

# ASU Wind Bands present



## **Wind Symphony**

Jamal Duncan  
*Conductor*

Anna Scott  
*Graduate Conductor*

## **Wind Ensemble**

Jason Caslor  
*Conductor*

Dylan Maddix  
*Graduate Conductor*

ASU Dance  
CONDER/dance  
Grupo BombAZo  
Gage Ellis  
Paul Reid  
Americo Zapata  
*Guest Artists*

**Thursday, September 15, 2022**  
**7:30 p.m.**  
**ASU Gammage Auditorium**



School of Music, Dance and Theatre

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# Land Acknowledgement

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

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# About Tonight's Concert

Welcome to ASU Gammage! ASU Wind Bands are excited to open our 2022-23 season in this storied hall. As part of ASU's celebration of Hispanic and Latinx Heritage month, our concert features composers representing Argentina, Colombia, Cuba, and our neighbor to the south, Mexico. Hispanic and Latinx composers have and continue to contribute a diverse and wide-ranging catalog of music for winds. We look forward to featuring many more of them throughout our various concert offerings.

Tonight's concert would not have been possible without our incredible collaborators: ASU Dance, CONDER/Dance, Grupo BombAZo, and student soloists Gage Ellis, Paul Reid, and Americo Zapata.

Special thanks to Dr. Doug Nottingham, a faculty member at Glendale Community College, for loaning many of the percussion instruments used in our performance of Sinfonía India.

See you back here on November 2 for "From Shakespeare to Simone," an evening inspired by the works of William Shakespeare, Langston Hughes, and Nina Simone. Special guests include students from ASU Theatre as well as ASU's Nathan De'Shon Myers, assistant professor of voice.

Enjoy the show!



Jason Caslor  
Director of Bands



Jamal Duncan  
Associate Director of Bands

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# Wind Symphony

Lola Flores (1959/1966).....Terig Tucci  
(1897-1973)  
Arranged by John Krance  
Anna Scott, graduate conductor

Suite Del Ballet “Días de los Muertos” (1997/2013).....Eugenio Toussaint  
(1954-2011)  
Transcribed by Armand Hall

- I. Tina en el Río (Tina on the River)
- II. Despedida u última cena (Last supper and goodbye)
- III. Procepción (Procession)
- IV. El Viaje (The Journey)
- V. Dejando Casa (Leaving Home)
- VI. La Ciudad (The City)

ASU DANCE & CONDER/Dance  
Choreography: Carley Conder in collaboration with the dancers

Danzon No. 2 (1994/2009).....Arturo Márquez  
(b. 1950)  
Transcribed by Oliver Nickel

## Intermission

### Wind Ensemble

Zacatecas (1893/1903).....Genaro Codina  
(1852-1901)  
Arranged by L. P. Laurendeau

Un Cafecito (2020).....Dennis Llinás  
(b. 1980)

Grupo BombAZo, guest artists

Tre-Méndez Polka (1959).....Rafael Méndez  
(1906-81)

Dylan Maddix, graduate conductor  
Gage Ellis, Paul Reid, Americo Zapata, trumpets

Sinfonía India (1935-36/1970).....Carlos Chávez  
(1899-1978)  
Arranged by Frank Erickson

Danza Final from “Estancia” (1953/1965).....Alberto Ginastera  
(1916-83)  
Arranged by David John

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# Wind Symphony

## Flute/Piccolo

Abby Berg, Fargo, ND  
Ryan Mecca, Dallas TX  
Frankie Perry, Glendale  
Ashley Tenney, Mesa  
\*Lexi Warren, Gilbert

## Oboe/English Horn

Anna Dale, Seattle, WA  
Adelaide Martinez, Gilbert  
\*Madison Willacey, Las Vegas, NV

## Bassoon

Fen Fang Lin, Taipei, Taiwan  
Aviel Martinez-Mason, Tempe  
\*Sonya Viquesney, Phoenix  
Travis Williams, Bushkill, PA

## Clarinet/Bass Clarinet

Amelia Borbolla, Phoenix  
Ben Chappell, Chandler  
Kelly Chou, Queen Creek  
Nate Conell, Gilbert  
Trenton Davis, Wellsville, MO  
Anthony Ellerman, Gilbert  
Katarina Fenner, Chandler  
Mary Haugan, Gilbert  
Brandon Moak, Chandler  
\*Dylan Moreno, Gilbert  
Alexander Nguyen, Chandler

