ASU Wind Bands presents

Maslanka’s Symphony No. 4

Tempe Winds
Dr. Michael Willson  
Conductor  
Julie Desbordes  
Assistant Conductor

ASU Wind Ensemble
Phil Vallejo  
Graduate Conductor  
Kristen Zelenak  
Graduate Conductor

Wednesday, Nov. 17, 2021
7:30 p.m.
ASU Gammage Auditorium

ASUMusicDanceTheatre
480-965-3371
musicdancetheatre.asu.edu

ASU_MDT
480-965-5337

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.
Tempe Winds

Celebrations (1988) .................................................. John Zdechlik
(1937-2020)

No Finer Calling (2006) ............................................. Julie Giroux
(b. 1961)

II. Far from Home

American Overture for Band (1953) .......... Joseph Wilcox Jenkins
(1928-2014)

America, the Beautiful (1958) ............... arr. Carmen Dragon
(1914-1984)

Midway March (1976) .............................. John Williams
(b. 1932)

INTERMISSION

ASU Wind Ensemble

Clarinet Concerto No. 2 (1811/2004) ........ Carl Maria von Weber
(1786-1826)

Arranged by Martin Tousignant

1. Allegro
2. Romanze: Andante con moto
3. Alla Polacca

Kristen Zelenak, graduate conductor
Michael Robinson, clarinet

Symphony No. 4 (1994) .............................. David Maslanka
(1943-2017)

Phil Vallejo, graduate conductor
## Tempe Winds

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<tr>
<td>Piccolo</td>
<td>Katie Moorhead</td>
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<td><strong>Flute</strong></td>
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<td>Tracy Werner</td>
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<td>Jennifer Dock</td>
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<td>Alex Holste</td>
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<td><strong>Oboe/English Horn</strong></td>
<td>Hoon Chang</td>
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<td>Marcie Kneisley</td>
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<td><strong>Bassoon</strong></td>
<td>Judi Gaspar</td>
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<td>Richard Wiggs</td>
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<td><strong>Eb Clarinet</strong></td>
<td>Paco de Alba</td>
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<td><strong>Bb Clarinet</strong></td>
<td>Karen Wevursky</td>
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<td>Jeremy Ruth</td>
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<td>Laura Sopeland</td>
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<td>Julie Bowers</td>
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<td>Julie Shrout</td>
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<td>Olivia Rigsby</td>
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<td><strong>Bass Clarinet</strong></td>
<td>Julia Georges</td>
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<td><strong>Alto Saxophone</strong></td>
<td>Justin Rollefson</td>
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<td>Kathy Baldwin</td>
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<td><strong>Tenor Saxophone</strong></td>
<td>Ryan Lemoine</td>
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<td><strong>Baritone Saxophone</strong></td>
<td>Tyler Flowers</td>
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<td><strong>Trumpet/Cornet</strong></td>
<td>Joe Burgstaller</td>
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<td>Rob Lubbers</td>
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<td>Julie Desbordes</td>
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<td>Derek Reaban</td>
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<td>Jerry Youhanaie</td>
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<td><strong>French Horn</strong></td>
<td>Karen Teplik</td>
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<td>Gail Rittenhouse</td>
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<td>Brian Sullivan</td>
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<td>Susan Cottrell</td>
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<td>Erika Duncan</td>
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<td><strong>Trombone</strong></td>
<td>Tracy Day Sanchez</td>
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<td>Dylan Suehiro</td>
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<td>Frank Dubuy</td>
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<td>Kevin Hedges</td>
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<td><strong>Euphonium</strong></td>
<td>Allison Hall</td>
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<td>Rachel Goodman</td>
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<td><strong>Tuba</strong></td>
<td>Matt Bock</td>
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<td>Mickey Guinaugh</td>
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<td>Tony Johnny</td>
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<td><strong>String Bass</strong></td>
<td>Bob Dohm</td>
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<td><strong>Percussion</strong></td>
<td>Joseph Askins</td>
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<td>Stuart Bailey</td>
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<td>George Hattendorf</td>
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<td>Dan Lane</td>
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<td>Michelle Rickard</td>
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<tr>
<td><strong>Piano</strong></td>
<td>Hyeson Busby</td>
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**School of Music, Dance and Theatre**

