

**ASU Wind Bands present**



**Maroon and Gold Band**

Kevin Joseph  
Anna Scott  
*Conductors*

**Wind Symphony**

Jamal Duncan  
*Conductor*

Dylan Maddix  
*Graduate Conductor*

Leah McGray  
*Guest Conductor*

**Tuesday, November 29, 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

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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.

# Maroon and Gold Band

Autobahn (2008).....Ryan George  
(b. 1978)  
3'

Kevin Joseph, conductor

Brookshire Suite (1980).....James Barnes  
(b. 1949)  
6'

I. Fanfare and March  
II. Little Jazz Song  
III. Fugue

Anna Scott, conductor

Canterbury Chorale (1991).....Jan Van der Roost  
(b. 1956)  
6'

Kevin Joseph, conductor

Royal Welch Fusiliers No. 2 (1930).....John Philip Sousa  
(1854-1932)  
3'

Anna Scott, conductor

## Intermission

## Wind Symphony

anti-FANFARE (2020).....Andrew Blair  
(b. 1987)  
3'

Adoration (1951/2022).....Florence B. Price  
(1887-1953)  
Transcribed by Cheldon R. Williams  
4'

Leah McGray, guest conductor

Mock Morris (1910/1991).....Percy Grainger  
(1882-1961)  
Transcribed by Joseph Kreines  
4'

Dylan Maddix, graduate conductor

Give Us This Day:.....David Maslanka  
Short Symphony for Wind Ensemble (2006) (1943-2017)  
16'

I. Moderately Slow  
II. Very Fast

Jamal Duncan, conductor



# Maroon and Gold Band

## Flute/Piccolo

Katherine Akers, Informatics  
Jose Castro, Music Learning and Teaching  
Grace Connolly, Physics  
Giovanna Gioscia, Music Learning and Teaching  
Bryn Hutton, Biomedical Science  
Maiya Kohlenberg, Biology  
Bridget Krause, Conservation Biology  
Lara LaTour, Music Therapy  
Brennan Liu, Civil Engineering  
Nicole Maesta, Political Science  
Goomy Miyazaki, Applied Biological Sciences  
Holly Steinauer, Biological Sciences  
Emily Zeigler, Retired Lawyer

## Oboes

Paige Feldman, Mathematics  
Emma Goodwin, Community Member

## Bassoons

Lucas Garcia, Electrical Engineering

## Clarinets/Bass Clarinet

Eduardo Alcantar, Computer Science  
Dakota Allred, Aerospace Engineering  
Elaine Chaffee, Biology  
Raquel D'Amico, Biomedical Science  
Kennedy Gourdine, Sustainability  
Thomas Jennewein, Computer Systems Engineering  
Lauren Lynch, Recreation Therapy  
Angela Ngo, Mechanical Engineering  
Jessica Norrell, Community Member  
Adam Smith, Mechanical Engineering  
Christian Santiago Vazquez, Biomedical Sciences

## Saxophones

Cassandra Eickhoff, Music Learning and Teaching  
Marcus Engstrom, Community Member  
Gabriella Erimli, Mechanical Engineering  
Peigeng Han, Music Performance  
Andrew Klitsch, Computer Science  
Jacquelyn Marotta, Music Learning and Teaching  
Bella Merkel, Aerospace Engineering/ Astronautics  
John Read, Retired Math Educator  
Paige Walker, Music Learning and Teaching  
Christopher Weddigen, Public Service & Public Policy  
Dylan Wickizer, Electrical Engineering  
Liam Wirth, Computer Science

## Horns

Jessica Ellis, Speech and Hearing Science  
Adam Nachtrab, Computer Science (Cybersecurity)  
Jeremy Seay, Community Member  
Shaina Woo, Music Therapy

## Trumpets

Lindsey Clouse, Music Learning and Teaching  
Alexander DeFrances, Music Learning and Teaching  
Brandon Deleon, Music Therapy  
Ethan Jopling, Music Learning and Teaching  
Tyler Labrecque, Biomedical Engineering  
Kai Wicks, Music Learning and Teaching



