

**Arizona State University
School of Music, Dance and Theatre presents**



Wind Symphony

Jamal Duncan, conductor

Wind Ensemble

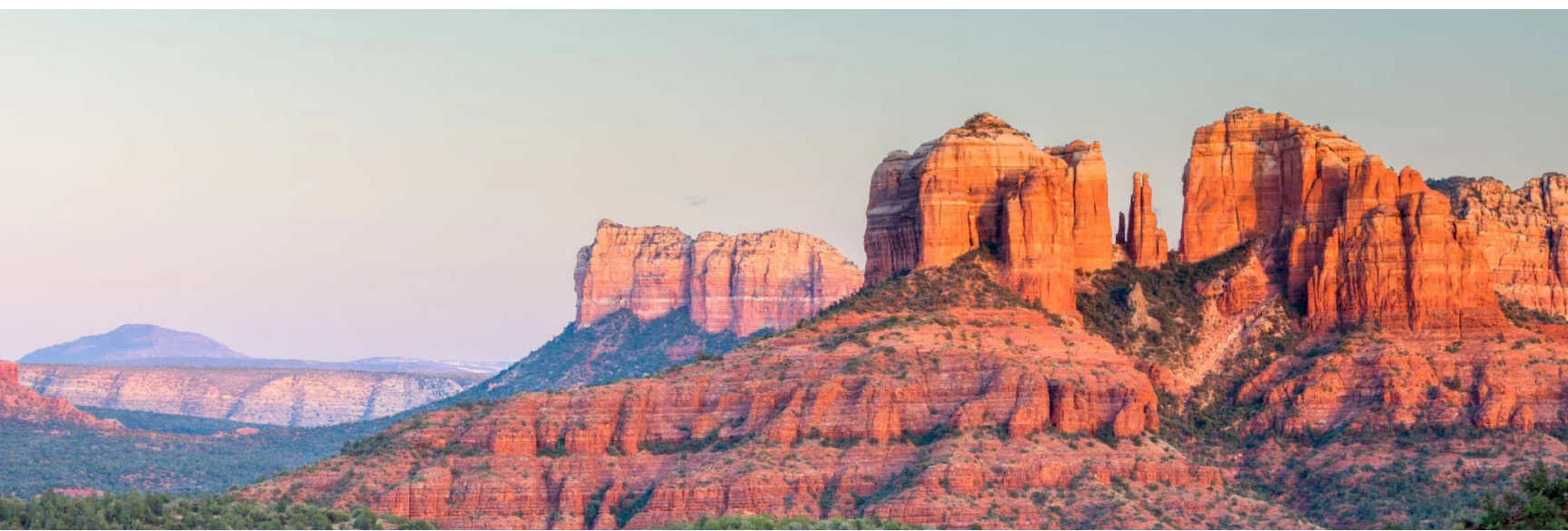
Jason Caslor, conductor

**Wednesday, September 25, 2024
ASU Gammage
7:30 p.m.**

**ASU
WIND
BANDS**
Arizona State
University




Land Acknowledgement

ASU acknowledges the twenty-three Native Nations that have inhabited our land for centuries. Arizona State University's four campuses are located in the Salt River Valley on ancestral territories of Indigenous peoples, including the Akimel O'odham (Pima) and Pee Posh (Maricopa) Indian Communities, whose care and keeping of these lands allows us to be here today. We recognize the sovereignty of these nations and seek to foster an environment of success and possibility for Native American students, staff, faculty, and patrons.



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From the Conductors

Welcome to the ASU Wind Bands 2024-2025 season! We are thrilled to kick off an incredible lineup of concerts that showcase the immense talents and passions of our student musicians.



The Wind Symphony starts their season celebrating three musical works: the 300th anniversary of the music of William Byrd and the 100th anniversary of Gordon Jacob's setting of this music, the 100th anniversary of Sousa's *Black Horse Troop* and a bit of western flair with Roger Nixon's *Fiesta del Pacifico*.

The Wind Ensemble opens their half with James David's driving *Urban Light*. We are also excited to present the consortium premiere of Shuying Li's *Starry Ocean* and invite you to sit back and enjoy John Mackey's epic *Wine-Dark Sea: Symphony for Band*.