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480-965-3371

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480-965-5337
ASU Wind Ensemble

**Piccolo**
Abby Katje, San Diego, CA

**Flutes**
Mikaela Hannon, Moscow, ID
Rachel Reyes. Shohomish, WA
Sam Lupe, Cibecue, AZ

**Oboes**
Curtis Sellers, Edwardsville, IL
Hoon Chang, Gig Harbor, WA
Julie Stafford, Tucson, AZ

**Bassoons**
Ben Kearns, Palmyra, NY
Hsuan-Yi Yao, Taiwan
Mason Cox, Placerville, CA

**Contrabassoon**
Leon Jin, Puyallup, WA

**Clarinet**
Brandon Wiley, The Woodlands, TX
Brennan Coffey, Jonesboro, GA
Debashis Biswas, Chandler, AZ
Ka I Ho, Macau, China
Michael Robinson, Lexington, KY
Thomas Sanders, Ozark, MO

**Bass Clarinet**
Adam Schay, Phoenix, AZ

**Contrabass Clarinet**
Dylan Moreno, Gilbert, AZ

**Piccolos**
Bonson Lee, Las Vegas, NV
Calvin Wong, Hong Kong
Eddie Ayala, Wildomar, CA
Jade Deatherage, Orlando, FL
Keegan Ewan, Tempe, AZ
Siobhan Plouffe, Rochester, NY

**Trumpets**
Aaron White, Asheville, NC
Alexander Strawn, Union, KY
Bradley McWeeny, San Diego, CA
Shawn Schive, Riverside, CA
Taylor Hubbard, Raleigh, NC

**Horns**
Elissa Travis, Chandler
Kenzie Kimble, Topeka, KS
Mason Van Nort, San Tan Valley, AZ
Matthew Mikhailov, Phoenix, AZ
Zach Monroe, Bentonville, AR

**Trombones**
Noah Eder, Prescott, AZ
Sean Holly, DeKalb, IL
Trevor Murch, Raleigh, NC

**Bass Trombone**
Andre Prouty, Houston, TX

**Euphonium**
Caleb Beal, Gilbert, AZ
Elijah Ramirez, Peoria, AZ
Yuki Kuno, Kamakura, Japan

**Tubas**
Isaac Davanzo, Avondale, AZ
Mickey Guinhaug, Loxahatchee, FL
Thomas Gerald, Tucson, AZ

**Percussion**
Austin Vigesaa, Phoenix, AZ
Chris Goulet, Flower Mound, TX
Daniel Barsetti-Nerland, Scottsdale, AZ
Lola Solveig, Charlotte, NC
Steven Sandon, Goodyear, AZ
Robert Grahmann, Chandler, AZ

**Piano**
Mei-Yi Wang, Kaohsiung, Taiwan

**String Bass**
Dominic Pedretti, Mesa, AZ

**Harp**
Alison Hsieh, North Wales, PA

**Organ**
Nicholas Halbert, San Diego, CA

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Musicians are listed alphabetically by first name and principal players are noted by a *
A Special Word from Phil Vallejo

As one can imagine, any time you make that leap to go back to school, there are many factors that go into making this possible. First and foremost, the opportunity to go back to school at the age of forty something has involved many blessings that I personally attribute to God’s guidance. The most important of those blessings begins with my family. My wife Courtney and my children Mary Catherine, Joachim and Elijah have made sacrifices to allow me to continue to grow as a musician and teacher/conductor. Courtney works tirelessly for our family, and I am truly thankful. Today is a musical celebration that I dedicate to her and the blessing that is our marriage. I am forever grateful for my family and the love they have for me, as I do for them.