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# Maroon and Gold Band

## Trombones

Luc Andreassi, Mechanical Engineering  
Jaren Deulio, Architecture  
Ashley Hall, Civil Engineering  
Matt Roberts, Mechanical Engineering

## Euphoniums

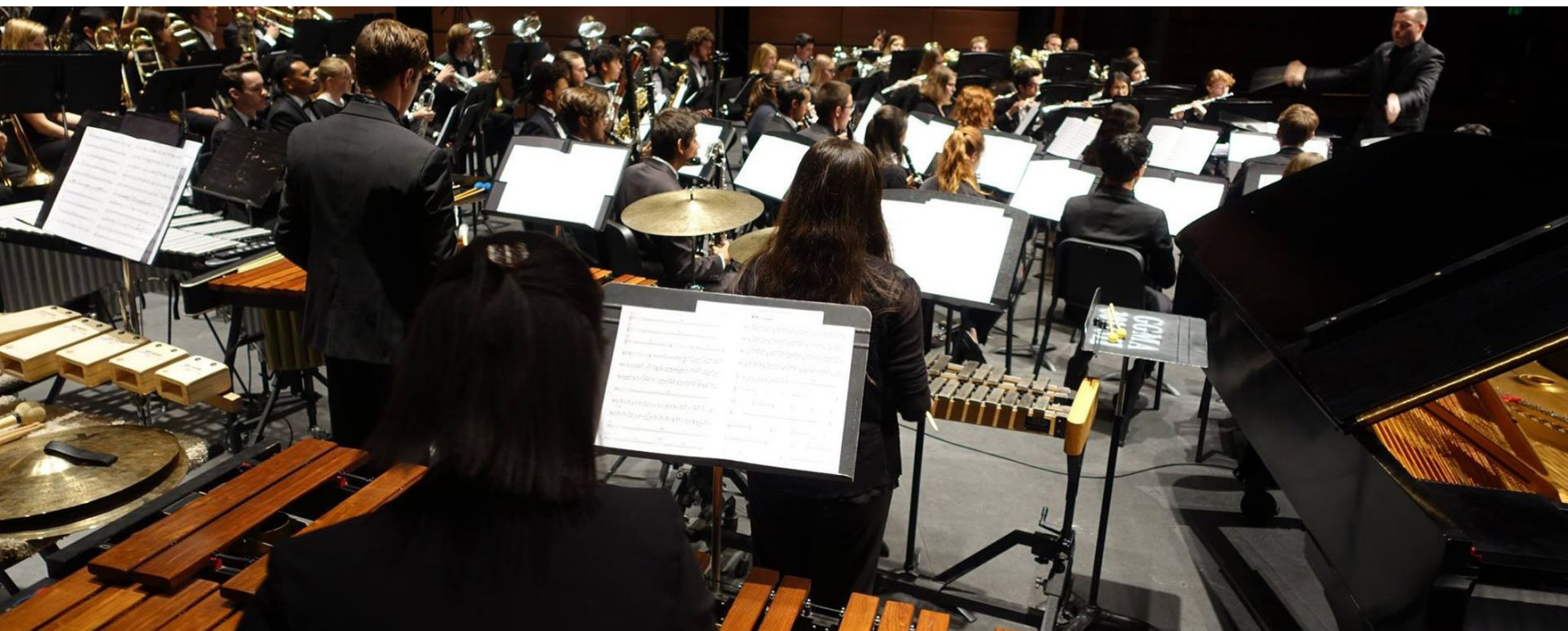
Collin Farr, Anthropology  
Logan Maki, Mathematics  
Shayla McLeod, Speech and Hearing Science  
Zachary Sloan, Music Learning and Teaching

