

Arizona State University School of Music, Dance and Theatre presents



Maroon and Gold Band

Jamal Duncan, conductor
Joel Thiesfeldt, conductor

Philharmonia

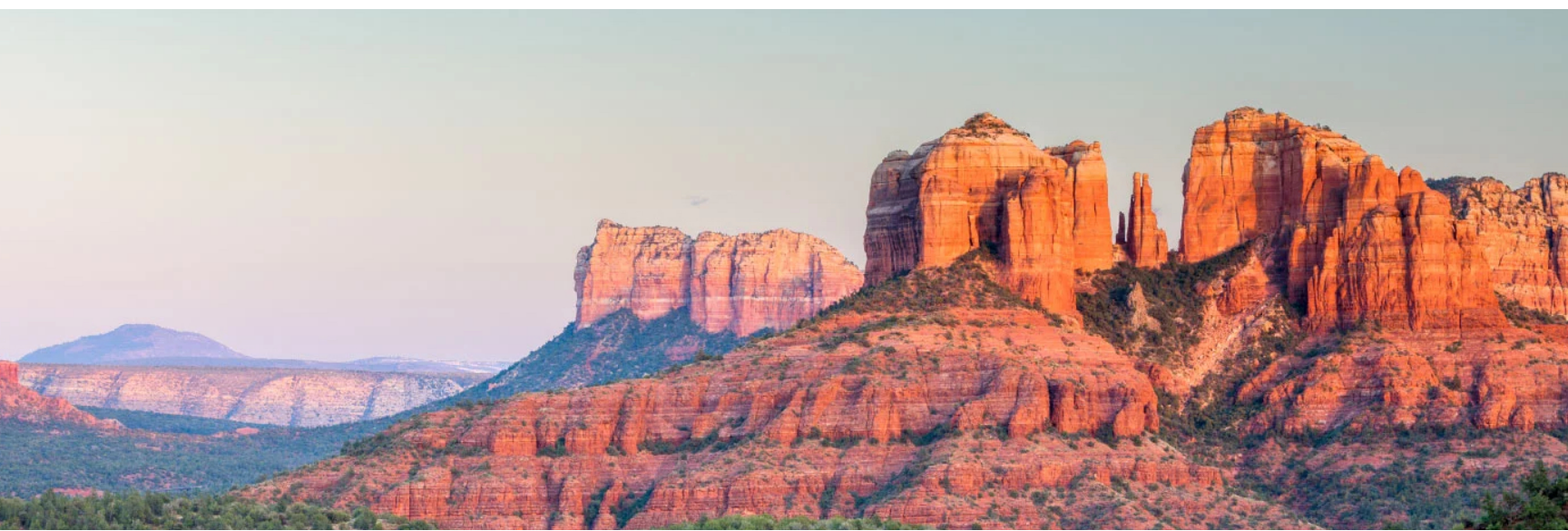
Julie Desbordes, conductor

Tuesday, November 26, 2024
ASU Gammage
7:30 p.m.






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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Program

Maroon and Gold Band Jamal Duncan and Joel Thiesfeldt, conductors

Burn After Reading (2023).....Andrew David Perkins
(b. 1978)
3'

Jamal Duncan, conductor

“Danzon” from Fancy Free (1944/1963).....Leonard Bernstein
(1918-90)
Arranged by John Krance
3.5'

Simple Gifts: Four Shaker Songs (2002).....Frank Ticheli
(b. 1958)
11'

- I. In Yonder Valley
- II. Dance
- III. Here Take This Lovely Flower
- IV. Simple Gifts

Joel Thiesfeldt, conductor

Solid Men to the Front! (1918).....John Philip Sousa
(1854-1932)
3.5'

Program

Philharmonia Julie Desbordes, conductor

Masques and Bergamasques.....Gabriel Fauré
Suite for Orchestra Op. 112 (1919) (1845-1924)
14'

- I. Overture
- II. Menuet
- III. Gavotte
- IV. Pastorale

Ram Tori Maya (2022).....Reena Esmail
(b. 1983)
7'

Ballade Op.33 (1898).....Samuel Coleridge-Taylor
(1875-1912)
13'