My parents, grandparents, sisters, brothers-in-law, aunts, uncles, and cousins have also played a big role in my life. We were blessed with a musical family, and they have all helped to foster my love and appreciation for music. Whether it was playing bass guitar in the church choir or borrowing my uncle’s bongos to practice my eighth-grade percussion audition music, my family has been there for me throughout. Thank you to the Vallejo-Muñoz family!

To my RBK family, words cannot express how blessed we are to have each other. It seems like yesterday that most of us were practicing on the marching band field, while Juan and I occasionally ran laps for laughing too much. Even though we were not the best or in the same league as most of the area bands, our love for performing propelled us forward as performers and artists. Our tight knit family is unique, and I am so glad that I am part of something so special. RBK Band Boosters and the Swanger family, thank you for believing that a small school with few resources could have limitless potential. You opened our eyes to opportunities and spent many hours helping us achieve those goals.

There have been many in my life that have challenged me to push to levels I didn’t know were attainable. To my high school basketball coach, Jeff Jennings, I am blessed to call you coach and more so to call you friend. To the Vanguard staff, thank you for your unrelenting pursuit of musical passion and excellence. You instilled an approach to music that I did not previously understand. Those goals continue to serve me today. To the members that I was lucky enough to share a field with, thank you for inspiring me on the daily!

To my Fresno State family, first and foremost Dr. Gary P. Gilroy, thank you for guiding me from my first days as a marching percussion focused student to where I am today. You have been there every step of the way. Dr. Darling, Doc Sutherland, Allan Kristensen and countless others, thank you. To all
the students I was able to share the stage or field with, I will always have memories of smiles, laughter and joy. We are all Bulldogs. MJ Wamhoff, while I did not share time with you at Fresno State, our connection is Bulldog born. You took me under your wing the past ten years, opened my ears and helped me to demand more from myself and my students.

While teachers are tasked with teaching and helping students grow, I can say with certainty that the former students, staff members and parents at James C. Enochs High School and Clovis East High School taught me so much about how to be a better teacher and person. Thank you for challenging me and helping me grow.

To the California Band Directors Association Board of Directors, thank you for showing me the possibilities for joy in our profession. When I was considering a career path change in 2013, the joy and energy you carry made me evaluate my approach and redirect my focus and change the course of my professional career. I am grateful for all of you. CBDA is the best board I have had the pleasure of serving - selfless folks who understand the civic duty that every band director is called to serve.

Finally, to the Arizona State University School of Music, Dance and Theatre. Dr. Jason Caslor, your leadership and energy is infectious. The wind bands are a safe place to grow and create. You have gone above and beyond and made every step of this journey fantastic. My family has felt the reverberations of your positivity. I know that when I graduate, we will have a great family of friends with you, Heather and the girls. To Dr. Jamal Duncan, thank you for your time, private lessons and example of musical intensity. Hud, thank you for allowing me to volunteer with the SDMB. Watching you work has been great and I have learned some great lessons about the way you work your magic. Dr. Meyer, I have been so fortunate to be around you and experience your approach to teaching. Your passion is also infectious, and it is apparent when listening to your ensembles. To my orchestra teaching assistants, Francisco, Yun Song, Sunny, Kara and Sergio - I will miss you all so much. I cherish our time together and I am so excited to see how each of you will impact the world. Dylan Maddix, Kristen Zelenak and Dylan Suehiro, your friendship has been invaluable. We have shared countless laughs including making both Dylans cry from laughter. Kristen, you have made me feel at home here at ASU. You work tirelessly to help others and your work has helped me balance school and family life. You are a selfless person and for that I am extremely grateful.

The program notes in the Doxology sums up the gratitude I have for everyone listed above. In the Doxology opening words, “Praise God from Whom all Blessings Flow,” today I praise him for all of you.

