

ASU Wind Bands presents



Gold Band

Dylan Maddix
Kristen Zelenak
Conductors

Maroon Band

Jamal Duncan
Phil Vallejo
Conductors

Wind Symphony

Jamal Duncan
Conductor

Matthew Dockendorf
Guest Conductor

Tuesday, April 26, 2022

7:30 p.m.

ASU Gammage Auditorium

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

  ASUMusicDanceTheatre

 ASU_MDT

musicdancetheatre.asu.edu
Music
480-965-3371
Dance and Theatre
480-965-5337

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.

Gold Band

An Original Suite (1928/1959/2007).....Gordon Jacob
(1895-1984)
Edited By Christopher Heidenreich

I. March

Waves (2022).....Sarah Lucas-Page
(b. 1997)

Maroon & Gold Band Composer-In-Residence
World Premiere
Dylan Maddix, conductor

April (2008).....Aaron Perrine
(b. 1979)

Tight Squeeze (2013).....Alex Shapiro
(b. 1962)
Kristen Zelenak, conductor

Brief Pause

Maroon Band

Chasing Sunlight (2017).....Cait Nishimura
(b. 1991)
Jamal Duncan, conductor

When Heaven Cries (2021).....Katahji Copley
(b. 1998)
Consortium Premiere

Zigzag (2019).....Elena Specht
(b. 1993)

Merry-Go-Round (2001).....Philip Sparke
(b. 1951)

Phil Vallejo, conductor

Intermission

Wind Symphony

Medieval Suite (1983).....Ron Nelson
(b. 1929)

II. Homage To Perotin

Matthew Dockendorf, guest conductor

Carmina Burana (1937/1967).....Carl Orff
(1895-1982)
Arranged By John Krance

- I. O Fortuna (O Fortune)
- II. Fortune plango vulnera (I lament fortune's wounds)
- III. Ecce gratum (Behold the spring)
- IV. Tanz – Uf dem anger (Dance – On the lawn)
- V. Floret silva (The noble forest)
- VI. Were diu werlt alle min (Were all the world all mine)
- VII. Amor volat undique (The God of love flies everywhere)
- VIII. Ego sum abbas (I am the abbot)
- IX. In taberna quando sumus (When we are in the tavern)
- X. In trutina (I am suspended between love and chastity)
- XI. Dulcissime (Sweetest one)
- XII. Ave formosissima (Hail, most beautiful one)
- XIII. Fortuna imperatrix mundi (fortune, empress of the world)

Jamal Duncan, conductor

Gold Band

Flutes

*Abigail Berg, Music Therapy
Lara La Tour, Music Therapy
Goomy Miyazaki, Applied Biological Science
Alejandro Pena, Biochemistry
Maddie Potts, Computer Science
Sierra Souza, Global Studies
Allyssa Thomas, Nursing
Emily Zeigler, Mirabella Resident
Michelle Zhao, Business Data Analytics

Clarinets

Eduardo Alcantar, Computer Science
Fred Birch, Mirabella Resident
*Elaine Chaffee, Biological Sciences
Danielle Du, Medical Studies
Lauren Lynch, Recreational Therapy
Austin Nutt, Chemistry
Anastasia Torres, Animation

Bass Clarinet

Raquel D'Amico, Biomedical Sciences

Bassoon

Caitlin Smith, Political Science

Alto Saxophones

Christian Davis, Biomedical Engineering
Trevor Engle, Mechanical Engineering
Peigeng Han, Music Performance
Jennifer Holstead, Music Performance
Andrew Klitsch, Computer Science
Carl Mitchell, Studio Art
*Daz'Iree Newton, Music Learning & Teaching

Tenor Saxophones

Taylor Hauss, Japanese
*Zachary Her, Computer Science

Baritone Saxophone

John Read, Retired H.S. Math Educator

Trumpets

Brandon Deleon, Music Therapy
Rachel Gringorten, Speech & Hearing Science
*Patrick Newman, Music Learning & Teaching
Benjamin Peters, Chemical Engineering
Zachary Sweeney, Computer Systems Eng.
Rodrigo Torres, Interdisciplinary Studies
Julia Wasson, Filmmaking Practices

Horns

Adin Dorf, Computer Science
Alexis Korwes, Nursing
Gillian Mowery, English
*Luis Raul Rodriguez-Botiller, Music Learning & Teaching

Trombones

*Jaren Deiulio, Architecture
Ashley Hall, Civil Engineering
Robert F. Stone, Mirabella Resident