## Saxophone

Efrain Parra Flores, Phoenix  
Giovanna Gioscia, Somers, CT  
\*Johnathan Lee, Puyallup, WA  
Jerick Meagher, Las Vegas, NV  
Daz'Iree M. Newton, Las Vegas, NV  
\*Taylor Simpson, Longmont, CO

## Horn

Isabella Benner, Appleton, WI  
Naomi Carl, Frankfort, IL  
Alex Finlay, Mesa  
Duncan Kincaid, Albuquerque, NM  
\*Ethan Times, Phoenix  
Justin Wise, Gilbert

## Trumpet

Callie Azersky, Tucson  
Rachel Gringorten, San Jose, CA  
Elizabeth Kraus, San Jose, CA  
Andrew Locke, Cary, NC  
Patrick Newman, Mesa  
Michael Peery, Cary, NC  
\*Michael Verso, Medford, NY  
\*Aaron White, Asheville, NC

## Trombone

Wendy Ostaszewski, Yorba Linda, CA  
\*Robby Pawloski, Tucson  
Grant Penderghast, Mission Viejo, CA  
Matias Teillet, Lake Forest, CA

## Bass Trombone

Robert Peterson, Mesa

## Euphoniums

Rocco DiMillio, Tucson  
\*Steven Martin, Prescott Valley  
Ethan Nolan, Gilbert

## Tuba

Brandon Clark, Goodyear  
Phoenix Hanes, Tucson  
\*Matt Rose, Phoenix

## Percussion

Nichole Camacho, Ventura, CA  
Benjamin Falkner, Gilbert  
Brady Feczko, Gilbert  
Kaileigh Frye, Oswego, IL  
Spencer Mueller, Chandler  
\*Will Vogus, Chandler

## String Bass

Jake Leyba, Phoenix

## Piano

Samuel Nelson, Portland, OR

## Harp

Sarahkim Nguyen, Gilbert

*Listed alphabetically \*denotes principal*

# Wind Ensemble

## Flute

Molly Grubbs, Mesa  
Benjamin Hernandez, Rio Rancho, NM  
Claudia Kiso, Irvine, CA  
Clarissa Tracy, Tempe

## Oboe

Laura DeMouy, Baton Rouge, LA  
Curtis Sellers, Edwardsville, IL

## Bassoon

Alfredo Bonilla Aguilar, Veracruz, Mexico  
Harrison Cody, Boca Raton, FL  
Bradley Johnson, Carol Stream, IL

## Clarinet

Alexandra Chea, Nassau, Bahamas  
Madeline Farmer, Long Beach, CA  
Sarah Lucas-Page, Phoenix  
Ka I Ho, Macau, China  
Travis Maynard, Bunnell, FL  
Jacob Muniz, Prescott  
Mia Prucinsky Tucson

## Bass Clarinet

Adam Schay, Phoenix

## Contrabass Clarinet

Thomas Sanders, Ozark, MO

## Saxophone

Zachary Bell, Tucson  
\*Keegan Ewan, Tempe  
Jennifer Holstead, Las Vegas, NV  
\*GianCarlo Lay, Carrollton, TX

## Horn

Brian Alan, Goodyear  
Bailye Hendley, Jackson County, GA  
Charity Morrison, Denton, TX  
Joanna Park, Ellicott City, MD  
Mason Van Nort, San Tan Valley

## Trumpet

Gage Ellis, Marshall, TX  
Jose Antonio Guevara, Sahuarita  
Bryan Malone, Prescott  
Bradley McWeeny, San Diego, CA  
Paul Reid, El Paso, TX  
Americo Zapata, Houston, TX

## Trombone

William Kurth, Tucson  
Jennifer Zapotocky, Destin, FL  
Daniel Nakazono, Mesa

## Bass Trombone

Connor Lively, Scottsdale

## Euphonium

Isac N. Sanchez Torres, Phoenix  
Mitchell Goodman, Peoria

## Tuba

Samuel Revis, Conway  
Mickey Guinaugh, Loxahatchee, FL

## Percussion

Kemi Chen, Chongqing, China  
Robert Grahmann, Chandler  
Eliades Ponce, Tempe  
Elijah Renteria, Chandler  
\*Steven Sandon, Goodyear  
Lola Solveig, Atlanta, GA

