as a writer for wind band and brass. He won the ensemble section of the International Horn Society composition contest in 1979 with a horn octet. Wind band and brass band works of his have been competition test pieces both in Britain and Australia. His most recent compositions include several items commissioned for the opening and closing ceremonies of the Sydney 2000 Olympics, a symphony for wind band, the suite for string orchestra, "String Songs", and "E.G.B.D.S" for wind band.

This Australian concert march from the repertoire of composer and conductor David Stanhope is a dainty and playful take on the traditional march genre. Mr. Stanhope intended for the work to commemorate the Australian Bicentenary in 1988. The title, a term used more commonly in Australia, usually refers to a successful or extraordinary individual.

The march itself maintains a light and lilting composure due in large part to its oscillating long-short-long-short-long note values in 6/8 time. The melody is passed through all sections of the ensemble, often juxtaposed between high and low sections,

giving everyone a chance to shine and showcasing the many colors of this vibrant ensemble.

Program note from the composer

Brahms: Blessed Are They (1868/1970)

Johannes Brahms was a German composer and pianist who wrote symphonies, concerti, chamber music, piano works, and choral compositions.

Widely considered one of the 19th century's greatest composers and one of the leading musicians of the Romantic era, Johannes Brahms was born May 7, 1833, in Hamburg, Germany.

He was the second of Johanna Henrika Christiane Nissen and Johann Jakob Brahms' three children. Music was introduced to his life at an early age. His father was a double bassist in the Hamburg Philharmonic Society, and the young Brahms began playing piano at the age of seven.

By the time he was a teenager, Brahms was already an accomplished musician, and he used his talent to earn money at local inns, in brothels and along the city's docks to ease his family's often tight financial conditions.

In 1853 Brahms was introduced to the renowned German composer and music critic Robert Schumann. The two men quickly grew close, with Schumann seeing in his younger friend great hope for the future of music. He dubbed Brahms a genius and praised the "young eagle" publicly in a famous article. The kind words quickly made the young composer a known entity in the music world.

A German Requiem is considered Brahms' greatest vocal work. It was premiered on Good Friday, April 10, 1868, at the Cathedral Church in Bremen, Germany. Brahms had to receive special permission to perform the piece because it "contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology." Regardless, the public immediately accepted the piece and its performance became an annual event at the cathedral. Critics claimed it uplifted them "both spiritually and

aesthetically.” Brahms’ German Requiem differs from the standard Roman Catholic requiem mass by offering a message of “assurance and hope to the living.”

A characteristic of Brahms was his laboring over a score even after it has been finished. In fact, Part V of the Requiem was not even included in the original score but later added. The Requiem “evolved through nearly a decade of painstaking composition and revision.” The opening of the Requiem is an affirmation, as opposed to the typical requiem opening with a plea. The Roman Catholic requiem mass opened by bringing our attention in honoring the dead, but Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have lost loved ones. The text was selected from Luther’s translation of the Bible and

Part I reads as follows:

Blessed are they that mourn, for they shall be comforted. – Matthew 5:4
They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them. – Psalm 126:5-6

Part I, the prelude of Brahms’ Requiem, was used by Barbara Buehlman for *Blessed Are They*. This arrangement for band was published in 1970.

Program Note by Anthony Johnny

Biedenbender: Melodious Thunk (2012)

David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David’s music has been described as “simply beautiful” (twincities.com, Minneapolis/St. Paul), “striking” and “brilliantly crafted” (Times Argus) and is noted for its “rhythmic intensity” (NewMusicBox) and “stirring harmonies” (Boston Classical Review). “Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender’s music hung in the [air] long after the last note was played” (Examiner.com). “Clearly, this is a composer to watch out for.” (Fanfare Magazine) David has written music for the concert stage as well as for dance and multimedia collaborations,

and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic Music. He has had the privilege of collaborating with and being commissioned by many renowned performers and ensembles, including Alarm Will Sound, PRISM Saxophone Quartet, Albany (NY) Symphony Orchestra, Stenhammar String Quartet, New Jersey Symphony Orchestra, U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and Eastman Wind Ensemble, among many others.

He is currently Associate Professor of Composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied carnatic music. For more information, visit: www.davidbiedenbender.com.

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly

obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune Salt Peanuts, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Program note from the composer

Copley: Halcyon Hearts (2021)

Carrollton, Georgia native Katahji Copley (he/him/his) premiered his first work, Spectra, in 2017 and hasn't stopped composing since. As of 2017, Katahji has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahji has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahji received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He studied composition with Omar Thomas at the University of Texas at Austin. Copley is currently studying Composition at Michigan State University.