Euphoniums

Morgan Goettl, Music Learning & Teaching
*Josie Stephens, Psychology

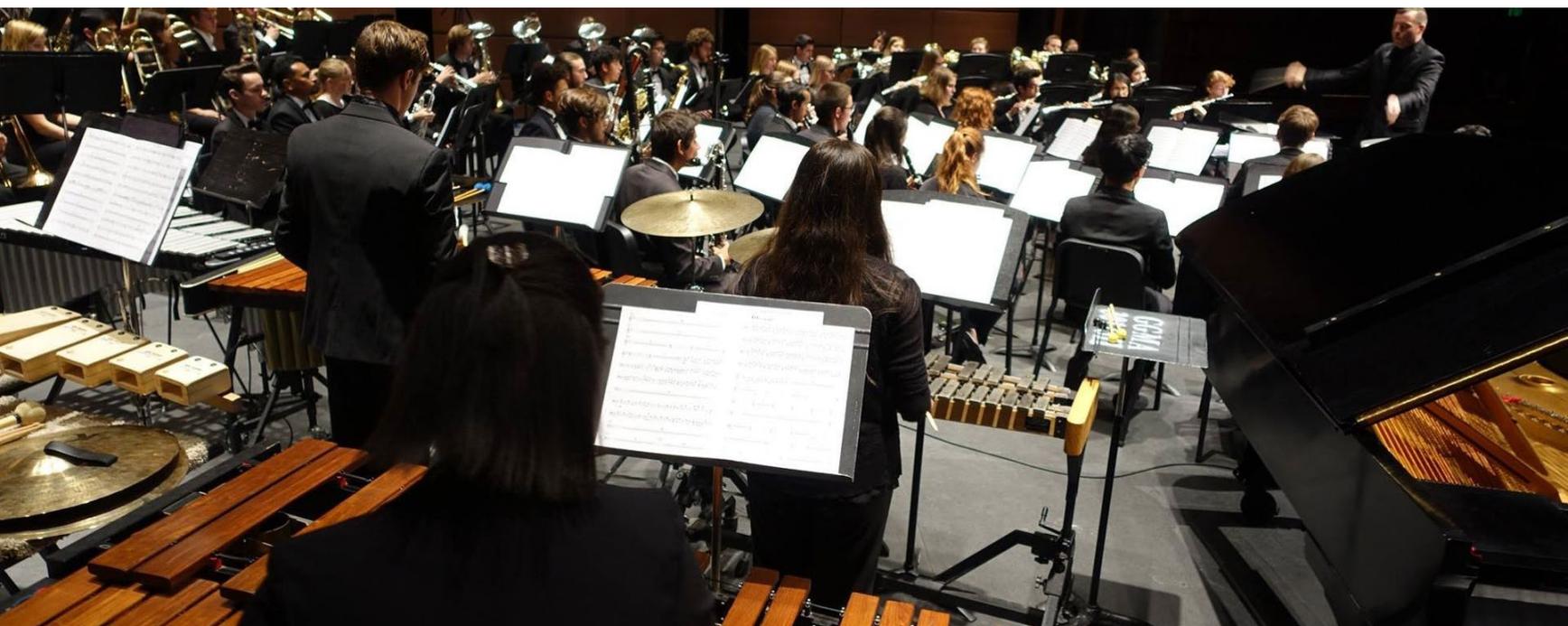
Tuba

Connor Fry, Music Learning & Teaching

Percussion

Alex DeFrances, Music Learning & Teaching
Maria Lopez, Music Learning & Teaching
Matthew Luna, Conservation Biology & Ecology
Jasmine Salazar, Music Learning & Teaching
Corbin West, Music Learning & Teaching

*denotes principal



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Maroon Band

Flutes

Katherine Akers, Informatics
Jose Castro, Music Learning & Teaching
Grace Connolly, Physics
Bryn Hutton, Biomedical Sciences
Bridget Krause, Conservation Biology
*Ashley Tenney, Music Learning & Teaching

Oboe

Paige Feldman, Mathematics

Bassoon

Miguel Cantu, Public Service & Public Policy

Clarinets

Kelli Anderson, Interior Design
*Katarina Fenner, Mathematics
Kennedy Gourdine, Sustainability
Angela Ngo, Mechanical Engineering
Mae Te Tai, Psychology
Christian Vazquez, Biomedical Sciences

Bass Clarinet

Rachel Self, Music Learning & Teaching

Alto Saxophones

Jeremy Bergner, Political Science
Phillip Holton, Saxophone Performance
*Jacquelyn Marotta, Music Learning & Teaching
Jackson Snyder, Computer Science
Acacia Wastchak, International Trade

Tenor Saxophones

*Taylor Harris, Japanese
Joseph Martin-Long, Physics

Baritone Saxophone

Giovanna Gioscia, Music Learning & Teaching

Trumpets

Callie Azersky, Music Learning & Teaching
Jared Chacon, Secondary Education
Lindsey Clouse, Music Learning & Teaching
Angela DiMatteo, Masters in Taxation
Alejandro Estrada, Biological Sciences
Ethan Jopling, Music Learning & Teaching
Elizabeth Kraus, Music Learning & Teaching
*Andrew Locke, Music Learning & Teaching

Horns

Isabella Cardenas, Secondary Education
Jessica Ellis, Speech & Hearing Science
Duncan Kincaid, Finance
*Zachary Lythgoe, Computer Engineering

Trombones

*Caden Elizalde, Biology
Nicholas Plano, Supply Chain Management

Euphonium

Brandon Berlin, Health Care Coordination
Ian Juneau, Aerospace Engineering
*Shayla McLeod, Speech & Hearing Science