Maroon and Gold Band

Flute/Piccolo

Denise Aguilera, *Performance and Movement*
Bailey Alex, *Mechanical Engineering*
Jose Castro, *Music Learning and Teaching*
Anna Kovaleski, *Forensic Science*
Skylar Kulas, *English*
Fei Liu, *Environmental Engineering*
Tamia McClain, *Biomedical Sciences*
Brooke McKeever, *Sociology*
Goomy Miyazaki, *Applied Biological Sciences*
(*Pre-Veterinary Science*)
Isabella Stoddard, *Early Childhood Education*
Mercedes Tang, *Criminology and Criminal Justice*
Allyssa Thomas, *Nursing*
Andrew Torres, *Forensic Psychology*
Stacey Diaz Trejo, *Music Therapy*
Nataley Walker, *Creative Writing*
Emily Zemke, *Biology*
Emily Ziegler, *Mirabella Resident*
Belle Zogby, *Psychology*

Oboe/English Horn

Jacob Spear, *Community Member*
Rebekah Rodriguez, *Electrical Engineering*

Bassoon/Contrabassoon

Breanna Plummer, *PhD Musicology*
Siraj Soliman, *Animation*

Clarinet/Bass Clarinet

Dakota Allred, *Creative Writing (Fiction)*
Ava Bolin, *Music Therapy*
Ysabel Dominguez, *Criminology and Criminal Justice*
Katarina Fenner, *Mathematics*

Clarinet Cont.

Lucas Garcia, *Business (Statistics)*
Thomas Jennewein, *Computer Systems Engineering*
Patrick Leahy, *French*
Alma McDonald, *Graphic Design*
Isabel McLennan, *Kinesiology*
Matthew Park, *Chemical Engineering*
Alex Quinn, *Earth and Environmental Sciences*
Diana Garcia Sanchez, *Mathematics*

Saxophone

Arizona Bui, *Business Law*
Dahlila Carrillo Camacho, *Music Audition*
Trevor Engle, *Mechanical Engineering*
Marcus Engstrom, *Community Member*
Gabriella Erimili, *Aerospace Engineering*
Erika Espina, *Biomedical Engineering*
Matt James, *Political Science*
Van Kathol, *Computer Systems Engineering*
John Read, *HS Math & Computer Teacher Retired*
Aaron Sagredo, *Music Theory*
Dylan Wickizer, *Electrical Engineering*

Horn

Bryan Kemp, *Earth and Space Exploration*
Haley Ross, *Biochemistry*
Kyle Shaner, *Aerospace Engineering*
Andrew Sheppard, *Computer Science (Cybersecurity)*
Adam Nachtrab, *Computer Science*
Evelyn Navarro, *Nursing*
Isaac Nunez, *Mathematics*
Cambria Whitehead, *Music Learning and Teaching*



Maroon and Gold Band

Trumpet

Jason Bruzas, *Mechanical Engineering*
Brandon Deleon, *Music Therapy*
Rhys Ho, *Business Exploratory*
Micah Kawamura, *Aerospace Engineering*
Ella Kornegay, *Music Learning and Teaching*
Anthony Montoya, *Media, Arts and Sciences (Music)*
Avie Stephens, *Music Learning and Teaching*
Samuel Teets, *Electrical Engineering*
Abel Zambrano Ortega, *Chemical Engineering*

Trombone

Luc Andreassi, *Aerospace Engineering*
Catelyn Antalek, *Parks, Recreation, and Sports Management*
Casey Hernandez, *Music Theory and Composition*
Nicholas Plano, *Supply Chain Management*
Xavier Torres, *Mechanical Engineering*
Tommy Trisko, *Software Engineering*
Brandon Yamashiro, *Professional Flight*

Euphonium

Brandon Berlin, *Community Member*
Chris Curran, *Community Member*
Collin Farr, *Anthropology*
Luke Towers, *Applied Mathematics*
Logan Maki, *Accounting*
Ashton Spillman, *PhD Neuroscience*
Rosa Vega, *Music Learning and Teaching*

Tuba

Aaron Biles, *Accounting*
Macy Brocker, *Music (BA)*
Allen Davenport, *Music Learning and Teaching*
Heather Goresky, *Community Member*
Aiden Gjelhaug, *Mechanical Engineering*
Carolina Rabinovich, *Public Service and Public Policy (Sustainability)*
Togi Rastogi, *Supply Chain*
George Williams, *Mechanical Engineering*

Percussion




Sarim Absar, *History*
Allison Aguirre, *Engineering*
Brandon Barlow, *Molecular Bioscience and Biotechnology*
Abigail Berg, *Music Therapy*
Varun Bose, *Engineering*
Madelyn Ciha, *History*
Momo Dorman, *Music Learning and Teaching*
Dan Duffey, *Biomedical Engineering*
Olivia Patchin, *Community Health*
Logan Sears, *Graphic Design*
Sean Suwanaloet, *Community Member*
Conner Williams, *Psychology*