Aside from composing, Katahji is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

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

love does not
delight in evil-
but rejoices
with the truth

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it will always
protect
trust
hope
and persevere
for you-
love never fails.

The effect of love on humanity is abundant and I think we forget that from time to time. Regardless of race, gender, religion, or indifference, we are all united by a common thread: passion and love.

Centered around the warmth that love brings, Halcyon Hearts takes us on an unexpected journey to find love. While this love may result to be romantic for some, to me is about the moment someone finds their passion. Using colors, natural energy, and passion, I created a sound of ambition for the ensemble.

I would like to dedicate this piece to those who love all of mankind- no matter the negativity around you. Let love be love and always choose it- when you do, the halcyon days will come.

Program note from the composer

Dunton: Stillwater (2019)

This work was inspired by the beauty of a small town, Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings.

Castro: Critical Error (2024)

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 took almost a full year to complete, but this piece has existed as a concept far before I began writing it. 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 takes inspiration from soundtracks of media that share a similar setting, such as *Portal*, *Cyberpunk 2077*, and *Tron: Legacy*. 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 a large, cyberpunk 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 first movement will leave audiences curious and invigorated.

The second movement, entitled “Float,” serves as the conflict of the story. Utilizing a chill, lo-fi inspired beat, it depicts the empty streets and barren sidewalks of a city at night illuminated by streetlamps and neon signs. In programming, a float is a variable number that contains an indeterminate number of decimal places. During this movement, the character is shown in hardship, unsure if he or she can stay afloat. A jazz-like texture and a continued exploration of modern techniques evoke a vinyl record aesthetic and provide it with its strong resemblance to chill Lo-Fi Hip Hop.

The third movement, entitled “Overclock,” is a rising action building towards the final movement and is a musical depiction of the core or central processor of the city. Here, the character is portrayed resorting to an illegal method of lucre. Overclocking is the term for when a computer processor is running faster than its intended speed.

The title reflects this movement's intimidating setting and its vague, occasional clock-like nature. The loud, relentless third movement was written in the style of Big Room, a microgenre of Electro House. It features emulations of many different synthesizer sounds and a Daft Punk-inspired middle section.

The fourth and final movement, entitled "Fatal Exception," takes inspiration from Hardcore Techno and is the climax of the piece. It depicts a fast, frantic flight across the world, during which it journeys through many different settings and areas of the city. The title was chosen to highlight the conclusive and disastrous character of the music. The movement is in a high state of tension throughout, and finally the piece ends abruptly, as if it has been shut down. As the first movement was an introduction to the world, the final movement is a bid farewell to it, as well as my farewell to composing this piece. It was a truly pleasurable and gratifying experience, and I hope musicians can continue to enjoy *Critical Error* far in the future.

Sousa: Hands Across the Sea (1899)

Unequaled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since. Sousa grew up with the Marine Band, and his intimate knowledge of the band coupled with his great ability provided the ideal medium to showcase the marches which would earn him the title, the "March King."

Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. John Philip Sousa gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20.

In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher.

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved, in 1876, to Philadelphia. There he worked

as a composer, arranger, and proofreader for publishing houses. Sousa was fascinated by the operetta form and toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader.

The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely.

Sousa first received acclaim in military band circles with the writing of his march "The Gladiator" in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote "Semper Fidelis." Dedicated to "the officers and men of the Marine Corps," it is traditionally known as the "official" march of the Marine Corps.

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post" became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since

Johann Strauss, Jr., was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this, Sousa's regal title was coined and has remained ever since.

Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

The immense popularity of the Marine Band made Sousa anxious to take his Marine Band on tour, and in 1891 President Benjamin Harrison gave official sanction for the first Marine Band tour, a tradition which has continued annually since that time, except in times of war.

After the second Marine Band tour in 1892, Sousa was approached by his manager, David Blakely, to organize his own civilian concert band, and on July 30 of that year, John Philip Sousa resigned as Director of the Marine Band. At his farewell concert on the White House lawn Sousa was presented with a handsome engraved baton by members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by Sousa's daughters, Jane Priscilla Sousa and Helen Sousa Abert, in 1953. The Sousa baton is now traditionally passed to the new Director of the Marine Band during change of command ceremonies.

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa's fame and reputation would grow to even greater heights.

Sousa's last appearance before "The President's Own" was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker's table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of "Hands Across the Sea ."

John Philip Sousa died on March 6, 1932, at Reading, Pa., where he was scheduled to conduct the Ringgold Band. His body was brought to his native Washington to lie in state in the Band Hall at Marine Barracks. Four days later, two companies of Marines and Sailors, the Marine Band, and honorary pall-bearers from the Army, Navy, and Marine Corps headed the funeral cortege from the Marine Barracks to Congressional Cemetery.