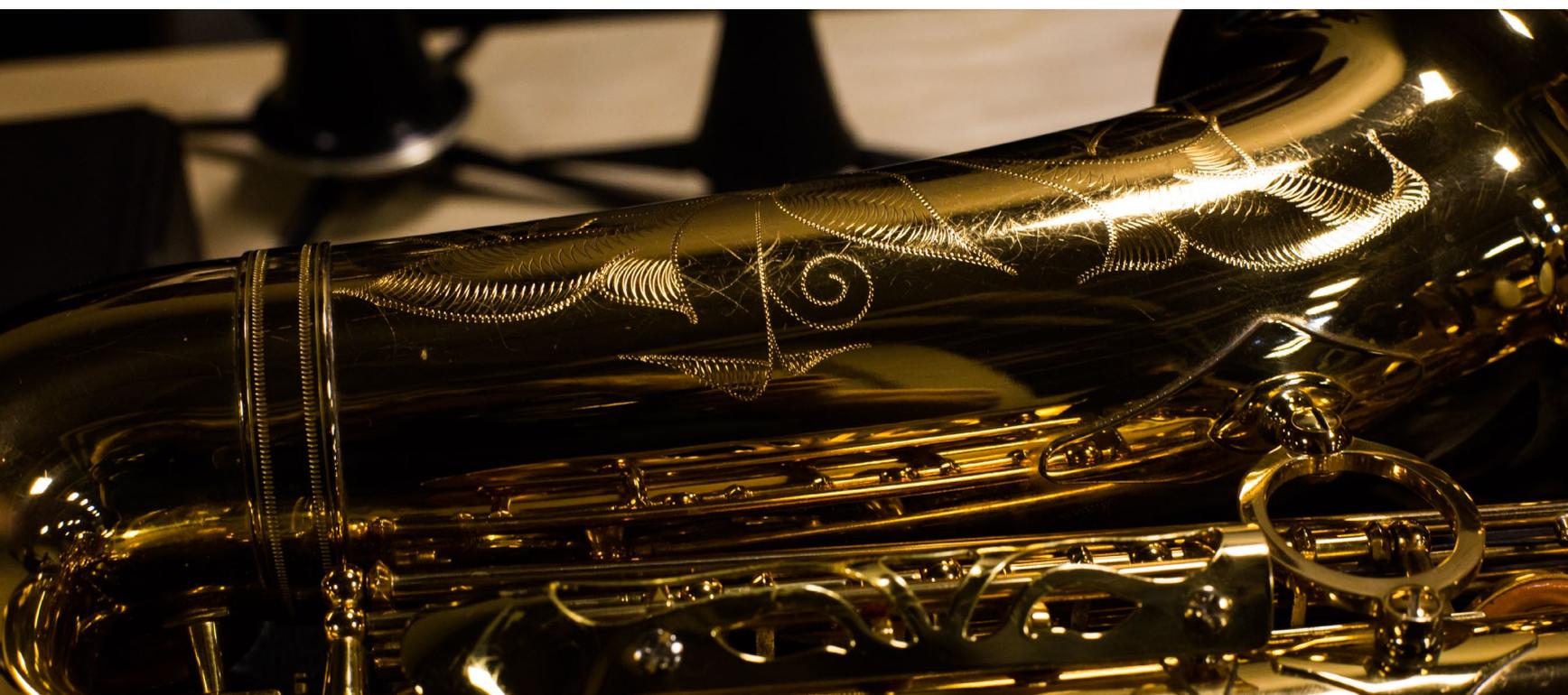
Tuba

Christopher Curran, Masters in Accounting

Percussion

Gabriel Ammirata, Innovation in Society
Lewis McKerlie, Music Learning & Teaching
Elijah Renteria, Percussion Performance
Shawn Schive, Music Learning & Teaching
Elissa Travis, Music Learning & Teaching

*denotes principal



Wind Symphony

Flutes

Molly Grubbs, Mesa
*Claudia Kiso, Irvine, CA
Ryan Mecca, Dallas, TX
Hanna Moon-Earle, Auburn, WA
Jaden Sumakud, Mesa

Oboes

Stephanie Albers, Seal Beach, CA
Anna Dale, Seattle, WA
*Madison Willacey, Las Vegas, NV

Bassoons

Elijah Jan Banasihan, Ewa Beach, HI
Fen Fang Lin, Taipei, Taiwan
*Lucas Schwanke, Glen Rock, PA
Travis Williams, Bushkill, PA

Clarinets

*Amber Budinger, Mesa
Ben Chappell, Chandler
Kelly Chou, Queen Creek
Nate Conell, Gilbert
Trenton Davis, Wellsville, MO
Anthony Ellerman, Denver, CO
Sarah Lucas-Page, Phoenix
Henry McNamara, San Mateo, CA
Jacob Muñiz, Prescott
Alexander Nguyen, Chandler
Mia Prucinsky, Tucson

Saxophones

Zachary Bell, Tucson
Logan LaRue, Temecula, CA
Jerick Meagher, Las Vegas, NV
Efrain Parra, Phoenix
*Taylor Simpson, Longmont, CO

Trumpets

Jose Antonio Guevara, Sahuarita
Lindsey Clouse, Chandler
Alexander DeFrances, Peoria
Logan Frandsen, Phoenix
Elizabeth Kraus, San Jose, CA
Andrew Locke, Cary, NC
Bryan Malone, Prescott
Patrick Newman, Chandler
Michael Peery, Cary NC

Horns

*Brian Alan, Goodyear
Isabella Benner, Appleton, WI
Jaxon Castro, Queen Creek
*Kip Gates, Phoenix
Zach Monroe, Bentonville, AR
Suhyun Woo, Ilsan, Republic of Korea

Trombones

Aidan Andreoli, Owasso, OK
Sean Holly, DeKalb, IL
*Robby Pawloski, Tucson
Matias Teillet, Lake Forest, CA

Bass Trombone

Connor Lively, Scottsdale

Euphonium

*Isac Nephtali Sanchez Torres, Phoenix
Mitchell Goodman, Peoria

Tubas

*Braden Cearley, Saint Louis, MO
Brandon Clark, Goodyear
Brett Page, Mesa

Percussion

*Brett Bell, Phoenix
Nichole Camacho, Ventura, CA
Christian Carlton, Queen Creek
Benjamin Falkner, Gilbert
Jacob Lugo, Tempe
Eliades Ponce, Tempe
Elijah Renteria, Chandler
Allison Slatter, Milton, WI
Phil Vallejo, Modesto, CA
William Vogus, Chandler

Piano

Samuel Nelson, Portland, OR
Owen Williams, Anchorage, AK

Celesta

Gabriel Ammirata, Parkland FL

*denotes principal

Program Notes

Jacob: March from An Original Suite (1928/1959/2007)

Gordon Percival Septimus Jacob was born in South London. He was the youngest of ten siblings, and the seventh male. He was enlisted to go to war at the age of 19, and in 1917 he was taken as a prisoner of war. He was one of the 60 men out of 800 who survived. His musical talents thrived as he set up a prison camp orchestra. After the war, he studied at the Royal College of Music.

Due to various injuries and a cleft palate, Jacob never pursued a performance career. His composition and arranging talents, however, did not go unnoticed by famous British composers of the time. After graduating, Jacob remained at the Royal College, and taught there until his retirement in 1966. His students included the likes of Malcolm Arnold, Philip Cannon and Robert Turner. Jacob is perhaps best known for his wind band music.