## Tubas

Christopher Curran, Community Member

## Percussion

Gabriel Ammirata, Innovation in Society  
Varun Bose, Mechanical Engineering (Automotive Systems)  
Antonio Cyd De La Cruz, Music Learning and Teaching  
Gwen Eging, Robotics  
Cole Schulze, Economics



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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

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  
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

## Piano

Samuel Nelson, Portland, OR

## Harp

Sarahkim Nguyen, Gilbert

## String Bass

Ash Coates, Chandler

*Listed alphabetically \*denotes principal*

# Program Notes

## George: Autobahn (2008)

Ryan George currently resides in Austin, Texas, where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles, is performed regularly throughout North America, Europe, Asia, and Australia.

Ryan completed his first work for concert band in 2007 and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic (Chicago), W.A.S.B.E., the Music For All (Bands of America) Concert Band Festival, P.A.S.I.C., Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, The Western Band & Orchestra Clinic (Seattle), and the MidEurope Festival in Schladming Austria. Many of his works, which are aimed at developing performers, have frequented the repertoires of All-State, Region, Inter-Collegiate, and Honor's ensembles throughout the U.S. and Canada. Recent notable performances of Ryan's music have included The "Presidents Own" United States Marine Band (National Tour), the Hiroshima Wind Orchestra (Midwest Band & Orchestra Clinic), The Texas Christian University Percussion Orchestra (PASIC National Convention), The United States Air Force Band (A.B.A. Convention), The Lone Star Wind Orchestra (WASBE), and the Finnish Navy Band. He has received commissions for various ensembles including works for the T.C.U. Percussion Orchestra, The Consortium for the Advancement of Wind Band Literature, The Lone Star Wind Orchestra, and the Wan Quan School in Beijing, China.

As a specialist in music design for marching ensembles Ryan's work has been performed by some of the nation's elite programs at state, region, and national venues. His roster of clients include perennial Bands of America (Music for All) regional champions, regional finalist, and Grand National finalist. Some of his clients have included Leander HS (Leander, TX), James Bowie HS (Austin, TX), Round Rock HS (Round Rock, TX), Cedar Ridge HS (Round Rock TX), and the 2018 UIL 6A State Champion Vista Ridge HS (Cedar Park, TX). Within the realm of drum corps Ryan is returning for his 8th year as the brass arranger/composer of the Boston Crusaders from Boston, MA. He held the same role with the Academy from Tempe, AZ from 2011-2013.

Ryan is a graduate of the University of Kentucky. He is an ASCAP artist, a member of TMEA, and the American Composer's Forum. His wife Sarah is a producer and talent buyer for internationally recognized music festivals and they are the proud parents of Sophia, Nyla, and Teller.

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George writes:

Snaking through central Europe is a unique highway system called the Autobahn. What makes this highway special is the absence of speed limits. Your only hindrance is the performance ability of the vehicle you're driving.

In writing this piece I wanted to focus less on the idea of speed and more on the freedom and exhilaration that one feels while driving on a road with no limitations. In the beginning of the work fast cars whiz by (as imitated by the slide-gliss in the trombone) as the "driver" begins to accelerate onto the highway. Driving fast is a real thrill until they run into traffic. Honking horns and police sirens add to the frustration. The traffic eventually clears though and the driver puts the pedal to the metal and cruises off into the European countryside.

Program note by the composer

### **Barnes: Brookshire Suite (1980)**

James Barnes' contribution to the band repertoire over the last half century can hardly be overstated. His numerous works for concert band and orchestra are extensively performed throughout the world, in such venues as Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, the Kennedy Center in Washington, DC, Tchaikovsky Hall in Moscow and the Tokyo Metropolitan Concert Hall. Barnes twice received the coveted American Bandmasters Association Ostwald Award, while he has been the recipient of annual ASCAP Awards for composers of serious music for over 30 years, along with other numerous honors and grants. The world-famous Tokyo Kosei Wind Orchestra recorded three compact discs of his music. Barnes is distinguished by having received commissions from all five of the major American military bands in Washington, DC. James Barnes retired as Professor Emeritus of Music Theory and Composition at the University of Kansas in August 2015. He still resides in Lawrence, where he is now spending his time composing, fishing and following his beloved Kansas City Royals.