## Piano

Emily Tellin, Puyallup, WA

## Harp

Sarahkim Nguyen, Gilbert

## Bass

Jake Leyba, Phoenix

*Listed alphabetically \*denotes principal*

# Featured Guests

## ASU Dance

Kayla Anderson  
Alyssa Calvano  
Jemima Sook Choong  
Madeline Freeman  
Brayden Guentzel  
Madeline Lasco  
El Padilla  
Melanie Patten

## CONDER/dance

Hailey David  
Spencer Dennis  
Leah Freeman  
Kal Green  
Kelsey Metz

## Grupo BombAZo

Dalana Barrera  
Yophi Adia Bost  
Joe Goglia  
C. Samuel Peña  
Angelita Ponce  
Eliades Ponce  
Aurelia Rascon-Lunt  
Travis Rowland



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# Program Notes

## **Tucci: *Lola Flores* (1959/1966)**

Tucci was born in Buenos Aires, in 1897. His first composition, “Cariños de madre” was performed for a zarzuela (lyric-dramatic genre that alternates between spoken and sung scenes) at the Avenida Theatre in 1917. Following a career as a violinist in local cinema orchestras, he left for New York City in 1923. From 1930 to 1941 he performed for NBC Radio. Recording label RCA Victor named Tucci executive producer of their lucrative Latin American music unit in 1932. In 1934 he performed with fellow countryman Carlos Gardel during the tango vocalist’s Paramount Pictures contract.

Remaining at the helm of RCA Victor’s Latin unit, Tucci served as lead music arranger for CBS’ Pan American Symphony Orchestra from 1940 to 1949 where he collaborated with the accordionist John Serry Sr. and the conductor Alfredo Antonini on the radio program Viva America. During this tenure at CBS in New York City, he also collaborated with singers Juan Arvizu, Nestor Mesta Chaires and Elsa Miranda. He also performed for General Electric from 1941 to 1947, and for the Voice of America, from 1951 to 1959. Tucci led his tango orchestra in numerous RCA recordings, including “My Buenos Aires” in 1958. He retired from RCA Victor in 1964. In 1969, Tucci wrote a reflection on Gardel’s last days, “Gardel en Nueva York.” He lived out his own final years in his Forest Hills, Queens home. He died during a visit to Buenos Aires in 1973 and was buried in New York.

One of Tucci’s most famous paso dobles is *Lola Flores*. Here can be found all the color and excitement in the bull ring. One can instantly visualize the eager anticipation of the crowd and the prideful pageantry of the matadors as they majestically enter the ring. Lola Flores, a dark-haired Spanish Flamenco dancer with a throaty voice and glittering dark eyes, was born in a small town in Andalucia. She began singing and dancing for the customers in her father’s bar as a child, and by 1952, at the age of 25, she was making a tour of the Americas. By 1965, she had made 33 films and 24 albums. Tucci’s tribute to the singer in music became so popular that Alfredo Sadel wrote lyrics to the tune. It is this version that has been arranged by John Krance.

## **Toussaint: Suite Del Ballet “Días de los Muertos” (1997/2013)**

Eugenio Toussaint was born in Mexico City. He was primarily self-taught until he had the opportunity to study harmony with Jorge Pérez Herrera and piano with Néstor Castañeda in 1974. In 1980, he received a scholarship to study orchestration at Dick Grove Music School in Los Angeles, California,

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but returned back to Mexico six years later to compose full-time.

He also built a prolific career in performing, joining Roberto Aymes in Blue Note in 1975, and later founding Sacbé, an influential Mexican jazz ensemble, over a year later. Sacbé moved to Minneapolis and later to Los Angeles, recording and releasing numerous records that were well-received, such as “Música de Cámara” in 2000 and “3 Suites” in 1999.

By the time he moved back to Mexico, he was already very accomplished and decorated. He was awarded the Lira de Oro award for musical accomplishment from the Sindicato Único de Trabajadores de la Música (SUTM) in 1989 and membership to Creadores del Fondo Nacional para la Cultura y las Artes in 1994. He continued to compose for many ensembles, premiering internationally, while also performing with his piano trio for the rest of his life.

*Days of the Dead* is a ballet in two acts commissioned by Ballet Arizona. It was premiered November 1, 1997 by the Phoenix Symphony and Ballet Arizona. The piece tells the story of the Arteaga family, who is forced to cross the border to the United States. The first act is set in Mexico, while the second act is set in the United States. This transcription for winds takes six scenes from the ballet and sets the music for winds.