An Original Suite was composed in 1928, and is perhaps Jacob's most famous wind band piece. It is in three sections, and each movement brings a different atmosphere to the piece. The genesis of the work is rather mysterious, as there is no documentation as to why Jacob wrote it, as it was not dedicated for someone, nor was he commissioned to write it. Interestingly, Jacob hated the title of the piece and explains what happened in a 1982 interview:

I never liked that title and I asked Boosey & Hawkes to change it but they said that the suite was now known by that name so I decided to retain it. There is a historic reason for the name. At that time very little original music was being written for what was then "military" band, so the title was a way of distinguishing that it was an original work rather than an arrangement – not that the music was very original itself. It was an unfortunate title, I know.

The first movement, entitled "March" lasts about three minutes in total and is the grand opening to the suite. This movement, however, does not follow any typical march form as it does not follow an intro/first/second/third strain etc. The movement has four different themes, which are presented in succession, and are separated by transitions or new introductions. The piece begins with a 2-bar snare drum introduction, which is followed by the first theme in G minor. This theme is played very quietly by the flutes, oboes, clarinets and solo trumpet. This 8-bar phrase is then repeated, but this time an octave up and much louder. The accompaniment by other instruments in the ensemble is much more complex and prevalent.

The next theme hints at F major, and is also an 8-bar theme. This theme is in common time, and the second time is more ornamented. The character of the piece then becomes completely different and this prepares us for the third theme. Previous themes are also brought back and varied in places, creating inverted melodies. The fourth theme is pentatonic and is a long and flowing melody. It's in a cantabile style and is played by the woodwind section. There is a recap section and the movement ends with a 7-bar coda, ending as it began with a snare drum solo, followed by a G major chord.

Program Note By Alex Burns

Lucas-Page: Waves (2022)

Sarah Lucas-Page is an award-winning composer in Arizona and has been performing and making music for almost her entire life. She initially fell in love with music when she started playing clarinet at age 9. Since then, she has been performing in concert bands, chamber ensembles, and as a soloist. Lucas-Page is currently attending Arizona State University to complete her undergraduate degree in composition.

Lucas-Page has worked with groups all over Arizona to create beautiful and inspiring music. She was commissioned by the West Valley Youth Orchestra in 2020 to create a string ensemble piece with solo string quartet for their 2020 summer camp (premiere of the piece pushed to 2021 because of COVID-19). Lucas-Page has also been a participant in the Fresh Inc. Festival 2021 where *DREAMERS* (string quartet) was commissioned.

Lucas-Page has been teaching privately for two years as well as in large groups for five years. She has taught at Surprise Academy of Music and was a percussion and music technician for Dysart High School in Surprise. She currently teaches woodwinds, piano, early childhood music, and composition at Rhapsody School of Music in Anthem, Arizona.

As a clarinetist and avid lover of wind band literature, I have found a lot of inspiration from many composers like Frank Ticheli, H. Owen Reed, James Barnes, and Christopher Tucker. When composing this piece for the ASU Wind Bands, I tried to take different techniques and inspirations from these composers and mesh them with my own style. While on a trip to California, I went to the beach almost every day. I was inspired by the ocean and how it could be so calm and then in a split second have huge crashing waves. Taking this inspiration and combining it with my composer inspirations, is how my piece *Waves* came to life.

Waves is a concert piece for wind band taken from the ideas of ocean waves and the science of sound waves. The smooth, Flowing and Echo sections will have you imagining that your feet are in the sand as you stare at the calm blue sea. The section's Interference and amplifying will quickly get you to the edge of your seat while the waves crash together and increase in speed and strength. Throughout the piece the different instruments will weave in and out of each other either slowly or in a single beat, thus creating different sound waves and timbre effects. At the beginning of the piece listen for the hypnotic sound of the vibraphone and be taken on a journey until the last trombone glissando.

Program Note By Sarah Lucas-Page

Perrine: April (2005)

With works in a variety of genres, Aaron Perrine's music has been performed by some of the leading ensembles and soloists across the United States and beyond. He is a two-time winner of the American Bandmasters Association Sousa/Ostwald Award for his compositions *Only Light* in 2015 and *Pale Blue on Deep* in 2013. *Only Light* was commissioned by the University of Iowa Symphony Band, Richard Mark Heidel, conductor and was included on the latest University of Kansas Wind Ensemble recording "Of Shadow and Light." *Temperance*, won the 2017 CBDNA Young Band Composition Contest. Perrine's music for winds has also been featured at the 2017 College Band Directors National Association (CBDNA) National Conference, multiple regional CBDNA Conferences, The Midwest Clinic, The Western International Band Clinic, and numerous state, conferences.

Perrine's music for saxophone has also received many notable performances. *Primal* for saxophone quartet was performed at the 2014 North American Saxophone Alliance (NASA) Biennial Conference in Urbana-Champaign, Illinois, and the 2012 World Saxophone Congress XVI in St. Andrews, Scotland. *Bridge Suite* for alto saxophone and cello was performed at the 2012 NASA Biennial Conference in Tempe, Arizona. *It Has to Be Beautiful*, a concerto for alto saxophone and wind ensemble, was premiered by Kenneth Tse with the Symphonic Wind Orchestra of Croatian Armed Forces at the 2018 World Saxophone Congress, in Zagreb, Croatia.

In addition to composing, Perrine is an active conductor and educator. He has conducted a variety of honor bands, with his most recent appearance being the 2022 South Dakota "Clark" All-State Band. Perrine is currently on the faculty at Cornell College in Mt. Vernon, Iowa.

Perrine has received degrees from the University of Iowa, the University of Minnesota and the University of Minnesota, Morris. For more information, please visit aaronperrine.com.

April was commissioned by the Farmington Middle School East 7th Grade Concert Band. My goal was to write a piece of music that is lyrical and expressive, yet accessible for young bands. *April* is a musical depiction of the efflorescence of spring.

Program Note By Aaron Perrine

Shapiro: Tight Squeeze (2013)

Composer Alex Shapiro aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, arts advocacy, public speaking, wildlife photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Ever-boastful of her terminal degree of a high school diploma (an impressive feat, having failed 8th grade algebra), Alex lives in the middle of nowhere on a small rock between the coasts of Washington State and British Columbia, and draws from a broad musical palette that giddily ignores genre. Her acoustic and electroacoustic works are published by her company Activist Music LLC, have won almost no awards, are performed and broadcast daily, have rarely been reviewed, and can be found on over thirty commercial releases from record labels around the world. No musician or audience member has yet to contact Alex to request their money back. Emphasis on “yet.”