This is truly a special moment for me and I am thrilled to share the stage with incredible musicians and great human beings!
Program Notes

Zdechlik: Celebrations (1988)
John P. Zdechlik earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto for whom Zdechlik served as assistant for several years.

In 1970, Zdechlik began his tenure at Lakewood Community College (now Century College) in White Bear Lake, Minnesota, where he served for nearly three decades as conductor, professor, music department chair, and resident composer until his retirement in 1997.

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson conducting. Celebrations is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

Program Note from the United States Marine Band

Giroux: No Finer Calling (2006)
Celebrating the 60th Anniversary of the United States Air Force (1947-2007), “No Finer Calling” is a symphony in three movements. The movements are individually based on the United States Air Force Core Values. These values, setting a common standard for conduct, were introduced in 1995 and were promulgated throughout the Air Force at every level by the Air Education and Training Command and The United States Air Force Academy. The Core Values are “Integrity First,” “Service Before Self,” and “Excellence In All We Do.”
II. Far from Home - “Service Before Self”

With careful consideration of the Core Value “Service Before Self,” only one word came to mind... “Sacrifice.” Certainly, during day to day normal military existence there is an ongoing personal “service before self” commitment. During wartime, it is lived day by day, minute by minute. “Far From Home” finds our military men and woman afield, dreaming of home and loved ones.

Program Note by Composer

Wilcox: American Overture for Band (1953)
Joseph Willcox Jenkins was born in the Philadelphia area. He started composing at a young age as part of his piano lessons. His future in music was uncertain at first: he studied pre-law at Saint Joseph’s College while also taking composition classes with Vincent Persichetti at the Philadelphia Conservatory of Music. But composition was his calling: he went on to two further degrees at the Eastman School of Music, where he studied with Howard Hanson, Bernard Rogers, and Thomas Canning. Soon after finishing at Eastman, he enlisted in the U.S. Army, where he became an arranger for the Army Field Band. Doctoral work at Catholic University followed, then another stint in the Army, this time as head arranger for the U.S. Army Chorus. Jenkins later received a Ford Foundation grant to serve as the composer-in-residence of the high school in Evanston, Illinois. In 1961, he joined the music faculty at Duquesne University, where he remained until his retirement in 2000.

American Overture was Jenkins’s first work for band. It came about during his first military stint. As an arranger for the U.S. Army Field Band, he composed the piece to match their instrumentation, which was idiosyncratic in many ways.

Arr. Dragon: America, the Beautiful (1958)
Carmen Dragon was born in Antioch, California, a San Francisco Bay Area community, in 1914. His parents were Italian immigrants, and there was music in the family. Dragon’s musical big break occurred in the 1930s, when a dance band
arrangement he wrote caught the attention of future Music Man composer Meredith Willson, who, at the time, was the music director for the Western Division of NBC Radio. Impressed by his writing, Willson brought Dragon with him to Hollywood, and opened the door to working in show business. By the end of the 1940s, Dragon was a regular presence on national radio. In 1947, he was the music director of Maxwell House Coffee Time, which starred singer Frances Langford. Langford referred to Dragon as a “musician’s musician.” He also worked with the Baby Snooks radio program starring Fanny Brice, and was the musical director for The Railroad Hour. The latter program presented live operettas and musicals in a one-hour format.

The rich musical legacy that Carmen Dragon left the world usually includes his solid reputation as a consummate orchestrator. He is best remembered for the iconic arrangement of America, the Beautiful for both symphony orchestra and symphonic band. Samuel Ward’s familiar tune enjoys a sumptuous feast of harmonic color and instrumental nuance.

Program Note by Publisher

Williams: Midway March (1976)
John Towner Williams, generally known as John Williams, was born in the Flushing section of Queens, New York, on February 8, 1932. His father was a musician, and Williams started taking piano lessons at a young age. With his family, Williams moved to Los Angeles, California, in 1948. He attended the University of California at Los Angeles for a short time before being drafted into the U.S. Air Force in 1951.