“Tina en el Rio” (Tina on the River)

Momentarily freed from the chores of preparing the nixtamal (the corn to be ground into meal), carting the fire wood, and taking care of her snotty-nosed brothers, Tina delights in running around the wet grass in the village of Xochiltepec. There, romping with the rooster, the pig and other friendly beasts, she’s distracted from her hunger and weariness.

“Despedida u última cena” (Last supper and goodbye)

Her play break, however, is over in a flash. Her father, Cayetano, arrives, and gathers everyone around for a meager supper. It’s obvious that the land of their forbearers can’t feed this generation of Arteaga’s and they have no choice but to head North in search for a more promising future. That’s what Cayetano tells them. They will leave for a place with the strange sounding name of Avongate, where some of their relatives have been living for several years.

“Procesión” (Procession)

When they begin their journey, the Arteagas meet up with a funeral procession that is accompanying Benito’s corpse to the graveyard. As is the custom, the casket is covered with messages addressed to the other world. Tina wants to send a message too. The family’s own dead relatives

should be told that the Arteaga's are going North, so they'll be able to come visit them on the Days of the Dead as they've done every year. But, how will the dead souls who've never been outside their village be able to find their way? They'll be guided by a trail that the family will leave along the way.

### “El Viaje” (The Journey)

As they continue on their journey, the Arteagas discover sights they've never seen. The way people look and act, the smells, the shades of light, everything appears so different that it seems as if they've never crossed into another world. A threatening world which, to their sorrow, the family from Xochiltepec has to enter because they have no other choice.

### “Dejando Casa” (Leaving Home)

Even in Avongate, Tina has little time for play. She has to go to work. Her mother gives her a coat, something she needed in Xochiltepec, but which is absolutely necessary here. Winter has given warning of its approach; its closeness can be felt in their bodies and its brilliant whiteness begins to appear in the distance.

### “La Ciudad” (The City)

Tina walks amidst the deafening sounds of the city. Although she tries to remain calm in order to get where she's going. She feels enveloped by the multitudes; a whirlwind of agitated faces, shopping bags and more shopping bags, entire families living on the streets, and police who frighten her with their incomprehensible words and gestures.

Program note from the composer

### **Márquez: *Danzon No. 2* (1994/2009)**

Born in Mexico, Arturo Márquez spent his middle school and high school years in La Puente, California, where he began his musical training. After he returned to Mexico, Márquez studied at the Conservatory of Music and the Institute of Fine Arts in Mexico, followed by private study in Paris with Jacques Castérède, and then at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

At that time, Márquez was much interested in avant garde techniques and processes, although his time at Cal Arts gave him ideas about how jazz and world music elements could be added to the mix. His first *Danzón*, composed in 1992, shows how that was beginning to play out. It was essentially an electronic piece for tape and optional saxophone, but including Minimalist aspects and references to the traditional *danzón*, an

old salon dance from Cuba that became very popular in Veracruz and then in Mexico City, where it still holds sway.

The composer writes:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

Program note by John Henken

### **Codina: Zacatecas (1893/1903)**

Genaro Codina y Hernandez was born in Zacatecas, a mining city on the semi-arid plains of the north central Mexican state of the same name. His parents were Santiago Codina and Maria Dolores (Hernandez). Codina enjoyed singing and also played several instruments when he was young, but he preferred the portable folk harp. In 1863, when he was 11, he entered the private school of Luis Galindo. Later, on several occasions, Codina was incarcerated in the prison of El Cobre (The Copper). Although the precise reason for his imprisonment is unknown, he lived during the oppressive dictatorship of Porfirio Diaz, when little or no legal reason was needed to send a person to jail. While in prison, with his harp as his constant companion, he entertained his comrades with his music and

also learned a large number of folk songs which were later used in his publications. In 1887 he dedicated his march Porfirio Diaz to the president. From then on he remained a free man and was also given a government job as an accountant for the rest of his life.

The “Marcha de Zacatecas” is a Mexican patriotic song that serves as the regional anthem of the Mexican state of Zacatecas. In 1891, in a family gathering at the home of Fernando Villalpando, there was a bet between Villalpando and Genaro Codina, which consisted of writing a military march. The winner would dedicate the song to the then Governor of the State of Zacatecas, General Jesús Aréchiga.

That same year, both the Codina and the Villalpando compositions were submitted to a jury composed of friends and relatives, who gave the victory to the song of Genaro Codina. The original title was “Marcha Aréchiga”, to be dedicated to the governor Arechiga, but he suggested that the name be changed to *March of Zacatecas*.