In addition to lavish customer refund policies, Shapiro is noted for her seamless melding of live and recorded sounds, and for her innovative uses of multimedia in performance and music education. A widely published advocate on topics ranging from technology, copyright, diversity, music education, and the music business, and a likable person from whom you can learn details about python breeding, Alex is the Symphonic and Concert writer member of the Board of Directors of ASCAP, and serves on the Board of Directors of the ASCAP Foundation and The Aaron Copland Fund for Music. Alex’s music as well as her other, sometimes unusual pursuits, can be experienced on her website, www.alexshapiro.org.

Tight Squeeze might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track but a ream of printer paper, I knew I wanted to create another even more uptempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme-- possibly the world's first for high school band, at least this far west of Vienna.

Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know, Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The twelve pitches are first introduced in all their chromatic glory at bars 7-10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. I said to the bird, "Wow, tight squeeze!", and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

Program Note By Alex Shapiro

Nishimura: Chasing Sunlight (2017)

Cait Nishimura (she/her) is a Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Nishimura has quickly established herself as a prominent voice in the concert band community. Nishimura's music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other conferences and festivals across North America. Her work has become increasingly

popular among educational music programs and within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world.

Nishimura is committed to creating contemporary music that is approachable, relevant, and enjoyable for all; before transitioning to a full-time career as a composer, she taught instrumental music and continues to prioritize and advocate for the value of music education. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about setting a positive example for future generations of musicians— especially those from historically underrepresented groups— through her creative work, her social media presence, and her dedication to mental health awareness. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Nishimura was the winner of the Canadian Band Association's composition prize in 2017. She holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All works are self-published under Cait Nishimura Music. To connect, please visit caitnishimura.com.

Chasing Sunlight was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun will always set, humans must accept the impermanence of all things in life, and make the most of every opportunity before it has passed. *Chasing Sunlight* also represents the ongoing pursuit of these opportunities.

Program Note By Cait Nishimura

Copley: When Heaven Cries (2022)

Carrollton, Georgia native Katahji Copley (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. Copley 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.

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

Aside from composing, Copley 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.

The piece is titled this because I wanted to take a spiritual approach to the deaths of George Floyd, Breonna Taylor, Ahmaud Arbery, and so many that have lost their lives. The piece is viewed from the perspective of heaven - with anger and sadness filling the piece to the climax - depicting rain and a storm of emotion. In the very beginning, the listener is in the middle of loss and tragedy from the perspective of Earth - there is turmoil and anger. I incorporate dissonant tones to give the dark colors of a dark time. As the beginning begins to morph, whispers emerge from the ensemble with chants and words heard countless times. From the final dissonant point, the piece moves into the scenery of heaven. Angels gather as the melody represents the souls of the victims heading to the afterlife. From there, the pain of loss and tragedy becomes too much and the skies cry. The climax of the piece is the melody but augmented to fill each beat with pain. Heaven is crying. However with storms comes the phenomenon of rainbows - giving hope after the storm. I end the piece with the introduction of a rainbow - giving hope for tomorrow and hope for a better future.

Program Note By Katahji Copley

Specht: Zigzag (2019)

Composer Elena Specht writes instrumental and vocal concert music with an emphasis on colorful textures, lively rhythms, and graceful lyricism. Her music is inspired by nature, captivating questions, and compelling stories. Elena's music is enjoyed by both beginning and professional musicians, and it reaches diverse audiences. She specializes in music for wind band.

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Specht currently holds the position of Visiting Instructor of Music at Kalamazoo College, where she teaches courses in music theory. She is currently working on a Doctor of Musical Arts in composition at Michigan State University, where she is a University Distinguished Fellow. Her primary teachers are David Biedenbender and Alexis Bacon. While at MSU, she has had premieres with the Wind Symphony, Concert Orchestra, and Campus Band and presented her research at the Midwest Music Research Collective and University of Connecticut Graduate Music Conference. She holds a master's in music theory from Michigan State University and a master's in composition from the University of Colorado Boulder, where she studied with Daniel Kellogg and Carter Pann. While at CU, she participated in the Exchange of Midwestern Collegiate Composers Conference and the New Opera Works – Composer Fellows' Initiative, served on the Pendulum New Music Committee, and had her music performed by the Pro Musica Colorado Chamber Orchestra, the Denver Pops Orchestra, the CU Wind Symphony, and the Altius Quartet, among others. She received a Bachelor of Music summa cum laude in composition with minors in horn performance and American studies from the Blair School of Music at Vanderbilt University, where she studied composition with Michael Slayton and Michael Rose and horn with Leslie Norton. At Vanderbilt, she was active in the Composers' Forum and performed on horn in Blair's wind ensemble and orchestra, as well as in several chamber groups. In the summer of 2014, she traveled to Aix-en-Provence, France, with her woodwind quintet to study chamber music with members of the Berlin Philharmonic.

Specht is also passionate about music theory and composition pedagogy. At MSU, she has taught sophomore music theory and composition lessons. At CU, she was a teaching assistant in music theory and taught Basic Music Theory, Aural Skills 1, Aural Skills 3, and Aural Skills 4. For two summers, she served as a teaching assistant at Duke University's Talent Identification Program for a 20th century music history class for gifted high school students. At Vanderbilt, she was a musicology and music theory student assistant and served as a music theory tutor. She also has experience teaching private lessons and tutoring.

Specht's music is published by Specht Music, and she is a member of ASCAP. She lives in Lansing, Michigan, with her husband, daughter, and golden retriever. Outside of music, Elena enjoys reading, running, and baking.