Composed of three movements, *Brookshire Suite* begins with a "Fanfare and March." The unique second movement is entitled "Little Jazz Song" and features lush contemporary textures. The "Fugue" is introduced by the cornets and intertwines the remainder of the ensemble building to a grandiose conclusion.



Barnes writes:

I wrote *Brookshire Suite* for a friend of mine, Jack Brookshire, who was at that time the band director at Baldwin. I was around 21 or 22 when I wrote it. Jack asked me to write a piece for his band, which I did over the spring when I was finishing my Masters Degree, but Jack never got to play it because he left Baldwin to get his MM in Music Education at Kansas State University. I sent *Brookshire Suite* to six different major publishers over the next year. They all turned it down. In the meantime, I had the pleasure of meeting Frank Erickson, who at that time lived in Kansas City. Frank asked me if I had anything for school band and I told him about how *Brookshire Suite* had been turned down six times. Frank asked to see it, so I sent it, along with the recording. The day after he got it, he called me on the phone and bought it for Belwin-Mills. Since being published, *Brookshire Suite* has done very well. It went on the "Texas list" the year it came out and has been on the UIL list ever since.

Program note by the publisher

### **Van der Roost: Canterbury Chorale (1991)**

Jan Van der Roost was born in Duffel, Belgium, in 1956. At a very young age he was introduced to the prominent names in the concert band, fanfare band and brass band repertoire which inspired him to put something on paper himself. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

Jan Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer he is also very much in demand as an adjudicator, lecturer, holder of clinics and guest conductor. His musical activities have taken place in more than 45 countries in four continents and his compositions have been performed and recorded around the world.

Van der Roost writes:

This quiet piece with its broad tones was originally written for brass band on request of Robert Leveugle, chairman of the

composers own band: Brass Band Midden Brabant (Belgium). The direct cause was a visit to the beautiful cathedral of the English city Canterbury, in which so many fine compositions sounded throughout the centuries. Later on, Jan Van der Roost rescored this piece for symphonic wind band, exploring the full richness of colours of this formation. Besides solo phrases for several instruments, there are some massive tutti passages making the wind orchestra sound like a majestic organ. By the way: an “ad libitum” organ part adds an extra richness, colour and power to this piece, making it sound even more broad and grand.

Program note by the composer

### **Sousa: Royal Welch Fusiliers No. 2 (1930)**

John Philip Sousa was born in Washington, D. C. on November 6, 1854. His father, John Antonio Sousa, was born in Spain of Portuguese parents, and his mother, Marie Elizabeth Trinkaus, was born in Bavaria.

Sousa received his early education in Washington public schools, while simultaneously studying music at a private conservatory. At age 13, he enlisted in the U.S. Marine Band as a “boy” (apprentice) musician, but he also continued his private music studies. His most important teacher was George Felix Benkert, with whom he studied violin, harmony, and composition. After serving seven years with the marines, he was discharged. Thereafter, he performed as a violinist and conductor in various theater orchestras in Washington and Philadelphia.

By 1880, his fame as a conductor, composer, and arranger had been established. He was appointed leader of the U. S. Marine Band and held this position for 12 years, eventually molding the band into the finest military band in the world.

Sousa resigned from the Marine Corps in 1892 to form his own civilian band. In a matter of months this band assumed a position of equality with the finest symphony orchestras of the day. It was a concert organization, not a marching band. The finest available instrumentalists were engaged, and among the celebrated soloists to perform with the band over the years were Herbert L. Clarke (cornet), Arthur Pryor (trombone), Simone Mantia (euphonium), Estelle Liebling (soprano), and Maud Powell (violin). Numerous other artists of international fame performed with the band at one time or another.