His music was not the only memorial to John Philip Sousa. In his native city on Dec. 9, 1939, the new Pennsylvania Avenue Bridge across the Anacostia River was dedicated to the memory of the great American composer and bandmaster. More recently, Sousa was enshrined in the Hall of Fame for Great Americans in a ceremony at the John F. Kennedy Center for the Performing Arts in 1976.

In a fitting tribute to its 17th Leader, in 1974 the Marine Band rededicated its historic band hall at Marine Barracks as "John Philip Sousa Band Hall." The bell from the S.S. John Philip Sousa, a World War II Liberty ship, is there.

Perhaps the most significant tribute to Sousa's influence on American culture, "The Stars and Stripes Forever" was designated as the national

march of the United States on Dec. 11, 1987. A White House memorandum states the march has become “an integral part of the celebration of American life.”

In 2004, 26th Director Colonel Timothy W. Foley opened the season with a Sousa-style concert in honor of the Director’s sesquicentennial (150) year. This rousing performance has since become an annual tradition of opening each concert season in early January, and is reminiscent of Sousa and his sold-out concerts. On Nov. 6, 2004, “The March King’s” 150th birthday, “The President’s Own” and 33rd Commandant of the Marine Corps General Michael W. Hagee dedicated the new band hall at Marine Barracks Annex John Philip Sousa Hall.

“The President’s Own” concluded his sesquicentennial year on Nov. 5, 2005, by unveiling an eight-foot bronze statue of Sousa outside the band hall. The statue, funded by the Marine Corps Heritage Foundation, private donor Mickey Gordon, and the John Philip Sousa Foundation, is the only one of its kind. Sculpted by artist Terry Jones, the statue is an enduring testament to Sousa’s contributions to the Marine Band.

When played for the first time by Sousa’s Band in Philadelphia’s Academy of Music on April 21, 1899, “many feet were beating a tattoo.” The band was obliged to repeat it three times. “Hands Across the Sea” was off to a good start, and it has since remained a standard in band literature.

The march was addressed to no particular nation, but to all of America’s friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War, in which Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay. A second (and more likely) source is a line by Frere, which was printed on the front cover of the sheet music: “A sudden thought strikes me—let us swear an eternal friendship.”

The line by Frere apparently appeared in a play which Sousa read. In answering questions sent to him while serving in the navy, he gave this account in the Great Lakes Recruit of March, 1918:

After the Spanish war there was some feeling in Europe concerning our republic regarding this war. Some of the nations...thought we were not justified while others gave us credit for the honesty of our purpose. One night I was reading an old play and I came across this line, “A sudden thought strikes me,—let us swear an eternal friendship.” That almost immediately suggested the title “Hands Across the Sea” for that composition and within a few weeks that now famous march became a living fact.

Program note from the “President’s Own” United States Marine Band

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Wind Symphony Composer-In-Residence

Jaxon Castro



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

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

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

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

Director of Athletic Bands

James Hudson



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.

Associate Director of Bands

Jamal Duncan



Jamal Duncan joined the faculty of Arizona State University in the Fall of 2020 as associate director of bands and assistant professor of instrumental conducting. His primary responsibilities are conducting the Wind Symphony and teaching classes in conducting. Duncan also serves as assistant director of undergraduate music studies. Prior to his appointment at ASU, Duncan served as the assistant director of bands at the University of Arkansas in Fayetteville.

Duncan's research interests include conducting pedagogy, wind literature, and re-defining the traditional concert experience. He has presented on these topics at various state and international conferences including the Midwest Clinic.

An ardent supporter of growing the repertoire of wind bands and chamber ensembles, Duncan is actively involved in the commissioning of new works from established and emerging composers, including Steven Bryant, Andrea Clearfield, Viet Cuong, Kevin Day, Giovanni Santos, Alex Shapiro, Jim Territo, and Dana Wilson.

Duncan is also committed to programming music that tells the stories of different cultures with an intentional focus on the diverse composers who tell these stories.

A winner of the 2022 American Prize in Band/Wind Ensemble conducting, Duncan has conducted and adjudicated middle school, high school, and collegiate ensembles in Arizona, Arkansas, California, Florida, Michigan, Mississippi, Oklahoma, and

internationally in Canada, England and France. In 2021, he was a fellow at the Reynolds Conducting Institute held in conjunction with the Midwest Clinic.

Duncan taught in the public schools of Lansing, Michigan for seven years where was director of bands at C.W. Otto Middle School then director of bands at Dwight Rich Middle School. For eleven seasons, Duncan was the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

A native of Flint, Michigan, Duncan received the doctor of musical arts in wind conducting and a master of music in wind conducting degrees from Michigan State University where he studied with Dr. Kevin L. Sedatole. Duncan received a bachelor of music degree from the University of Michigan with a dual emphasis in clarinet performance and music education.