Zigzag uses playful rhythmic and melodic patterns to create a lively and unpredictable texture. A core motive of two eighth notes is introduced, developed, and passed between low-voiced and high-voiced instruments,

while a contrasting lyrical melody twists and turns up and down the scale. Surprising rhythmic accents and syncopation combine with registral displacement and abrupt changes in direction to result in music that zigs and zags in unexpected ways.

Program Note By Elena Specht

Sparke: Merry-Go-Round (2001)

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music, where he gained an ARCM.

It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles.

At that time, his first published works appeared - *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – *The Land of the Long White Cloud*.

Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition (with *Slipstream*, *Skyrider* and *Orient Express*). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK.

A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands. In 2005, *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest. He won the same contest again in 2016 with *A Colour Symphony*.

Merry-Go-Round was commissioned by the City of Lesquin, France, for their annual band competition, Brass Open. The idea was to have a piece that could be used as a 'signature tune' for the competition. It is a mini 'concerto for band' which features each section in turn.

Program Note By Philip Sparke

Nelson: Homage to Perotin from Medieval Suite (1983)

A native of Joliet, Illinois, Ron Nelson was born December 14, 1929. He received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

Nelson currently resides with his wife Michele in Scottsdale, Arizona.

Written to honor Perotin (c. 1155-1200) *Homage to Perotin* is not a transcription of the composer's work, nor an attempt to emulate his style. Rather, his music has served as a sort of launching pad which draws on some of the stylistic characteristics of music from that time period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

Homage to Perotin springs from his *Viderunt* – with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

Program Note By Ron Nelson

Orff: *Carmina Burana* (1937/1967)

Carl Orff was a German composer known particularly for his operas and dramatic works and for his innovations in music education.

Orff studied at the Munich Academy of Music with the German composer Heinrich Kaminski. Orff later conducted in Munich, Mannheim, and Darmstadt. His *Schulwerk*, a manual describing his method of conducting, was first published in 1930. Orff edited some 17th-century operas and in 1937 produced his secular oratorio *Carmina Burana*. Intended to be staged with dance, it was based on a manuscript of medieval poems. This work led to others inspired by Greek theatre and by medieval mystery plays, notably *Catulli Carmina* (1943; Songs of Catullus) and *Trionfo di Afrodite* (1953; The Triumph of Aphrodite), which form a trilogy with *Carmina Burana*.

Orff's system of music education for children, largely based on developing a sense of rhythm through group exercise and performance with percussion instruments, has been widely adopted. In 1924 in Munich he founded, with the German gymnast Dorothee Günther, the Günther School for gymnastics, dance, and music.

Fortune roto volvitur:
Descend minoratus;
Alter in altum tollitur;
Nimis exaltatus.

(At the turn of Fortune's wheel
One is deposed,
Another is lifted on high
To enjoy a brief felicity.)

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental works of our time: Carl Orff's *Carmina Burana*, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures."

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards" – the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benediktbeuern, in the Bavarian Alps, by Johann Andreas Schmeller who published it in 1847 under the name *Carmina Burana* (Songs of Beuern). Containing approximately two hundred songs and poems – both sacred and secular – the manuscript

ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems – some of which were definitely intended for singing – is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and spring-time; the irony and cruelty of fortune (then referred to as “Empress of the World,” the ancestor of our own “Lady Luck”!)

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers. But when they touched on tenderness, they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards’ way of life – its immense gusto and color, its unaffectedness – has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible; music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

In arranging *Carmina Burana* for concert band, I have attempted to retain the spirit, feeling, and over-all character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of fortune’s ruthless wheel (O Fortuna; Fortuna Imperatrix Mundi); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

Program Note By John Krance

Carmina Burana Texts Translations

I. O Fortuna (O Fortune)

O Fortune,
Like the moon You are changeable,

II. Fortune plango vulnera (I lament fortune's wounds)

I lament fortune's wounds
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but, when it comes to seizing an opportunity,
she is bald.

On Fortune's throne
I used to sit raised up,
crowned with
the many-colored flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.

The wheel of Fortune turns:
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit –
let him fear ruin!
for under the axis is written
Queen Hecuba.

III. Ecce gratum (Behold the spring)

Behold the pleasant
and longed-for
spring brings back joyfulness,
violet flowers
fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns,
now withdraw
the rigors of winter. Ah!

Now melts
and disappears
ice, snow, and the rest,
winter flees,
and now
spring sucks at summer's breast:
A wretched soul is he
who does not live
or lust
under summer's rule. Ah!

They glory
and rejoice
in honeyed sweetness
who strive
to make use of
Cupid's prize;
At Venus' command
let us glory
and rejoice
in being Paris' equals. Ah!

IV. Tanz - Uf dem anger (Dance - on the lawn)

V. Floret silva (The noble forest)

The noble forest is burgeoning
with flowers and leaves,
Where is the lover
I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

The forest is burgeoning all over,
I am pining for my lover,
The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

VI. Were diu werlt alle mine (If the whole world were mine)

If the whole world were mine
from the sea to the Rhine,
I would do without it
if the Queen of England
would lie in my arms. Hey!

VII. Amor volat undique (The God of love flies everywhere)

The God of Love flies everywhere
seized by desire.
Young men and women
are rightly coupled.
The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden
in the depth of her heart;
it is a most bitter fate.

VIII. Ego sum abbas (I am the abbot)

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,

and whoever searches me out at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:

Woe! Woe!
what have you done, vilest Fate?
The joys of my life
you have taken all away!
Haha!

IX. In taberna quando sumus (When we are in the tavern)

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat,
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant
that the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead.
six for the loose sisters,
seven for the footpads in the wood.

Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king

they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the book of the righteous.

Io, io, io!

X. In trutina (I am suspended between love and chastity)

I am suspended
between love
and chastity,
but I choose
what is before me
and take upon myself the sweet yoke.

XI. Dulcissime (Sweetest one)

Sweetest one! Ah!
I give myself to you totally!

XII. Ave Formosissima (Hail, most beautiful one)

Hail, most beautiful one,
precious jewel,
Hail, Pride among virgins,
glorious virgin,
Hail, light of the world,
Hail, rose of the world,
Blanchefleur and Helen,
noble Venus!