Sousa was an indefatigable worker, proclaiming that, “When you hear of Sousa retiring, you will hear of Sousa dead.” This prediction came true;

he died suddenly following a rehearsal of the Ringgold Band in Reading, Pennsylvania on March 6, 1932. He is buried with other family members at Congressional Cemetery in Washington. Among hundreds of honors he received during his lifetime and posthumously was election to the Hall of Fame for Great Americans. Only 102 persons have been so honored. These two marches were composed to commemorate the association of U.S. Marines with the 2nd Battalion of the Royal Welch Fusiliers in 1900 during the Boxer Rebellion in China. The occasion was the thirtieth anniversary of the battle of Tientsin.

A march to honor the Fusiliers had actually been requested five years earlier by General George Richards of the Marine Corps in a letter dated December 11, 1924. In this letter, he suggested the exact title which Sousa eventually used. Sousa replied that he had numerous other commissions at the moment but that he was enthusiastic about the idea. A march was not written until General Wendelle G. Neville made a second request in 1929.

The fact that two separate marches were composed was revealed in an exchange of letters between Sousa and Neville. Late in 1929, Sousa composed a medley-march which included "World Turned Upside Down," "Hymn of the Marines," "Men of Harlech," and "God Bless the Prince of Wales." When he asked Neville's opinion, Neville replied that he would prefer an original Sousa composition. So Sousa composed a second march, and this is the one known today.

*The Royal Welch Fusiliers (No. 2)* was given its premiere in the presence of President Hoover. This took place at the annual Gridiron Club dinner in Washington at the Willard Hotel on April 26, 1930. Sousa conducted members of the Marine Band in the new march, and President Hoover spoke, giving his own personal account of the Boxer Rebellion. He had been a mining engineer in China at the time and was besieged at Tientsin, where he was in charge of civil defense. The march was given a public premiere on the White House lawn on May 12 for the benefit of newsreel companies. These newsreels provided one of the few motion pictures of Sousa which have survived, and they show Sousa conducting the Marine Band with President Hoover, the British ambassador, and other dignitaries looking on.

Sousa was asked to travel to Wales with Marine Corps officers so that he could personally present his manuscript to the Fusiliers. He obliged, and on June 25 at Tidworth he conducted the band of the 2nd Battalion, Royal Welch Fusiliers, in the march's first performance in Britain. He presented his original manuscript, handsomely bound, to General Charles M.



Dobelle, commandant of the Fusiliers. Today this manuscript is preserved at Caernarvon Castle.

Program Note by The United States Marine Band and Paul E. Bierley

### **Blair: anti-FANFARE (2020)**

Andrew Blair is a conductor, percussionist, and composer from Charlotte, NC. Andrew graduated with honors as a NC Teaching Fellow, Sudler Trophy winner, and Instrumental Performer of the Year from Western Carolina University in 2010 with a BSEd in music education.

As a passionate educator, Andrew taught on the middle, high school, and collegiate levels for 8 years in the greater Charlotte, NC area, with his ensembles earning consistent superior ratings in grades 1-6 in concert, marching, and solo/small ensemble performance assessments across the Southeast. Andrew has also been fortunate to put that passion to work as a dual-masters student in conducting and percussion at the University of Georgia. Andrew was named a 2016 recipient of the ASBDA Encore Award for Young Band Directors, and was recognized by multiple Citations of Excellence in music education from Cabarrus County Schools. He has also presented clinics at multiple state and district in-service conferences, and maintains an active schedule of adjudication, clinics, masterclasses, and symposiums. Andrew has proudly served as an Innovative Percussion educational artist and clinician since 2010.