He is a member of Phi Mu Alpha Sinfonia Fraternity, The National Association for Music Education, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Graduate Conductor

Kevin Joseph



Kevin Joseph most recently served as Associate Director of Bands at Basha High School in Chandler, Arizona. During his time there, the Basha Bear Regiment Marching Band finished 3rd place in the Arizona Marching Band Association Championship for division 2A. The various ensembles of the Basha Band program consistently received top ratings at all Area and State Festivals. Following that, several of those students were selected

to join the Arizona All State Band. Joseph currently serves as an Adjunct Faculty member at Chandler Gilbert Community College and Mesa Community College; as an instructor for Tuba, Low Brass, Brass Ensemble, and an Assistant Conductor of the Community Band.

Prior to his most recent appointments, Joseph served as the Director of Bands and Elective Chair at Rhodes Junior High School in Mesa, Arizona. During his tenure, Joseph oversaw a thriving band program with over 130 students. The program received many high accolades and was chosen to perform at district events and for community affairs. In that time, he oversaw the CTE, Physical Education, Orchestra and Choir departments. He facilitated the growth of the departments through community outreach and special performances.

In his pursuit to foster excellence through performance for young musicians, Joseph serves as an adjudicator for both concert and marching circuits in Arizona. Recently, he did so for the Winterguard Arizona Championship for 2022. Joseph has served on music adjudication panels for Chandler Unified School District, Mesa Public Schools and the Arizona Band and Orchestra Directors Association. Joseph was recently nominated for the board of the Arizona Music Educators Association and currently serves on the board for Winterguard Arizona.

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Joseph regularly plays Tuba with the Red Mountain Brass Quintet, Chandler Symphony, Salt River Brass, and BOOM! Percussion. He has played with many talented musicians including: Alpin Hong, William Joseph, Gerry Gibbs, Terry Davies, Emery Harvison, Captain Squeegie, and Harrison Fjord. As an active musician, Joseph has had the opportunity to perform for celebrities such as the Phoenix Suns' Deandre Ayton, and Fox News Reporter Corey McCloskey.

In 2017, Joseph earned his Bachelors of Music degree in Secondary Music Education from Ottawa University. He is currently pursuing a Masters in Performance (Wind Band Conducting) at Arizona State University. He is a member of National Association for Music Education, Arizona Band and Orchestra Directors Association, Arizona Music Educators Association, College Band Directors National Association, Winterguard Arizona and Winterguard International.

In quiet moments, Joseph enjoys time with his three dogs: Zeus, Apollo and Frankie. In his spare time, he can be found making dinner with his partner, watching movies about space, or practicing his avid drone hobby.

Guest Conductor

Theresa Hoover



Theresa Hoover is a PhD student in Music Learning and Teaching at Arizona State University. She holds a bachelor's degree in music education from Penn State University and a master's degree in wind conducting from West Chester University, both in Pennsylvania. As a music educator, speaker, and writer, Theresa is an advocate for student voice in the music room, empowering students throughout their musical experiences and

helping teachers transform their classrooms into student-centered learning environments. Theresa has taught music in a variety of settings, most recently teaching middle school band in Northern Virginia. As a Google for Education Certified Trainer and Innovator, she frequently works with teachers to help integrate technology into their music classrooms, which she does by teaching graduate electives through VanderCook College of Music and the University of the Arts. Theresa also works with pre-service music teachers at ASU. Theresa has contributed significantly to the field through her publications, including *Empowering Ensembles With Technology* and co-authoring *Pass the Baton: Empowering All Music Students*. She further extends her influence as a co-host of the podcast *Pass the Baton: Empowering Students in Music Education*.

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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ASU Wind Bands

If you are a friend of the ASU Wind Bands and are looking for more ways to be involved and help support students, please consider making a donation. Your financial support directly benefits the student experience through scholarships, interaction with world-class guest artists, commissions for new works and traveling for competitions and performances.



Donate

Please visit this website to donate to ASU Wind Bands. www.asufoundation.org/mdt. All donations should be made to the Friends of Music with a notation that those funds should be directed to ASU Wind Bands. For any questions about helping the ASU Wind Bands, please contact Director of Bands Jason Caslor at jcaslor@asu.edu

All funds will be deposited with the ASU Foundation, a separate non-profit organization that exists to support ASU. Due to the value of benefits received, only payment in excess of Fair Market Value may be considered a charitable contribution. Please consult with your tax advisor regarding the deductibility of charitable contributions. Benefits may be available only upon your request, at your expense (if any) and subject to availability. Benefits are effective immediately and are subject to change without notice.

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