Listed alphabetically



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Violin I

Jacob Giltinan
Meredith Lomeli
Fiona Sauve
Valeria Trejo Juarez
Elden Hendrick
Eugenia Trakal
David Valle-Serrano
Chelsea Lianne Gomez
Liam Sauve
Colin Boeker-Grieme
Morgan Garcia
Isabel Pargas
Jazmin Flores
Benjamin Krich
Paige Johnston

Violin II

Analise Vincent
Gabe Allen
Riley Riggs
Garcy Greer
Janeth Romo Cruz
Sara Houseshell
Jessica Frank
Makayla Blancarte
Rachel Reyes De Los Santos
Brooke Horne
Anushka Mitbander
Jordan Pintar
Isaiah Frausto
Erin Smythe
Brandon Tubman
Liantsoa Andriananjason
Irina Andriananjason

Viola

Catherine Padigos
Sarah Wheeler
Ryan Swart
Philippa Fung
Jasmine Situ
Sherlyn Valladares
Alina Alvidrez
Samantha Michals

Cello

Lynnae Gledhill
Dylan Blocker
Noah Yang
Magnus Tucker
Mario Salcido
Bradley Breen
Carson Tuthill
Cole Stanton
Loralynn Yazzie
Stephen Neakrase
Craig Dawson
Edward Wang




Bass

Lauren Burchell
Camden Eaton
Ryan Giacinto
Carlos Alvarez
Jack Spencer
Mel Toppings



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Flute

Elizabeth Hughes
Saul Vermeulen
Arav Rastogi

Oboes

Adelaide Martinez
Lauren Glomb

Clarinet

Orea Dominguez Jose Eduardo
Trenton Davis

Bassoon

Aviel Martinez-Mason
Aaron Sheppard
Lucas Lyum

French Horn

Bailye Hendley
Abdeel Calva

Trumpet

Qiao Xinyi
Davey Aguilera

Trombone

Karl Peterson
Vincent Quintana
Alan Davenport

Tuba

Macey Brocker

Piano

Taison Roddy




Percussion

Brandon Berg
Armando Rochin Rocha
Adrianna Vasquez



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Program Notes

Perkins: *Burn After Reading* (2023)

Andrew David Perkins is a dedicated musician, conductor, and composer. He began composing and publishing his own compositions in 2013 and has received numerous commissions, including requests from The Royal Academy of Music London and Le Conservatoire de Limonest amongst others. Perkins is known for his ability to weave intricate narratives through his music.

Burn After Reading is a fast-paced piece that evokes a prominent sense of urgency and peril. The contrasting textures and dynamic shifts reflect the tension between remembering and forgetting, one of the many complexities of human experience. The composition unfolds in a series of interconnected sections, each representing different facets of the narrative and inviting listeners to engage with the music on a personal level.

*Program note compiled by Breanna Plummer
Maroon and Gold Band, Bassoon*

Bernstein/Krance: “Danzon” from *Fancy Free* (1944/1963)

Leonard Bernstein (1918-1990) was a celebrated American composer, educator, conductor, and musician. His diverse body of compositions include ballets, operas, concertos, musicals, symphonies, and various other instrumental forms. Bernstein’s compositional style is noted for its eclectic blend of cultural and musical influences, prominently utilizing rhythms and harmonies drawn from jazz. He is remembered for his innovative ideas and theatrical presence.

Danzon was composed by Bernstein for the Third Sailor’s Dance from the Ballet “Fancy Free,” choreographed by Jerome Robbins. “Fancy Free” marked the first of Bernstein’s dramatic works and tells the story of three sailors that were on leave in New York during wartime and were each in search of companionship. Inspired by the Cuban dance style Danzón, Bernstein captured the lively atmosphere of social dance with big band rhythms, block scoring, and elements of neo-classicism, echoing popular concert works of the period.

*Program note compiled by Breanna Plummer
Maroon and Gold Band, Bassoon*

Ticheli: Simple Gifts: Four Shaker Songs (2002)

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991 and retired as Professor of Composition in 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

The composer writes:

THE SHAKERS

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum, and a website at www.shaker.lib.me.us.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung

in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

THE CREATION OF SIMPLE GIFTS: FOUR SHAKER SONGS

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, Simple Gifts, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially of orchestration.