The song was premiered in the Hidalgo garden, in the city of Zacatecas, for a serenade of the Municipal Band, directed by none other than Fernando Villalpando.

Program note from Wikipedia

### **Llinás: *Un Cafecito* (2020)**

Dennis Llinás currently serves as Associate Professor and Director of Bands at the University of Oregon. As a composer, Llinás has been commissioned to compose works for musicians from across the country. *Waking Dreams* and *Javier’s Dialog* were recorded by Mark Hetzler, trombone professor at The University of Wisconsin, on Summit Records on two separate albums in 2012 and 2014. His compositions and arrangements have also been performed by The University of Texas Wind Ensemble, The University of Texas Men’s and Women’s Chorus, the Dallas Winds, as well as performances by solo artists from The University of Texas, The University of Wisconsin, Furman University, Conservatoire Strasbourg in France, Vanderbilt University, and Huston-Tillotson University.

The phrase “Un Cafecito” means a little coffee. Growing up in Miami in our Cuban culture, it was customary for co-workers to bring to work an 8 oz cup filled with Cuban coffee (basically really strong and sweet espresso) and many tiny shot cups. At certain points in the day, they would approach colleagues and pour a quick shot for them accompanied with the phrase, “¿Quieres un cafecito?” translating to “Do you want some coffee?” Needless to say after that shot, you were ready for another few



hours of daily activity. The piece, *Un Cafecito*, is basically that - a quick pick-me-up that is just meant to be fun to perform and listen to filled with the energy, sensuality, passion, and dance motivation of Cubans.

Program note from the composer

### **Méndez: *Tre-Méndez Polka* (1959)**

Rafael Méndez was born on March 26, 1906 in Jiquilpan, Mexico. His musical training began when he was five, when his father needed a trumpet player for the orchestra comprised of family members. The Méndez orchestra was a popular performing group and appeared regularly at festivals and community gatherings. Rafael loved the trumpet and actually practiced more than his father allowed.

### **Chávez: *Sinfonía India* (1935-36/1970)**

The indigenous music of Mexico is a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnography. The indigenous art of Mexico is, in our day, the only living manifestations of the race which makes up approximately four-fifths of the country's racial stock.

The essential characteristics of this indigenous music have been able to resist four centuries of contact with European musical expressions. That is, while it is certain that contact with European art has produced in Mexico a mestizo (mixed) art in constant evolution, this has not meant the disappearance of pure indigenous art. This fact is an index to its strength.

The force of indigenous art is rooted in a series of essential conditions. It obeys a natural creative impulse of the individual toward an expression at once legitimate and free of affectation. In musical terms, the great expressive strength of indigenous art is rooted in its intrinsic variety, in the freedom and amplitude of its modes and scales, in the richness of its instrumental and sound elements, in the simplicity and purity of its instrumental and sound elements, and in the simplicity and purity of its melodies.

There is never, in this music, a morbid or degenerate feeling, never a negative attitude toward other men or nature as a whole. The music of America's immediate ancestors is the strong music of a man who constantly struggles and tries to dominate his surroundings. Imported manifestations opposed to the feeling of the music have been unable to destroy it because they have not succeeded in changing the ethical conditions of individuals.

Program note from the composer

### **Ginastera: Dances from Estancia: Danza Final (1941)**

Estancia, (Argentine Spanish: “Ranch”) is an orchestral suite and one-act ballet by Argentine composer Alberto Ginastera that, through its references to gaucho literature, rural folk dances, and urban concert music, evokes images of the diverse landscape of the composer’s homeland. The work premiered in 1943 in its four-movement orchestral form and in 1952 as a ballet.

The Estancia ballet, somewhat more than half an hour in length, tells the story of a city boy in love with a rancher’s daughter. At first, the love affair is one-sided, as the girl finds the boy spineless, at least in comparison with the intrepid gauchos. By the final scene, however, the hero has won the girl’s heart by outdancing the gauchos in a traditional contest on their own terrain.