After three years of military service, Williams returned to New York City, where he worked as a jazz pianist. He also attended the Juilliard School, studying with famed teacher Rosina Lhevinne in pursuit of his dream of becoming a concert pianist. However, Williams confessed in a 2012 interview with NPR that at Juilliard he heard “players like John Browning and Van Cliburn around the place, who were also students of Rosina’s, and I thought to myself, ‘If that’s the competition, I think I’d better be a composer!'”
John Williams has scored more than 100 films, including ‘Jaws,’ eight ‘Star Wars’ movies, ‘E.T.’ and the first three ‘Harry Potter’ films.

The Battle of Midway was a victory that some say was the turning point of the U.S. war against Japan during World War II. The jaunty nature of the march celebrates the victory but omits the high cost of a battle. The victory was so important to American morale that the name found its way into the lexicon of the country. Chicago’s Midway Airport, for example, was named for the battle. Key to the victory was the breaking of the Japanese Naval encryption codes. The war had been going badly for the U.S. and the Japanese planned to deliver a devastating blow to finish off the U.S. fleet at Midway. However, due to the U.S. Signals Intelligence breaking the Japanese encryption code, the U.S. was able to plan a counterattack that led to eventual victory, although with great loss of U.S. life.

Williams references the code in his march with a repetitive set of staccato notes in the brass. The march was composed in 1976 as part of the soundtrack for an epic movie. Despite its big-name cast, the movie was not a smashing success, but in June 1992, a more successful re-edit of the extended version aired on the CBS network commemorating the 50th anniversary of the Battle of Midway. Regardless of the success of the film, the score produced one of Williams’s most popular marches, Midway March.

Program Note by the Austin (Texas) Symphonic Band

Weber: Clarinet Concerto No. 2 (1811/2004)

German Romantic composer Carl Maria von Weber exerted his most lasting influence in the genre of opera, where his seminal work Der Freischütz reestablished a uniquely German style in an Italian-dominated era. Yet Weber’s success in opera came late in life; he supported himself through his early years performing as a pianist and writing music for publishers and virtuoso performers. A particularly fruitful collaboration evolved with clarinetist Heinrich Baermann, for whom Weber published two concertos, a concertino, and a set of variations in 1811 alone. Weber’s later
contributions to the clarinet literature included a quintet and the Grand Duo, making him a significant figure in the development of the clarinet as a serious solo instrument.

The Clarinet Concerto No. 2 in E-flat is described as the more symphonic of Weber’s two concertos for the instrument. It fully exploits the expressive range of the clarinet, from dark Romanticism to virtuosic fireworks, and moves through the entire tessitura of the instrument, exploring both the rich, deep register and the piercing upper range. The three-movement work includes an Allegro and a Romanze, in addition to the lively Polacca. In this final movement, Weber uses rather large leaps to embellish the clarinet melody, which is usually made up of flashy, sparkling rhythms. The melody is often dotted and syncopated to give a somewhat cheeky character to the music. The work finishes with one of the most glittery, virtuosic passages in the clarinet repertoire, and it is appropriately marked “brillante.”

Program Note from the United States Marine Band

**Maslanka: Symphony No. 4 (1995)**

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and
OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

The composer writes:

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune Old Hundred, several other hymn tunes (the Bach chorales Only Trust in God to Guide You and Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4. To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg’s monumental Abraham Lincoln, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:
“I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possible do for him – he gave him peace.

The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln’s body:

To the rotunda of Ohio’s capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering Old Hundred, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.
Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used Old Hundred, known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

1 Make a joyful noise unto the Lord, all ye lands.
2 Serve the Lord with gladness: come before his presence with singing.
4 Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

Program Note by David Maslanka
Faculty and Student Artists

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 currently pursuing his Doctorate of Musical Arts in Wind Band Conducting at ASU, and studies with Dr. Jason Caslor. At ASU, he is participating in a conducting cognate that allows him to study conducting with Dr. Jeffery Meyer (Orchestra), Professor Brian DeMaris (Opera) and Dr. David Schildkret (Choral).