As a conductor and percussionist, Andrew has joyfully led a diverse musical life, having been blessed with opportunities to perform in a wide variety of musical settings ranging from band and orchestra to jazz, chamber, theatre, worship, and electroacoustic music. Andrew has most recently held positions as a section percussionist in the Union Symphony Orchestra (NC), as well as principal percussionist of the Carolinas Wind Orchestra (SC). While in Athens, Andrew has had incredible experiences leading and performing with the Hodgson Wind Ensemble, Wind Symphony, Symphonic Band, Percussion Ensemble, Rote Hund Muzik, and multiple jazz and chamber settings in the area.

As a composer, arranger, and sound designer, Andrew's music has been performed all across the United States. Andrew has been fortunate to recently design for SC and TX State marching finalists, NCAA Division I and II athletic bands, and has published concert works with C. Alan Publications.

Andrew holds professional memberships in NAFME, CBDNA, PAS, and ASCAP, and was awarded honorary membership in Kappa Kappa Psi by UGA's Kappa Mu chapter in 2019.

Currently, Andrew and his wife, Molly, live in Athens, GA with their two dogs, Chaco and Fritz.

The composer writes:

The inspiration for *anti-Fanfare* came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her "commission" that day: "You should write one, you know, an anti-fanfare."

*anti-Fanfare* opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections plus piano in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick 3/4 meter, with the language of the piece inspired by the composer's forays into contemporary jazz fusion and electronica. The piece was premiered by the UGA Hodgson Wind Ensemble in January 2020 with the composer conducting.

Program note by the publisher

### **Price: Adoration (1951/2022)**

Florence Price was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

The transcriber writes:

*Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semisecular output. My goal in transcribing this piece is to grant performers exposure to Price's

story and the gift of performing her music outside of its intended medium.

Program note by Cheldon R. Williams

### **Grainger: Mock Morris (1910/1991)**

Born George Percy Grainger in Brighton, Victoria, Percy Grainger made his concert debut in 1894 at age 12, departing for Europe soon after to study piano and composition at the Hoch Conservatorium in Frankfurt. He moved to London in 1901. It was here that he began performing at major concert venues and festivals, as well as writing the first of his very own popular compositions. Grainger's fame continued to grow with his move to America in 1914 where he toured and performed extensively. Percy Grainger died in White Plains, New York in 1961.

Grainger produced several versions of Mock Morris for different media. This transcription is based on the string orchestra version, composed in 1910, but takes scoring ideas from the 1950 version which Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score. "No folk-music stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general lay-out of the form keeps to the Morris dance shape."

Program note by the publisher

### **Maslanka: Give Us This Day - Short Symphony (2006)**

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 words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled “For a Future to be Possible.” His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober.

The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

Program note by the composer

## Guest Conductor

### Leah McGray



Leah McGray is the Director of Instrumental Studies for the State University of New York at Geneseo, where she conducts the Symphony Orchestra, Wind Ensemble, and teaches classes in conducting and theory. Dr. McGray held a similar position at Rhodes College in Memphis, TN and has served as guest conductor for the Memphis Symphony Orchestra, the Memphis Youth Symphony Orchestra,

and the Rochester Philharmonic Youth Orchestra. In demand internationally as a conductor and adjudicator, she has conducted across the United States, Canada, and South Korea, and will be the conductor for the National Youth Band of Canada in 2023.

Dr. McGray earned her Doctor of Musical Arts in conducting at Northwestern University in Evanston, Illinois. She received the Master of Music in conducting from University of Toronto, and Bachelor of Music and Education degrees from Acadia University. Twice awarded major grants from the Social Science Humanities and Research Council in Canada, her research explores techniques of non-verbal leadership, and orchestral and wind ensemble repertoire by traditionally underrepresented composers.

# 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 he was director of bands at C.W. Otto Middle School, then director of bands at Dwight Rich Middle School. For eleven seasons, Duncan was the 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

## Kevin Joseph



Kevin Joseph most recently served as Associate Director of Bands at Basha High School in Chandler, Arizona. During his time there, the Basha Bear Regiment Marching Band finished 3rd place in the Arizona Marching Band Association Championship for division 2A. The various ensembles of the Basha Band program consistently received top ratings at all Area and State Festivals. Following that, several of those students were selected to join the Arizona All State Band. Joseph currently serves as an Adjunct Faculty member at Chandler Gilbert Community College and Mesa Community College; as an instructor for Tuba, Low Brass, Brass Ensemble, and an Assistant Conductor of the Community Band.