The ballet was commissioned in 1941 by American dance impresario Lincoln Kirstein for the troupe American Ballet Caravan. The work was to have been choreographed by George Balanchine, but the dance company disbanded in 1942, before it was able to perform the piece. Estancia did not premiere as a ballet until after World War II. In the interim, Ginastera extracted four dances from the score — Los trabajadores agricolas (“The Farm Workers”), Danza del trigo (“Wheat Dance”), Los peones de hacienda (“The Cattlemen”), and Danza Final (“Malambo”) — for use as a concert suite. Estancia is most often heard in its orchestral version, and the concluding movement, inspired by the flamboyant malambo dance of the Argentine gauchos, has become one of Ginastera’s most popular works.

Program note from Encyclopaedia Britannica

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# ASU Dance



Whether you want to refine your technique to establish your individual style, delve deeper into choreography and production, share your passion for movement as an educator, or add breadth to your dance career, you can design a dance degree that speaks to your personal goals through the Herberger Institute School of Music, Dance and Theatre.

The School of Music, Dance and Theatre provides an inclusive, stimulating and dynamically diverse learning environment through offering dance degrees that focus on contemporary dance forms, including Hip Hop and Afro-Latin Movement Practices, Contemporary ballet and Postmodern contemporary as well as theoretical studies that encourage individual artistic growth and prepare students to become artists and educators of dance.

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## CONDER/dance



Founded by Artistic Director Carley Conder in 2003, CONDER|dance is committed to enhancing the cultural vibrancy of its home community in Arizona. CONDER|dance is a resident arts organization of the Tempe Center for the Arts. CONDER|dance also produces Breaking Ground, a notable dance and film festival, at Tempe Center for the Arts. By creating vibrant new works, providing platforms for artists to present innovative

voices in dance and building bridges through creative exchange, CONDER|dance's objective is to enlarge the artistic environment that is vital to the cultural fabric of Arizona.

Recent commissions include a partnership to create live performance programs for Frank Lloyd Wright's Arizona home, Taliesin West and an in-process project with nationally known organization Wonderspaces. CONDER/dance has enjoyed performances throughout the Arizona community including traditional venues such as Orpheum Theater, Scottsdale Center for the Performing Arts, Mesa Arts Center, Phoenix Theater and non-traditional venues such as Phoenix Art Museum, W Hotel, Clarendon Hotel, David and Gladys Wright House, and Desert Botanical Garden. Nationally, CONDER/dance has presented work in Dixon Place (NYC), Westbeth (NYC), John Ryan Theater (NYC), CPR Theater (Brooklyn), Diavolo Theater (LA), and Snow College (UT).



## Carley Conder



Carley Conder is Artistic Director of CONDER/dance, founded in Arizona in 2003. She has concentrated her artistic efforts through creating, teaching, producing and performing in the Phoenix area while maintaining national ties to the field of contemporary dance. She is currently a Clinical Assistant Professor in the School of Music, Dance and Theater at Arizona State University. She also enjoys professional artistic partnerships with Tempe Center for the Arts and Frank Lloyd Wright's Taliesin West. Her current projects include producing the Breaking Ground Festival, Ten

Tiny Dances and SERIES solo project with Los Angeles-based choreographer Keith Johnson. In Arizona, her choreographic work has been performed by CONDER/dance at the Herberger Theater, the Orpheum Theater, Scottsdale Center for the Performing Arts, Mesa Arts Center, Phoenix Art Museum, Artel at the Clarendon Hotel, W Hotel and Tempe Center for the Arts. Carley has been an invited guest artist at University of California – Santa Barbara, Brigham Young University, Snow College, Ballet Yuma, University of Texas - Pan American, Dance New Amsterdam (NYC), Utah Valley University, California State University - Long Beach and the University of Utah. Carley's choreographic work has been presented by VISION at Capitol Theater (SLC, UT), White Wave at Dixon Place (NYC), Chez Bushwick at the Center for Performance Research (Brooklyn), WestFest at the Martha Graham Studios (NYC), Wave Rising at the John Ryan Theater (Brooklyn), and the Cama-i Dance Festival (Alaska). She received her Bachelor of Fine Arts in Ballet and Master of Fine Arts in Modern Dance from the University of Utah. She has had the pleasure of working with choreographers Steven Koester, Keith Johnson, Eric Handman, Stephanie Nugent, Charlotte Boye-Christensen, Mary Fitzgerald and Ashleigh Leite. She is a current performing member of the California-based company Keith Johnson/Dancers. She was profiled as Phoenix's 100 Creatives by the Phoenix NewTimes and selected as "Best Dancer of 2015" by the Phoenix New Times. Producing the annual Breaking Ground Festival since 2007 to support local and international artists, Carley has been the recipient of arts grants through the City of Tempe, Arizona Commission on the Arts, Maricopa Center for Learning and Instruction, Target Arts Grants and the Consulate General of Israel.