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

Phil holds a Bachelor of Arts Degree in Music Education and a Master of Arts Degree in Music Performance (Conducting), both from California State University, Fresno. While there, he studied with Dr. Lawrence Sutherland, Dr. Gary P. Gilroy, Dr. Matthew Darling and Mr. Allan Kristensen.

He served as the president of the California Band Directors Association from February 2018 until February 2020. Phil focused on expanding access of CBDA resources to a younger generation of band directors. He created the CBDA Conducting Workshop at the California All State Music Educators Conference, (CASMEC), in February of 2019. Prior to his time as President, Phil served as co-coordinator for CASMEC with Jeff Detlefsen where they
were responsible for overseeing all aspects of the student, conductor and attendee experience, as well as contracts with the hotels and city.

Phil is an adjudicator and clinician for wind bands, orchestras, percussion ensembles and marching bands, both in California and Arizona. He has also presented sessions at the California All State Music Educators Conference and has been recognized for his achievements in music education in California.

In November 2019, the Western Bands Association awarded the Spirit of WBA Award to Phil, recognizing and honoring his commitment and dedication to collaborating with the organization and other educators to help offer better experiences for students and educators. In February 2017, the California Music Educators Association awarded Phil the President’s Award, recognizing and honoring him for his extraordinary accomplishments in music education.

Phil is committed to promoting new music and has been a member of consortia with Kevin Day, Steven Bryant, Vince Oliver, Katajh Copley, Giovanni Santos and James Syler.

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

Kristen Zelenak
An award-winning saxophonist, 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 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, Fischoff, 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.
Woodwinds
Elizabeth Buck, Flute
Martin Schuring, Oboe
Robert Spring, Clarinet
Joshua Gardner, Clarinet
Albie Micklich, Bassoon
Christopher Creviston, Saxophone

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

Strings
Danwen Jiang, Violin
Katherine McLin, Violin
Jonathan Swartz, Violin
Nancy Buck, Viola
Thomas Landschoot, Cello
Catalin Rotaru, Bass
Charles Lynch, Harp
Ji Yeon Kim, Guitar

Percussion
Michael Compitello
Simone Mancuso
Dom Moio
Matthew Prendergast

Voice
Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan Myers
Stephanie Weiss
Andrea Will
Upcoming Events

ASU Maroon and Gold Band and the ASU Wind Symphony
Tuesday, November 23, 2021, 7:30 p.m., ASU Gammage

The ASU Maroon and Gold Band and the ASU Wind Symphony perform their final concert of 2021. The concert will feature the works of Grainger, Himes, Greenaway and others.

ASU Wind Ensemble and Wind Symphony - Old, New, Borrowed, and Blue
Wednesday, Feb. 16, 2022, 7:30 p.m., ASU Gammage

ASU Wind Bands is pleased to welcome composer Kevin Day to campus as we present the Consortium Premiere of his virtuosic Concerto for Wind Ensemble. The ASU Wind Symphony will also be premiering a brand-new work by Mr. Day written specifically for them.

ASU Wind Ensemble - The Answer, My Friend…
Sunday, Feb. 20, 2022, 4:00 p.m., Scottsdale Center for Performing Arts

Join the ASU School of Music, Dance and Theatre for an afternoon of colorful and dynamic chamber wind music by ASU faculty and a performance of Milhaud’s Suite Française by the ASU Wind Ensemble.

ASU Maroon and Gold Band
Tuesday, Feb. 22, 2022, 7:30 p.m., ASU Gammage

The Maroon and Gold Band perform their first concert of the Spring Semester. The concert features a variety of traditional and contemporary music for winds.