An integral part of our mission is nurturing the next generation of musicians, educators, and innovators, equipping them with the skills needed to succeed in a rapidly changing musical landscape. From scholarships and instruments to opportunities to work with guest artists and perform on prestigious stages, the support we offer our students is crucial for their growth and success. But we can't do this alone—we need your help to continue providing these essential resources.




Your donation directly impacts our students' futures, helping them pursue their dreams and careers in music. Whether they go on to perform on international stages, teach the next generation of musicians, or forge a career path that combines their art with their other passions, your support empowers them to make a lasting difference. Please consider making a gift today to invest in the future of ASU Wind Bands and ensure our students have the tools to thrive in the 21st century. Every contribution, no matter the size, helps create opportunities for the next generation of music leaders.

If you are able, please find the donation link on the last page of this program.

Jamal Duncan

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Program

Wind Symphony Jamal Duncan, conductor

Fiesta del Pacifico (1960).....Roger Nixon
(1921-2009)
9.5'

William Byrd Suite (1923).....Gordon Jacob
(1895-1984)
18'

- I. The Earle of Oxford's Marche
- II. Pavana
- III. Jhon come kisse me now
- IV. The Mayden's Song
- V. Wolsey's Wilde
- VI. The Bells

The Black Horse Troop (1924).....John Philip Sousa
(1854-1932)
3.5'

Intermission

Wind Ensemble Jason Caslor, conductor

Urban Light (2021).....James David
(b. 1978)
5.5'




Starry Ocean (2024).....Shuying Li
(b. 1989)
6'

Wine-Dark Sea (2014).....John Mackey
(b. 1973)
30'

- I. Hubris
- II. Immortal thread, so weak
- III. The attentions of souls

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Flutes

Ania Carranza, *Gilbert*
*Benjamin Hernandez, *Rio Rancho, NM*
Elizabeth Hughes, *Phoenix*
Leyi Li, *Wuhan, Hubei, China*
Ryan Mecca, *Dallas, TX*
Hanna Moon-Earle, *Auburn, WA*

Oboes/English Horn

Hannah Smith, *Queen Creek*
Shukun Song, *Qingdao, Shandong, China*
Heidi White, *Gilbert*
*Madison Willacey, *Las Vegas, NV*

Bassoons/Contrabassoon

Lucas Lyum, *Las Vegas, NV*
Nicholas Muir, *Phoenix AZ*
*Caroline Sanders, *Dallas, TX*
Aaron Sheppard, *Vail*

Clarinets

Warrior Bewley, *Owasso, OK*
Samantha Cali, *Phoenix*
Trenton Davis, *Wellsville, MO*
Beckett Gladish, *Queen Creek*
Mary Haugan, *Gilbert*
Jamilyn Hawthorne, *Phoenix*
Kaitlyn Johnson, *Mesa*
Ethan Kane, *Las Vegas, NV*
*Rachel Lomeli, *Glendale*
Julio C. Moreno, *Phoenix*
Grady Newsum, *Phoenix*
*Ryan Callahan Odgers, *Phoenix*
Jair Valdivia, *Woodway, TX*
Adrianna Valenzuela, *Phoenix*
Belle Zogby, *Lemont IL*

Saxophones

*Thomas Folger, *Mesa*
Giovanna Gioscia, *Somers, CT*
*Jennifer Holstead, *Las Vegas, NV*
Paige Walker, *Lake Orion, MI*
Liam Wirth, *San Diego, CA*
Matthew Yagin, *Wailuku, HI*

Horns

*Blake Allen, *Phoenix*
Daniel Bryce, *Mesa*
Naomi Carl, *Frankfort, IL*
Hayden Clark, *Tramonto, AZ*
Logan Kelley, *Mesa*
Duncan Kincaid, *Albuquerque, NM*
Just Wise, *Gilbert*

Trumpets

Callie Azersky, *Tucson*
Adam Kesselman, *Scottsdale*
Elizabeth Kraus, *San Jose, CA*
Patrick Newman, *Mesa*
David Torres II, *Peoria*
Joseph Tyler, *Poway, CA*
*Xinyi Qiao, *Zhengzhou, Henan, China*
Cambria Whitehead, *Gilbert*
Elian Zuniga, *Casa Grande*



Wind Symphony

Trombones

*Kristian Bailes, *Glendale*
Robby Pawloski, *Tucson*
Vincent Quintana, *Rio Rancho, NM*
Alexander Skelton, *Flagstaff*
Carson Webster, *Mesa*