XIII. O Fortuna (O Fortune)

O Fortune,
Like the moon
You are changeable,
ever waxing
and waning.
Hateful life,
first oppresses,
and then soothes
as fancy takes it;
poverty,
and power
it melts them like ice.

Fate - monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is in vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
To your villainy.

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong man,
everyone weep with me!

Guest Conductor

Matthew Dockendorf



Matthew Dockendorf is Associate Director of Bands and Assistant Professor of Music at the University of Colorado Boulder where he conducts the Symphonic Band, directs the “Golden Buffalo” Marching Band, and teaches courses in music education and conducting.

Prior to his appointment at CU Boulder, Dr. Dockendorf studied at Michigan State University where he wrote drill and arranged music for the Spartan Marching Band and Spartan Brass. He served as conductor of the Campus Band and guest conducted the Wind Symphony, Symphony Band, and Concert Band.

Dr. Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri, South Carolina, and has presented clinics at various state music conferences and the Midwest Band and Orchestra Clinic. Currently, his transcriptions of Paul Hindemith’s Symphony in E-flat for Concert Band and Silvestre Revueltas’ Troka for Wind Ensemble are under consideration for publication.

Dr. Dockendorf holds a Doctor of Musical Arts in Conducting from Michigan State University under Dr. Kevin L. Sedatole; a Master of Music in Conducting from The Ohio State University under Dr. Russel Mikkelson; and a Bachelor of Music Education from the University of Minnesota where he studied and performed under Prof. Craig Kirchhoff, Prof. Jerry Luckhardt, and Dr. Timothy Diem.

Conductor

Jamal Duncan



Jamal Duncan joined the faculty of the Arizona State University in Fall of 2020 as Associate Director of Bands and Assistant Professor of Instrumental Conducting. His primary responsibilities are conducting the Arizona State University Wind Symphony and teaching classes in the conducting curriculum. 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.

Prior to arriving to Tempe, Duncan was the Assistant Director of Bands at the University of Arkansas in Fayetteville. At Arkansas, he served as Director of the Hogwild Pep Band, Assistant Director of the Razorback Marching Band, music director of the Arkansas New Music Ensemble, conductor of the Symphonic Band, and co-conductor of the Wind Symphony and Concert Band. He also taught courses in Instrumental Conducting.

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, Kevin Day, 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 diverse composers and composers who tell these stories.

Duncan has guest conducted high school and middle school bands and orchestras in Michigan, Arkansas, Oklahoma, and Florida, and internationally in England and France. He has also presented clinics at various state music conferences. He has also presented at the Midwest Band and Orchestra Clinic and participated in the 2021 Reynolds Conducting Institute.

Duncan served in the public schools of Lansing, Michigan for seven years where he taught middle school band, music appreciation and elementary general music. Duncan served as the music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

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

Dylan Maddix



Dylan Rook Maddix, a sought-after conductor, clinician, trumpeter and adjudicator, is a first-year doctoral student at Arizona State University pursuing a Doctorate of Musical Arts in wind band conducting. Originally from Prince Edward Island, Canada, he is founder of the Toronto Winds and co-host of The Band Room Podcast.

Maddix served as Professor of Music and head of wind and brass studies at Cambrian College in Sudbury, Ontario, Canada, where he conducted the wind ensemble, taught music theory, wind/brass methods and pedagogy courses. He rebuilt the wind ensemble program and founded the Cambrian College Wind Conducting Workshop, and was also on the conducting faculty at Laurentian University. He maintains a commitment to working with young people and the community and has been music director of the Milton Concert Band and the Northern Brass Choir, a conducting fellow with the Denis Wick Canadian Wind Orchestra, program assistant of the Hannaford Youth Program and is currently manager of the Denis Wick Canadian Wind Orchestra. He conducted the Royal Conservatory Brass Ensemble, Northern Ontario Honour Band, Halifax Community Band Festival, Northdale Concert Band, Western University New Music, Hannaford Youth Band, Mount Allison University Symphonic Band, Kingston Brass Choir and Bathurst Chamber Festival Orchestra.

Maddix was the conducting/music consultant for Netflix's Umbrella Academy and Global TV's Private Eyes and has performed with artists such as Sarah McLachlan, Roger Hodgson of Supertramp, The Video Games Live Orchestra, Johnny Reid, The Broadway Tenors, Hannaford Street Silver Band, Toronto Concert Orchestra, Hogtown Brass Quintet and Vox Aeris Trio.

A 2011 and 2014 Canadian National Music Festival prizewinner, he has been a featured soloist with the Prince Edward Island Symphony, Weston Silver Band, Greater Moncton Chorale and Orchestra and Strathgartney Chamber Orchestra. Maddix holds a Master of Music in Trumpet Performance from the University of Toronto and a Bachelor of Music from Mount Allison University.

Graduate Conductor

Phil Vallejo



With over a decade of public school teaching experience, Phil Vallejo is a music educator who finds inspiration serving his students, community and music education as a whole.

He is a second-year doctoral student at Arizona State University. Currently, he is pursuing his Doctorate of Musical Arts in Wind Band Conducting at Arizona State University, and studies conducting with Dr. Jason Caslor. As a student at Arizona State University, he is participating in a conducting cognate that allows him to study conducting with Dr. Jeffery Meyer (Orchestra), Dr. Brian DeMaris (Opera), and Dr. David Schildkret (Choral).

Prior to Arizona State University, Phil served as the Director of Instrumental Music at James C. Enochs High School, in Modesto, California. During his time at James C. Enochs High School, he taught band, orchestra, jazz, marching and color guard classes. He also coached varsity boys basketball during his last year at the school. He also served as the assistant conductor for the Modesto Symphony Youth Orchestra.