The first movement is a setting of In Yonder Valley, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, Dance, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed, in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby, "Here Take This Lovely Flower," found in Dorothy Berliner Commin's extraordinary collection, Lullabies of the World and in Daniel W. Patterson's monumental collection The Shaker Spiritual. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, Simple Gifts, sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred,

Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making Simple Gifts possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his Appalachian Spring. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

Program note by the composer

Sousa: Solid Men to the Front! (1918)

Solid Men to the Front, by John Philip Sousa (1854-1932), was originally published in 1918 and is just one of countless marches composed by Sousa. Composed during 1917, *Solid Men to the Front* was composed during a time of significant social and political upheaval in the United States. Already having completed an extensive and wildly successful career with the Marine Band, Sousa volunteered to serve in the U.S. Navy at 62 years old in which he held the provisional rank of lieutenant in the Naval Coast Defense Reserve—the same rank as captain in the U.S Army or Marine Corps. Essentially, Sousa was responsible for anything concerning concert bands, music, and performing.

Sousa's involvement with World War I proved to be a powerful tool of recruitment during a national push to increase the amount of people volunteering to enlist and overall patriotism. Initially, *Solid Men to the Front* was titled "Wisconsin Forward Forever," however, Sousa changed the title before the march was completed and "Wisconsin Forward Forever" titles a different march that was composed in 1918. Ultimately, *Solid Men to the Front* and the other marches Sousa composed during World War I stand as a reminder of loyalty to his country.




*Program note compiled by Breanna Plummer
Maroon and Gold Band, Bassoon*

Fauré: Masques and Bergamasques (1919)

Gabriel Fauré was a prolific songwriter and composer with hundreds of pieces. He had a fondness for sudden tempo and harmonic modulations. His techniques would inspire some later impressionist composers. He retired from illness later in his life, passing away on November 14, 1924.

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Originally, the piece performed today, *Masques et Bergamasques*, was composed to accompany a comedy commissioned by a royal, Prince Albert I of Monaco. Gabriel Fauré, the composer, was quickly going deaf when the Prince approached him. Thus he refused to agree. His mentor and lifelong friend, Camille Saint-Saëns, had to convince him to take the opportunity. A tad reluctant, or perhaps concerned his poor hearing would inhibit his composing, Fauré strung together pieces from his previous works, some even from almost 50 years prior. Rearranging instrumental and vocal melodies, Fauré created a wonderful mosaic of music. In continuum with his style, the piece is both bouncy and lighthearted as well as somber and soft.

*Program note compiled by Rachel Reyes De Los Santos
ASU Philharmonia, violin*

Esmail: Ram Tori Maya (1898)

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press.

Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-2021 Composer-in-Residence. She has been in residence with Tanglewood Music Center (co-Curator – 2023) and Spoleto Festival (Chamber Music Composer-in-Residence – 2024) She also holds awards/fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center.

Esmail holds degrees in composition from The Juilliard School and the Yale School of Music. Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hin-*

dustani and Western Art Musicians explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

Ram Tori Maya is a bhajan by the ancient Indian saint-poet, Barabas, set to a melody by Ninu Majumdar. It speaks about how worldly distractions can prevent us from focusing on what is the most important and most sacred to each of us, and invites us to find that spirit within ourselves, and commit fully to it.

I originally arranged this bhajan for our Shastra Summer Collaborative, to teach Hindustani singers to sing with a string quartet. But the music is so direct, so lilting, so engaging that when Carnegie Hall's Link Up program approached me to write a new piece, I knew that the students would benefit more from connecting with this ancient wisdom that is even more relevant in today's world.

Program note by the composer

Coleridge-Taylor: Ballade Op. 33 (1898)




Samuel Coleridge-Taylor was an Anglo-African composer, conductor, and political activist hailed by 20th-century critics as a “musical genius”. He was born in London, England on August 15, 1875 to an English mother and a father originally from Sierra Leone. His mother named him after the famous poet Samuel Taylor Coleridge who became a great source of inspiration throughout his career. At the age of five, Coleridge-Taylor began playing the violin and joined the choir of a Presbyterian church in Croydon, where H. A. Walters guided his progress and arranged his admittance to the Royal College of Music in 1890. Later on, he was appointed a professor at the Crystal Palace School of Music and conducted the orchestra at the Croyden Conservatory. His compositions, including Ballade in A Minor, Hiawatha's Wedding Feast, The Death of Minnehaha, and Hiawatha's Departure, incorporate influences from Brahms, Tchaikovsky, and Dvorák as well as African American folk music. Coleridge-Taylor toured the United States in 1904, 1906, and 1910, where he was dubbed the “African Mahler” and met President Theodore Roosevelt at the White House. He died of pneumonia on September 1, 1912 in Croydon, Surrey at the age of 37.