## Grupo BombAZo



Formed and led by performers Joe Goglia and Samuel Peña, Grupo BombAZo is a collective of Phoenix-based musicians who fell in love with bomba—the rhythms, the songs, the dance, and the community-building. With great care and respect for the bomba traditions and cultures of Puerto Rico, drummers, singers, and dancers come together to create some of the most creative and energetic music ever heard.

The drums—the heartbeat of the ensemble—keep the beat and energy alive for singers to profess love, remember the past, and even protest.

# Conductor

## Jason Caslor



Jason Caslor assumed his duties as Associate Professor of Music and Director of Bands at Arizona State University (ASU) in 2019 after four years as their Associate Director of Bands and Orchestras. In addition to overseeing all aspects of the ASU Wind Bands program, he also directs the Wind Ensemble, mentors graduate conducting students, and teaches undergraduate and graduate conducting courses.

From 2010-2015, he was Assistant Professor of Instrumental Conducting at Memorial University in St. John's, Newfoundland, Canada where he conducted the Wind Ensemble and oversaw the undergraduate and graduate instrumental conducting programs. Prior to that, he spent three seasons as Resident Conductor with the Thunder Bay Symphony Orchestra (TBSO). During his tenure with the TBSO, he conducted more than 75 concerts (including a CBC Radio national broadcast) and recorded a full-length, internationally distributed CD with Canadian blues artist Rita Chiarelli.

Recipient of an "Excellence in Teaching Award" from Memorial University's Students' Union in 2012, Caslor also spent several years teaching in the public school system as an instrumental and choral educator.

In addition to numerous regional engagements, Caslor has conducted the National Youth Band of Canada, Canada's Royal Winnipeg Ballet, the South Dakota All State Band, the South Dakota Intercollegiate Band, the Oregon State University Wind Ensemble, the University of Nevada-Reno Wind Ensemble, and Canadian provincial honour bands in Alberta, Saskatchewan, Manitoba, Ontario, Quebec, and Prince Edward Island. He has also presented his research at the Midwest Band and Orchestra Clinic, the WASBE International Conference (San Jose, CA), the CBDNA National Conference (Greensboro, NC), the International Society for Music Education - Special Music Education and Music Therapy Pre-Conference Commission Seminar (Austria), the International Society for Research and Promotion of Wind Music International Conference (Germany), and the Riksförbundet Unga Musikanter Wind Band Symposium (Sweden).

Caslor completed his doctorate in conducting at Arizona State University where he studied with Gary W. Hill. Prior to earning a master's in conducting from the University of Manitoba with Dale J. Lonis, Canada, he earned dual bachelor in music and education degrees from the University of Saskatchewan, Canada.



# Conductor

## 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. Prior to his appointment at ASU, Duncan served as the assistant director of bands at the University of Arkansas in Fayetteville.

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

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

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

A winner of the 2022 American Prize in Band/Wind Ensemble conducting, Duncan has conducted and adjudicated middle school, high school, and collegiate ensembles in Arizona, Arkansas, California, Florida, Michigan, Mississippi, Oklahoma, and internationally in Canada, England and France. In 2021, he was a fellow at the Reynolds Conducting Institute held in conjunction with the Midwest Clinic.

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

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

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



# Graduate Conductor

## Dylan Maddix



Dylan Rook Maddix, a sought-after conductor, clinician, trumpeter and adjudicator, is a second-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

## Anna Scott



Anna Scott is currently pursuing the Doctorate of Musical Arts in wind band conducting here at ASU. This past school year she served as the Saxophone Instructor at Morningside University and Instrumental Methods Instructor at Western Iowa Tech Community College. Previously, Anna was the Head Band Director from 2016-2022 at East High School in Sioux City where she oversaw the Symphonic Band, Black Raider Marching Band, Jazz I, and athletic pep bands. Anna began her teaching career in 2013 as the 5-12 Band Director in

Saint Ansgar, IA.

Anna earned her Master's of Music degree from The University of Kansas in saxophone performance and Bachelor of Music Education from South Dakota State University. Outside of school and teaching, Anna has served in South Dakota's 147th Army Band for 15 years playing saxophone in the music performance team, SGT Rock. She also has an energetic, 5-year-old mini Goldendoodle, Rey.