Prior to his most recent appointments, Joseph served as the Director of Bands and Elective Chair at Rhodes Junior High School in Mesa, Arizona. During his tenure, Joseph oversaw a thriving band program with over 130 students. The program received many high accolades and was chosen to perform at district events and for community affairs. In that time, he oversaw the CTE, Physical Education, Orchestra and Choir departments. He facilitated the growth of the departments through community outreach and special performances.

In his pursuit to foster excellence through performance for young musicians, Joseph serves as an adjudicator for both concert and marching circuits in Arizona. Recently, he did so for the Winterguard Arizona Championship for 2022. Joseph has served on music adjudication panels for Chandler Unified School District, Mesa Public Schools and the Arizona Band and Orchestra Directors Association. Joseph was recently nominated for the board of the Arizona Music Educators Association and currently serves on the board for Winterguard Arizona.

Joseph regularly plays Tuba with the Red Mountain Brass Quintet, Chandler Symphony, Salt River Brass, and BOOM! Percussion. He has played with many talented musicians including: Alpin Hong, William Joseph, Gerry Gibbs, Terry Davies, Emery Harvison, Captain Squeegie, and Harrison Fjord. As an active musician, Joseph has had the opportunity to perform for celebrities such as the Phoenix Suns' Deandre Ayton, and Fox News Reporter, Corey McCloskey.

In 2017, Joseph earned his Bachelors of Music degree in Secondary Music Education from Ottawa University. He is currently pursuing a Masters in Performance (Wind Band Conducting) at Arizona State University. He is a member of National Association for Music Education, Arizona Band and Orchestra Directors Association, Arizona Music Educators Association, College Band Directors National Association, Winterguard Arizona and Winterguard International.

In quiet moments, Joseph enjoys time with his three dogs: Zeus, Apollo and Frankie. In his spare time, he can be found making dinner with his partner, watching movies about space, or practicing his avid drone hobby.

# 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



Currently pursuing a Doctorate of Musical Arts in Wind Band Conducting from Arizona State University (ASU), Anna Scott is an active guest conductor, saxophonist, clinician, and adjudicator. Prior to ASU, Anna was the saxophone instructor at Morningside University and was also the instrument methods instructor at Western Iowa Tech Community College.

A native of Chester, South Dakota, Anna has served in the South Dakota Army National Guard since 2007. A soldier in the “Governor’s Own 147th Army Band,” Anna is currently the principal saxophonist in the concert band and tenor saxophonist in the music performance team, SGT Rock.

Increasingly in demand as an adjudicator, Anna has extensive experience as a public school music educator, having taught beginner through high school band. Under her leadership, her high school band received the 2019 Don Marcouiller Best of Class Award at the Drake University Festival of Bands. A versatile educator, Anna has worked with bands in marching, concert, and jazz settings, and adjudicated multiple solo/ensemble festivals. Guest conducting engagements have included the Middle School All-City Honor Band in Sioux City, IA.

As a saxophonist, Anna has toured throughout the United States, performed in Suriname, South America and was selected to perform in the “Neue Eutiner Festspiele” summer Opera Festival in Eutin, Germany. She has also shared the stage with The Temptations, was part of a world premiere performance in Carnegie Hall with the University of Kansas Wind Ensemble, and directed the show choir bands at the Grand Ole Opry in Nashville.