Bass Trombone

Wendy Ostaszewski, *Yorba Linda, CA*
*Rhoadell Sudduth, *Los Angeles, CA*

Euphoniums

Hayden Beausoleil, *Phoenix*
Asher Hepworth, *Chandler*
Steven Martin, *Prescott Valley*
*Ethan Nolan, *Gilbert*

Tubas

*Braden Cearley, *St. Louis, MO*
Brandon Clark, *Goodyear*
Brett Page, *Mesa*
Jayson Rodgers, *Phoenix*

Percussion

Brandon Berg, *Phoenix*
Darrin Bia, *Phoenix*
Bec Cox, *Mesa*
Cade Keller, *Gilbert*
Asha Pitti, *Phoenix*
*Armando Guadalupe Rocha Rochin,
Phoenix
Yang Shao, *Shanghai, China*
Adrianna Vasquez, *El Dorado Hills*

Bass

Sila Naz Kuvanci, *Eskişehir, Turkey*

Harp

Charles Lynch, *Mesa*

Celeste

Yumiko Hastings, *Dallas, TX*




Listed alphabetically

**denotes principal*



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Flutes/Piccolo

Yundian (Elle) Cao, *Nanjing, Jiangsu, China*

Anika Gray, *Mesa*

*Samuel Lupe, *Cibecue*

Molly Olsen, *Mesa*

Danielle Peterson, *Phoenix*

Oboes/English Horn

*Lauren Glomb, *Commerce, MI*

Kaylee Hollerbach, *Scottsdale*

Bassoons/Contrabassoon

Harrison Cody, *Boca Raton, FL*

*Eddie Martinez, *Burleson, TX*

Aviel Martinez-Mason, *Tempe*

Cooper Taylor, *Glendale*

Sonya Viquesney, *Phoenix*

Clarinets/Bass Clarinet

Lauren Ardelt, *Peoria*

*Trisha Bacalso, *Yuma*

Macey Campobello, *Mesa*

William Cason, *Carbondale, KS*

Kelly Chou, *Queen Creek*

Nate Conell, *Gilbert*

Anthony Ellerman, *Gilbert*

Daniel Kim, *Fayetteville, NC*

Aiden Millsap, *Tempe*

Jacob Muniz, *Prescott*

Mia Prucinsky, *Tucson*

Koby Slavin, *West Chester NY*

Stephen White, *New York, NY*

Saxophones

*Jade Deatherage, *Orlando, FL*

Giovanna Gioscia, *Somers, CT*

Siobhan Plouffe, *Rochester, NY*

Nathan Valencia, *Phoenix*

Horns

Lucy Alwin, *Chandler*

Christopher Helfer, *Anthem*

Bailye Hendley, *Jefferson, GA*

Patrick Joyce, *Seattle, WA*

*Katherine Phillips, *Bossier City, LA*

Trumpets

Davey Aguilera, *Denver, CO*

Leif Austin, *Atlanta, GA*

*Brian Boydston, *Keller, TX*

Andrea Butler, *Kansas City, MO*

Michael Nguyen, *Richmond, VA*

Paul Reid, *El Paso, TX*

Taoyang Zhang, *Beijing, China*

Trombones

Hugh Thomas Findley, *Long Beach, CA*

Garrett Parnaby, *Sierra Vista*

*Michael Thompson, *Lake Havasu City*

Bass Trombone

Matias Teillet, *Lake Forest, CA*



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Wind Ensemble

Euphoniums

Shawn Boomer, *San Diego, CA*

Rocco DiMillio, *Tucson*

*Elijah Ramirez, *Peoria*

Tubas

*Max Godfrey, *Pittsburgh, PA*

Alex Stanbridge, *Phoenix*

Percussion

Joshua Cruz, *Tempe*

*Nathan Hossenlopp, *Broken Bow, OK*

Brady Feczko, *Mesa*

Manuel Miranda, Jr., *Glendale*

Armando Guadalupe Rocha Rochin, *Phoenix*

Tyler Sankar, *Peoria*

Hannah Viquesney, *Phoenix*

Bass

Sila Naz Kuvanci, *Eskişehir, Turkey*

Guitar

Chulyoung Park, *Tempe*

Harp

Charles Lynch, *Mesa*

Piano

Hsiao-Hsi Hsieh, *Taipei, Taiwan*




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Program Notes

Nixon: Fiesta del Pacifico (1960)

Roger Nixon was born and raised in California's Central Valley towns of Tulare and Modesto. Nixon attended Modesto Junior College from 1938-1940 where he studied clarinet with Frank Mancini, formerly of Sousa's Band. He continued his studies at the University of California at Berkeley, majoring in composition and receiving a Bachelor of Arts degree in 1941. His studies were then interrupted by almost four years of active duty in the Navy during World War II, serving as the commanding officer of an LCMR in the Atlantic.