# ASU Instrumental and Voice Faculty

## Woodwinds

Elizabeth Buck, Flute  
Martin Schuring, Oboe  
Robert Spring, Clarinet  
Joshua Gardner, Clarinet  
Albie Micklich, Bassoon  
Christopher Creviston, Saxophone

## Brass

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

## 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 De'Shon Myers  
Stephanie Weiss  
Andrea Will

# ASU WIND BANDS

Arizona State  
University

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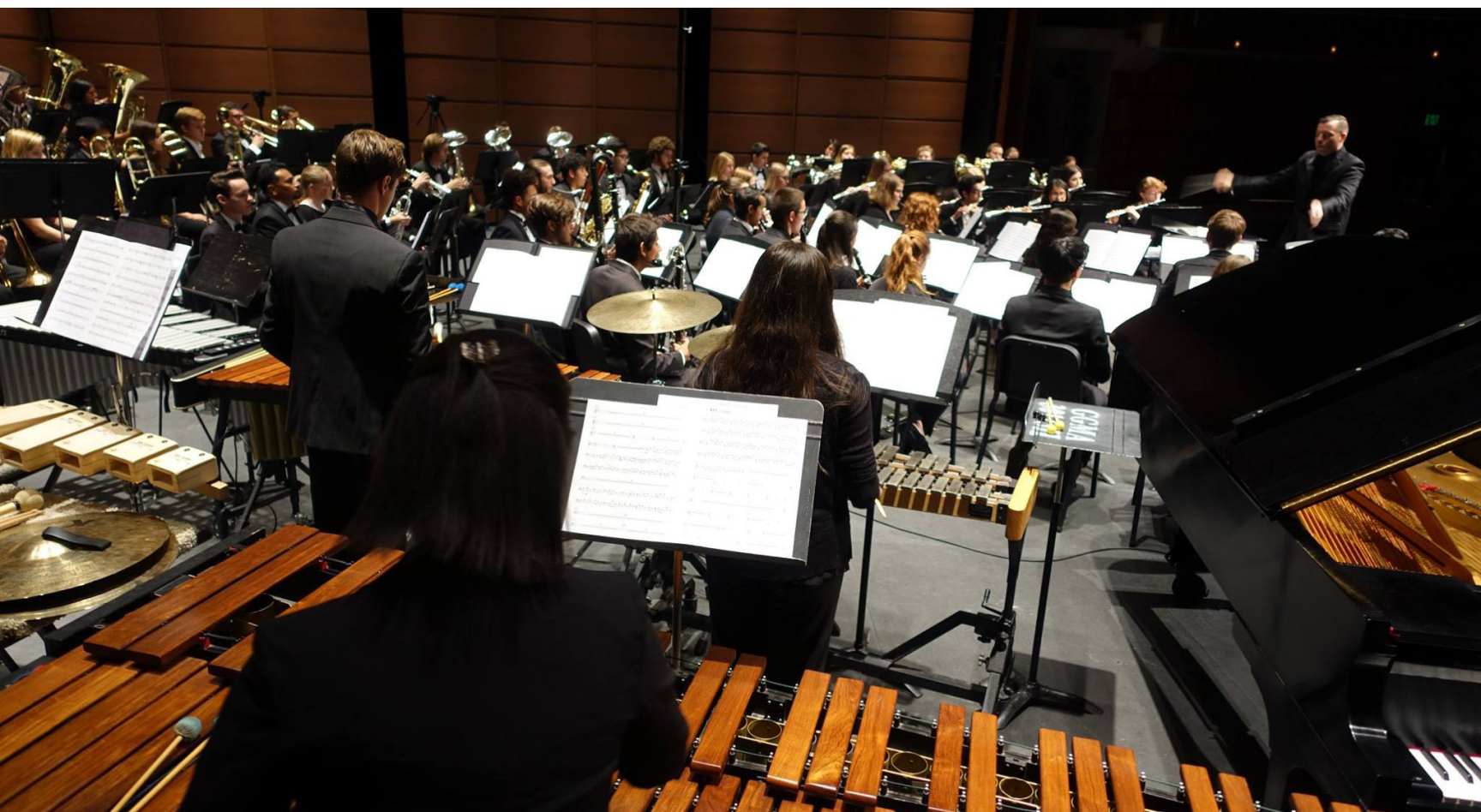
Dance and Theatre

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# ASU Wind Bands

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



## Donate

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