Anna earned her Masters of Music (Saxophone Performance) from the University of Kansas and a Bachelor of Music Education from South Dakota State University. Anna currently resides in Tempe, Arizona with her 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 Myers  
Stephanie Weiss  
Andrea Will

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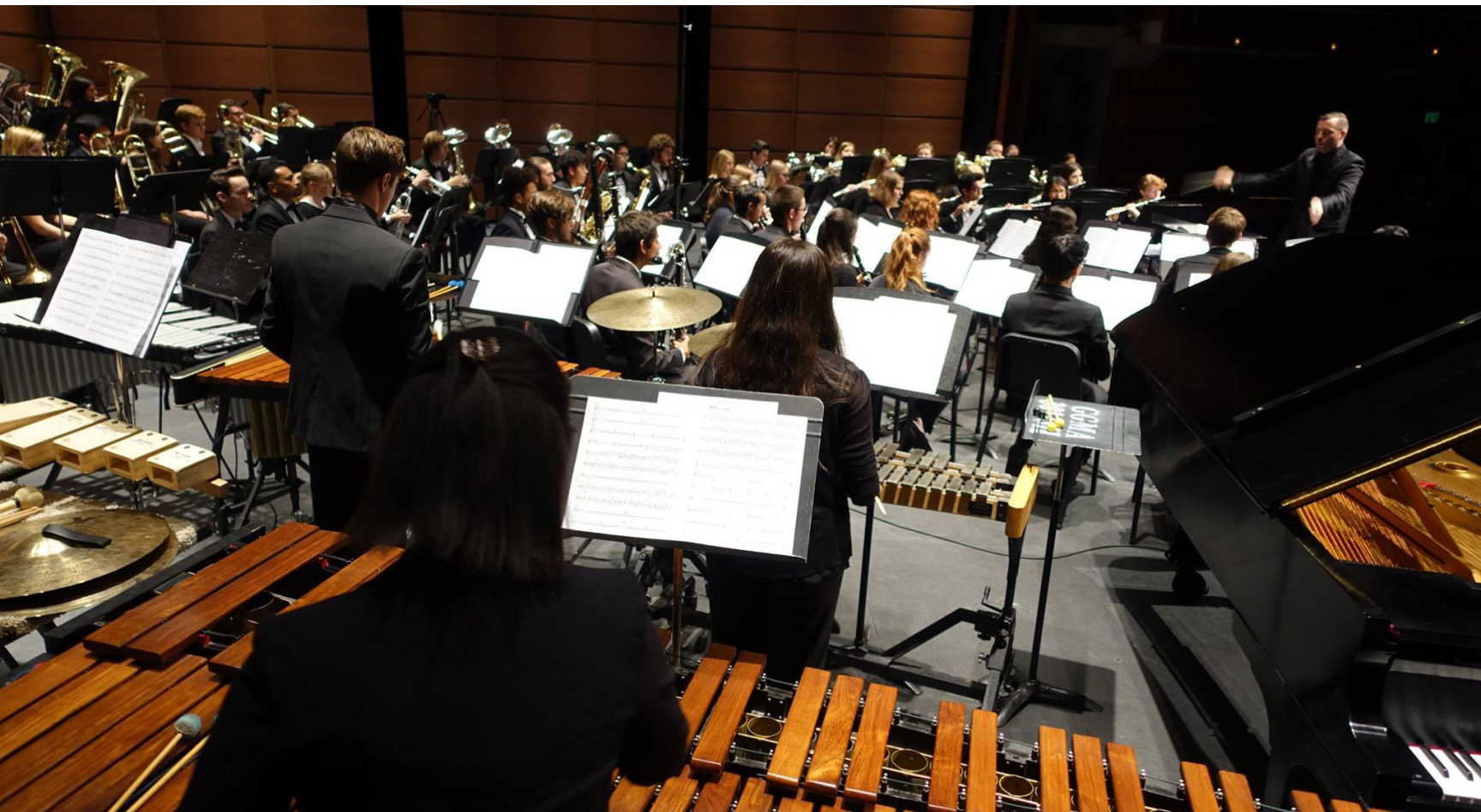
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# ASU Wind Bands

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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