Following the war Nixon returned to Berkeley, first receiving an M.A. degree and later a Ph.D. His primary teacher was Roger Sessions. He also studied with Arthur Bliss, Ernest Bloch, Charles Cushing, and Frederick Jacobi. In the summer of 1948, he studied privately with Arnold Schoenberg.

From 1951 to 1959, Nixon was on the music faculty at Modesto Junior College. He was then appointed to the faculty at San Francisco State College in 1960 and began a long association with the Symphonic Band, which premiered many of his works. Most of Nixon's works are for band, but he has also composed for orchestra, chamber ensembles, solo piano, choral ensembles, as well as song cycles and an opera.

Nixon has received several awards including a Phelan Award, the Neil A. Kjos Memorial Award, and five grants from the National Endowment for the Arts, and he was elected to the American Bandmasters Association in 1973. In 1997, Nixon was honored by the Texas Bandmasters Association as a Heritage American Composer. His final post was as Professor Emeritus of Music at San Francisco State University.




Fiesta del Pacifico is Roger Nixon's most popular and oft-performed work and has become a standard work for wind ensemble. It was composed in 1958 and 1959 while Nixon was on the faculty at Modesto Junior College. Taking inspiration from his former teacher Roger Sessions, he chose to write a work using the concept that a composition was not geared to practical goals but rather to an ideal representing concepts about which he firmly believed.

The composer writes:

Fiesta del Pacifico is held in San Diego each summer and features a play on the history of the area, a parade, a rodeo, and street dances.

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It is one of several festivals held annually in various communities in California which celebrate the old Spanish days of the state, and I chose its name as representative of the spirit of these occasions. The music embodies a good deal of imagery related to these festivals, and in a sense the work might be considered a tonal fresco. The concept is similar to that of the tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story.

Even with this very direct intent to invoke California imagery, Nixon does not use actual folk materials to bring his view of California forward. All of the various melodies are original. The form of *Fiesta del Pacifico* is episodic, a variant of a rondo. The various sections, or episodes, are clearly defined, and many return, although sometimes in a varied way. Although not indicated in the score, each episode is associated with a particular image. The large formal construction as well as Nixon's manipulation of particular motives within represents a central feature of the piece.

Program note by William Berz

Jacob: William Byrd Suite (1923)

Gordon Percival Septimus Jacob CBE was an English composer and teacher. He was a professor at the Royal College of Music in London from 1924 until his retirement in 1966, and published four books and many articles about music. As a composer he was prolific: the list of his works totals more than 700, mostly compositions of his own, but a substantial minority of orchestrations and arrangements of other composers' works. Those whose music he orchestrated range from William Byrd to Edward Elgar to Noël Coward.

William Byrd (1542 - 1623), a pupil of Thomas Tallis, was known for his polyphonic choral and keyboard music, both sacred and secular. His works were preserved in the "Fitzwilliam Virginal Book," which is a significant reference work on Elizabethan keyboard music. The 300th anniversary of Byrd's death was celebrated in 1923 with appropriate performances of his music. Gordon Jacob selected six of Byrd's pieces for inclusion in his commemorative Suite. The opening movement, "The Earle of Oxford's Marche", was Byrd's initial movement to *The Battell*, a 16th Century program work of 15 movements depicting the participants and events of a battle. The music flows to a steady, stately beat adding dignity to the event. Characteristic of this and all of the movements is the harmonic chord conclusion. The "Pavana" has the slow duple rhythm of the stately court dance. "Jhon come kisse me now" has a

flirtatious vitality often found in the English madrigals. It possesses seven variations of an eight-bar tune. Beginning simply in the brass, “The Mayden’s Song” develops in content with counterpoint and embellished figures while retaining the style of the original. Instrumental texture provides variation to the simple melody of “Wolsey’s Wilde.” A simple rising two-note figure provides the background for the final movement, “The Bells.” Variations of a simple rhythmic figure of the bells, all keyed in B-flat, unfold as the music develops interest and momentum.