In 1898, only one year after completing his education at the Royal College of Music, Coleridge-Taylor received a commission from the Three Choirs Festival in Gloucester. The resulting commissioned work, Ballade in A Minor, Op. 33, is a one-movement composition full of ravishing melodies and lush string moments. Like the literary lyrical ballad, the music proceeds in recurring stanzas, recalling an epic windswept adventure. The opening melody is spirited and vivacious, followed by a soaring Romantic theme. Several minutes later, the piece returns to the same energy exhibited at the beginning and increases in intensity. Listen especially for the songful melodic lyricism, unexpected key changes, and dramatic storytelling that drive this piece forward. We hope you enjoy Samuel Coleridge-Taylor's stunning masterpiece, Ballade in A Minor.

*Program note compiled by Fiona Sauve
ASU Philharmonia, violin*

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Julie Desbordes

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

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



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




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

Also a leader in the El Sistema movement, she was a featured cast member in the documentary film, *Crescendo! The Power of Music*, directed by Jamie Bernstein (daughter of Leonard Bernstein), and is a frequent guest conductor at El Sistema programs internationally. In New York, she has taught and conducted hundreds of young musicians participating in El Sistema initiatives such as the Harmony Program and the Corona Youth Music Project.

As both a conductor and an educator, Ms. Desbordes has years of experience developing new audiences for classical music and making great music available to people of all ages and backgrounds. Beyond New York, in Taiwan each summer, she draws multi-generational audiences to her concerts as guest conductor of the Tainan Kaoshung Orchestra Festival.

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Ms. Desbordes holds Master and Bachelor degrees in conducting and trumpet performance from conservatoires in France and Canada. In 2022, she will receive the Doctor of Musical Arts degree in orchestral conducting from the Peabody Conservatory of The Johns Hopkins University in Baltimore. Her conducting mentors have included Raffi Armenian, Gustav Meier and Marin Alsop.



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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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Graduate Teaching Assistant

Joel Thiesfeldt

Joel Thiesfeldt is currently pursuing a master's in wind band conducting from Arizona State University. His career in music began in 2003 when he enlisted in the U.S. Navy, initially serving as a trumpet player with Navy Band Southwest in California. Over the years, his military service took him across the country to Navy Band Northwest in Washington, Navy Band Great Lakes in Illinois, and the Naval School of Music in Virginia.



Thiesfeldt is a graduate of the Naval School of Music's unit leader and senior musician courses, where he was named Honor Graduate and awarded the Commander Philip H. Field Award for "excellence in leadership and music" in 2015. Following his studies, he stayed on as an arranging instructor.




In 2017, he received his commission as a naval officer, stepping into leadership roles that included department head at Navy Band in Washington, D.C., assistant director at Fleet Forces Band in Virginia, and director of Navy Band Northwest, a position he held until July 2024.

He holds a bachelor's degree in music from Thomas Edison State University and studied trumpet with Jim Knapp, Vern Sielert, and Allen Vizzutti at Cornish College of the Arts and the University of Washington in Seattle. Originally from Fond du Lac, Wisconsin, he married his wife, Bethany, in 2014. Together, they have two sons, Oliver and Edison.

Throughout his career, he has been recognized with several military awards, including the Navy and Marine Corps Commendation Medal (three awards), the Meritorious Unit Commendation (two awards) and the Navy and Marine Corps Achievement Medal (four awards).

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ASU Wind and Instrumental Faculty

Woodwinds

Elizabeth Buck, Flute
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

Strings

Danwen Jiang, Violin
Katherine McLin, Violin
Jonathan Swartz, Violin
Nancy Buck, Viola
Thomas Landschoot, Cello
Catalin Rotaru, Double Bass
Charles Lynch, Harp



Thank You!




to the members of **Kappa Kappa Psi** for their continued support and service for the **ASU Wind Bands!**

Founded in 1919, **Kappa Kappa Psi** operates primarily as a student service and leadership recognition society whose chief aim is to assist University Bands in developing leadership and enthusiasm. Their goals are to provide the bands not only with organized and concentrated service activities, but to members valid and wholesome experiences in organization, leadership, and social contacts.



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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.






Donate

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.

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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Symphony Orchestra Chamber Orchestra Philharmonia Studio Orchestra

Alejandro Gómez Guillén, Director of Orchestras
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Become a supporter of the ASU Orchestras and our world-class orchestra program!

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

Any donation amount makes a difference!

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Checks should be made payable to the ASU Foundation and mailed to: ASU Orchestras, PO Box 870405, Tempe, AZ 85287-0405.

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

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