Phil holds a Bachelor of Arts Degree in Music Education, as well as a Master of Arts Degree in Music Performance (Conducting), both from California State University, Fresno. While at California State University, Fresno, he was able to study with great teachers and musicians such as Dr. Lawrence Sutherland, Dr. Gary P. Gilroy, Dr. Matthew Darling and Mr. Allan Kristensen.

He has also been a volunteer for the California Band Directors Association, and is currently serving as the Past President for CBDA. Prior to this, he served as the President from 2018-2020 and before that was the conference coordinator for California All State Music Educators Conference (CASMEC). During this time, Phil Vallejo and Jeff Detlefsen were responsible for overseeing all aspects of the student and attendee experience, as well as contracts with the hotels and city.

In his spare time, Phil enjoys hanging out with his wife, Courtney, and their three beautiful children, as well as playing basketball.

Graduate Conductor

Kristen Zelenak



Whether as an award-winning saxophonist or collaborating with large ensembles, Kristen Zelenak is an active soloist, chamber musician, educator, and conductor from New Baltimore, Michigan.

As a soloist, she has given multiple guest artist recitals and masterclasses across the country including recitals in Arizona, Michigan, and Texas. She regularly performs with her saxophone/piano duo, ZelenArch. A strong advocate for chamber music, her groups

Seyon and Lotus have been nationally recognized in multiple competitions. She has won the top prize at the Coltman Chamber Music Competition in 2015 and 2019. Seyon Quartet was also awarded second place at the MTNA Chamber Music Competition. She has competed as a semifinalist in other competitions such as the North American Saxophone Alliance Quartet competition, Fischhoff, and MPRIZE.

Zelenak is simultaneously pursuing her Doctorate of Musical Arts (Saxophone Performance) and a Master's in Music (Wind Band Conducting) from Arizona State University. She studies conducting with Jason Caslor and serves as a graduate assistant with the Arizona State University Wind Bands and Athletic Bands.

She received her Master's in Music Performance from Michigan State University and her Bachelors in Music Education at Central Michigan University. Her saxophone teachers include Christopher Creviston, Joseph Lulloff, and John Nichol. Prior to ASU, she spent two years as the Assistant Band Director at Mance Park Middle School in Huntsville, TX

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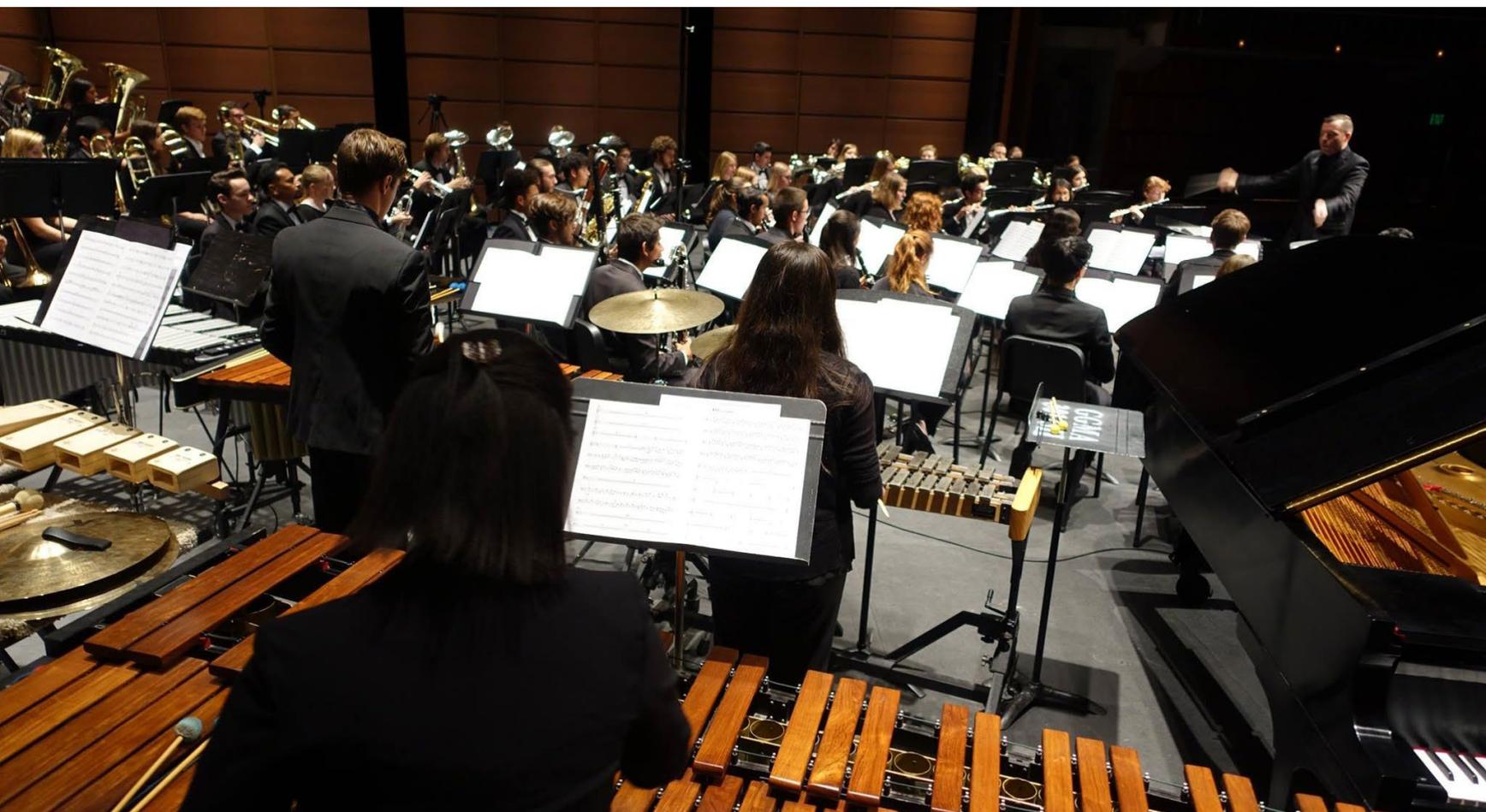
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