Keyboard music formed one of Byrd’s main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a small relative of the harpsichord in many timbral and mechanical aspects (so named because it was often found in the bedrooms of unmarried young 17th century ladies). Although Byrd’s keyboard works first appear in the 1570s, they only circulated in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, *The Fitzwilliam Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd’s keyboard works -- around seventy -- and is also regarded as England’s foremost collection of keyboard works. All of the movements Gordon Jacob set in *William Byrd Suite* have *The Fitzwilliam Virginal Book* as their source.

Gordon Jacob considered *William Byrd Suite* “freely transcribed,” as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd’s original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In “The Earl of Oxford’s March,” devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked un poco pomposo, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately “Pavana” is now placed within Anthony Holborne’s works list. Jacob

alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing Bb-major in them all. “Jhon come kisse me now,” “The Mayden’s Song” and “Wolsey’s Wilde” are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob’s orchestration of “Wolsey’s Wilde” takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds. “The Bells” is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.

The premiere performance was held at the British Empire Exhibition in Wembley Stadium on May 29, 1924.

Program note by Brian K. Doyle

Sousa: The Black Horse Troop (1923)

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.

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.

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.

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.”

Sousa’s love for horses is reflected in *The Black Horse Troop*, dedicated to the mounted troops of a Cleveland National Guard unit. Their exclusive use of black horses was the inspiration for the title. Troop A, once known as the First City Troop of Cleveland, was originally an independent militia group and has had a long, distinguished history since its formation in 1877. Sousa’s most noteworthy association with the troop came in 1898. The Sousa Band, having arrived in Cleveland just as the troop was preparing to leave for the Spanish-American War, marched in a parade escorting them from the Armory to the train depot. His first association was much earlier, however. As leader of the U.S. Marine Band in 1881, he marched with the organization in the funeral cortege of President James A. Garfield.

At a dinner held in Sousa’s honor in November, 1924, the march was requested by Captain Walker Nye of Troop A. The request was fulfilled promptly, and the march was presented in Cleveland on October 17, 1925, at a Sousa Band concert which also marked the forty-eighth anniversary of Troop A. For the occasion, the mounted troopers were dressed in the blue uniforms of 1877, complete with black fur busbies. Sousa presented a manuscript of the march to Captain Nye. Troop A reciprocated by presenting Sousa with a beautiful bronze statuette entitled “The Last Drop,” which depicted a trooper on horseback.

Many of the former Sousa Band members expressed their fondness for this composition and commented on the descriptive character it assumed when

performed by Sousa himself. Part of the effect was due to the 6/8 rhythm, which suggests the canter of horses. Also contributing to the effect was Sousa's use of simulated hoofbeats.

Program note by the United States Marine Band




David: Urban Light (2021)

Dr. James M. David is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own", the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson,

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and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

Urban Light is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word “California,” creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel “barre” chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast’s beauty and spirit.




Program note by James David

Li: Starry Ocean (2011)

Praised as “a real talent” (The Seattle Times) with “vivid, dramatic” (San Francisco Chronicle) and “enjoyable” (Gramophone Magazine) scores, and “an incredible span of compositional tool box” (American Record Guide), Shuying Li’s compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony, Boston Modern Orchestra Project, New Jersey Symphony Orchestra, Ningbo Symphony Orchestra (China), Alarm Will Sound, American Lyric Theater, Argus Quartet, Chamber Music Society of Central Virginia, Hartford Opera Theater, Donald Sinta Quartet, Norfolk Contemporary Ensemble, Women’s Wind Ensemble, Orkest de ereprijs (Netherlands), Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), 15.19. Ensemble (Italy), Ascanio Quartet (Italy), Atlas Ensemble (Netherlands), among others. Shuying has received awards or grants from OPERA America, Fromm Music Foundation, Copland House Residency Award, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, New Jersey Composers’ Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, etc., among others.

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Originally from China, Shuying holds degrees from the University of Michigan and the Hartt School. A passionate educator, Shuying has taught and directed the Composition/ Music Theory Program at Gonzaga University. She joined the faculty as the Assistant Professor of Music at California State University, Sacramento, in Fall 2022. Shuying is the founder and artistic director of the contemporary ensemble and non-profit organization Four Corners Ensemble and its annual festival, Operation Opera. Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, “The President’s Own” United States Marine Band, Windscape Woodwind Quintet, The Chelsea Symphony, Washington-Idaho Symphony, Northwest Florida Symphony Orchestra; an opera commissioned by the Shanghai Conservatory of Music with librettist Julian Crouch in development with the Houston Grand Opera supported by OPERA America; an orchestra consortium commission by 13 orchestras; and two band consortium commissions including a CBDNA West/Northwest Region “Bridgework” Commission. For more information, please visit [http:// www.shuyingli.com](http://www.shuyingli.com).

Starry Ocean is a musical journey that takes listeners deep into the depths of the ocean, capturing the alluring spectacle of marine life as it mirrors the mystical allure of a star-filled sky. The narrative in the music seeks to depict the enchanting undersea landscape that resembles Van Gogh’s “Starry Night.” The piece begins with a tranquil, serene depiction of the undersea world, gradually building in complexity as the marine life becomes more active and vibrant. The music reflects this flurry of activity within this undersea cosmos, creating a soundscape that is as intriguing as the bioluminescent creatures in the deep ocean.

Starry Ocean is a celebration of the beauty and mystery of our oceans.

Program note by the Shuying Li




Mackey: Wine-Dark Sea (2011)

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across

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America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Vladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in New York City, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

The composer writes:

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, "Aurora Awakes" would be "Slow Music Then Fast Music #7 in E-flat." Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with "Wine-Dark Sea," my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with "Harvest," my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in The Odyssey.

The full Odyssey, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered.

Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night.

When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him mocking his inability to get home

The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.

Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.




Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, "Immortal thread, so weak," telling of Kalypso's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.

Program note by John Mackey



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Director of Bands

Jason Caslor

Jason Caslor was born and raised in North Battleford, Saskatchewan, Canada. 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 conducting courses at the graduate and undergraduate levels. Recent highlights include first commercial recordings of Kevin Day's Concerto for Wind Ensemble, Nicole Piunno's Sunflower Studies, 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. Before 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.

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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).

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.



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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, The World Association for Symphonic Bands and Ensembles, and the College Band Directors National Association.

Duncan is a passionate advocate for expanding the repertoire of wind bands and chamber ensembles, actively commissioning new works from both established and emerging composers. His commitment extends to programming music that reflects the rich tapestry of different cultures, with a deliberate focus on highlighting the voices of diverse composers who bring these stories to life.




In 2024 the ASU Wind Symphony gave a featured performance at the College Band Directors National Association Western/Northwestern division conference. In addition, Duncan and ensembles under his leadership have worked with composers Steven Bryant, Viet Cuong, and Kevin Day.

A winner of the American Prize in Band/Wind Ensemble conducting, Duncan has also been a fellow at the Reynolds Conducting Institute held in conjunction with the Midwest Clinic. Duncan has conducted and adjudicated ensembles of all levels throughout the United States and internationally.

Duncan taught in the public schools of Lansing, Michigan for seven years where he 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

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music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

Proudly hailing from Flint, Michigan, Duncan received a Doctor of Musical Arts degree in Wind Conducting and a Master of Music degree in Wind Conducting 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, The World Association for Symphonic Bands and Ensembles, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Upcoming events include guest conducting appearances with the 2025 Michigan All-State Middle School Band and the 2026 All-Virginia Concert Band



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Martin Schuring, Oboe
Jeff Anderle, Clarinet
Joshua Gardner, Clarinet
Albie Micklich, Bassoon
Christopher Creviston, Saxophone

Brass

John Ericson, Horn
Josef Burgstaller, Trumpet
Bradley Edwards, Trombone
Deanna Swoboda, Euphonium and Tuba

Percussion

Robert Carrillo
Michael Compitello
Simone Mancuso
Matthew Prendergast

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

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Joel Thiesfeldt, Masters Teaching Assistant




Laura Roosen, Ensembles Office Specialist

Macey Campobello, Head Band Librarian

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

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Support Our Students

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 the [ASU Foundation](#) to donate 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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