

# ASU Wind Bands presents



## Wind Ensemble

Jason Caslor  
*Conductor*

Dylan Maddix  
Kristen Zelenak  
*Graduate Conductors*

Joshua T. Gardner, clarinet  
Christopher Creviston, alto saxophone

**Wednesday, April 6, 2022**  
**7:30 p.m.**  
**ASU Gammage Auditorium**

School of Music, Dance and Theatre

**ASU** Herberger Institute for  
Design and the Arts  
Arizona State University

  ASUMusicDanceTheatre

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**Music**  
480-965-3371  
**Dance and Theatre**  
480-965-5337

# Land Acknowledgement

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

# ASU Wind Ensemble

Gavorkna Fanfare (1991).....Jack Stamp  
(b. 1954)

One Life Beautiful (2010).....Julie Giroux  
(b. 1961)

Dylan Maddix, graduate conductor

a river runs through me (2022).....Laura Brackney  
(b. 1992)

ASU Composer-In-Residence  
World Premiere  
Kristen Zelenak, graduate conductor

Double Concerto - Baroque (2018).....Carter Pann  
(b. 1972)

- I. Bach in the Fifties
- II. Desert Arias
- III. Pronouncements

Joshua T. Gardner, clarinet  
Christopher Creviston, alto saxophone

## Intermission

Sinfonietta (1961/69).....Ingolf Dahl  
(1912-70)

- I. Introduction and Rondo
- II. Pastoral Nocturne
- III. Dance Variations

Wedding Dance (1955/67/95).....Jacques Press  
(1903-85)  
trans. Herbert N. Johnston; ed. Frederick Fennell

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# Wind Ensemble

## Piccolo

Kayla Payne, Idaho Falls, ID

## Flutes

Abby Katje, San Diego, CA  
Kenia Ramirez, Phoenix  
Sam Lupe, Cibecue

## Oboes

Curtis Sellers, Edwardsville, IL  
Hoon Chang, Gig Harbor, WA

## Bassoons

Ben Kearns, Palmyra, NY  
Leon Jin, Puyallup, WA

## Clarinets

Adam Schay, Phoenix  
Alexandra Chea, Nassau, Bahamas  
Brandon Wiley, The Woodlands, TX  
Dahré Miller, Conway, AR  
Debashis Biswas, Chandler  
Hujie Chen, Yichang, China  
Ka I Ho, Macau, China  
LeTriel White, Beaumont, TX  
Michael Robinson, Lexington, KY

## Alto Clarinet

Dylan Moreno, Gilbert

## Bass Clarinet

John Harden, Oxford, GA

## Saxophones

Bonson Lee, Las Vegas, NV  
Eddie Ayala, Wildomar, CA  
Jade Deatherage, Orlando, FL  
Keegan Ewan, Tempe  
Siobhan Plouffe, Rochester, NY

## Trumpets

Americo Zapata, Houston, TX  
Bradley McWeeny, San Diego, CA  
Harmon Byerly, Mason, OH  
Gage Ellis, Marshall, TX  
Taylor Hubbard, Raleigh, NC

## Horns

Cora Selzer, Overland Park, KS  
Mason Van Nort, San Tan Valley  
Matthew Mikhailov, Phoenix  
Pin-Yu Chen, Taipei, Taiwan  
Zach Monroe, Bentonville, AR

## Trombones

Aiden Andreoli, Owasso, OK  
Benjamin Hazel, Raleigh, NC  
Jenny Zapotocky, Destin, FL

## Bass Trombone

Robert Peterson, Summit, NJ

## Euphoniums

Mitchell Goodman, Peoria  
Zachary White, Mesa

## Tubas

Isaac Davanzo, Avondale  
Mickey Guinaugh, Loxahatchee, FL

## Percussion

Chris Goulet, Flower Mound, TX  
Ethan Fox, Albany, NY  
Lola Solveig, Charlotte, NC  
Pat Chapman, Clover, SC  
Phil Vallejo, Modesto, CA

## Piano

Mei-Yi Wang, Kaohsiung, Taiwan

## String Bass

Tzu-I Yang, Tainan City, Taiwan



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# Program Notes

## **Stamp: Gavorkna Fanfare (1991)**

Jack Stamp is professor of music and conductor of bands at Indiana University of Pennsylvania, where he conducts the Wind Ensemble and Symphony Band and teaches courses in undergraduate and graduate conducting. Stamp received his bachelor of music education from IUP, his master's in percussion performance from East Carolina University, and his doctor of musical arts degree in conducting from Michigan State University, where he studied with Eugene Corporon.

Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Stamp served as conductor of the Duke University Wind Symphony (1988–89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989. In 1996, he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a Distinguished Alumnus of Indiana University of Pennsylvania. In 1999, he received the Citation of Excellence from the Pennsylvania Music Educators Association. In 2000, he was inducted into the American Bandmasters Association.

The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming “fugato” subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

Program Note By Composer

## **Giroux: One Life Beautiful (2010)**

Julie Ann Giroux (pronounced Ji-ROO) is an American composer of orchestral, choral, chamber, and numerous concert band works.

She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include the soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Ms. Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. In 2004 GIA Publications, Inc. published the book entitled *Composers on Composing for Band, Volume Two* which features a chapter written by Julie Giroux. Her insightful chapter gives a down-to-earth description which is often humorous of her personal methods and techniques for composing for bands. In 2009 Giroux, an accomplished pianist, performed her latest work, *Cordoba* for Solo Piano and Concert Band, in five U.S. cities and attended the premier of *Arcus IX*, a work for solo F tuba and concert band, at Blinn College in Brenham, Texas.

Her 2009 film and documentary orchestrations and compositions include the ongoing project "Call for Green China" which, primarily funded by the World Bank, was recorded, performed and broadcast live in China in 2007. In 2009 the project was extended with new musical material, recorded and set to tour seven cities in China where the show was performed live.

Giroux is a member of American Bandmasters Association (ABA), the American Society of Composers, Authors, and Publishers

(ASCAP, and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University. She was initiated into the fraternity on April 2, 2005.

## Program Note By Composer

### **Brackney: a river runs throughs me (2022)**

Laura Brackney is a doctoral candidate in Music Composition at Arizona State University. She views composing as a form of sonic gardening, cultivating each work's interrelationships and sounds as ecosystemic material. Recently, her practice is most concerned with exploring timbral, textural, and temporal extremes and liminalities.

Brackney is currently serving as the Composer-in-Residence for the Arizona State University Wind Ensemble and completing a commission for solo carillon from the Mayo Clinic. In addition to traditional concert music, she has created music for theatre, film, fixed media, and bicycle installations.

Her work has been commissioned by the Scottsdale Center for the Performing Arts, the Bullock Texas State History Museum, the Blanton Museum of Art, the 78th Anniversary of the UT Kniker Carillon, the New Media Art and Sound Summit, the Portland Youth Philharmonic, and Collide Arts, among others. Brackney's work has been premiered at the Oregon Bach Festival Composers Symposium, the Look and Listen Festival by Grit Collaborative + Oh My Ears, and has been performed by groups such as the AURORA trio, Gamelan Lipi Awan, and Quince Ensemble. In 2020, her string quartet Desertification won 1st Prize in the Mykytyn Distinguished Composition Award.

She earned her Master of Music in Composition at Texas State University, her BM in Theory and Composition at Southwestern University, and previously served as the Co-Creative Director of COTFG, an arts nonprofit dedicated to diversifying Austin's sonic ecosystem.

*a river runs through me* was written during my year as Composer-In-Residence with the Arizona State University Wind Ensemble. The piece is inspired by the San Marcos River, a spring-fed river which begins in San Marcos, Texas. I lived near the headwaters for a few years, and swam there often. Through the wind ensemble, I tried to depict my many overlapping experiences of the river, different aspects of it that flow through my memory. Some of these ideas include: sunlight glinting on water, rippling textures, a rush of multiple currents, letting things pass you by, and peaceful moments of stillness and suspension around river bends.

## Program Note By The Composer

### **Pann: Double Concerto - Baroque (2018)**

Composer/pianist Carter Pann has written for—and worked alongside—musicians from around the world, including performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, radio symphonies around Europe, the Seattle Symphony, the National Repertory Orchestra, youth orchestras of New York and Chicago, and many wind ensembles. He has worked with clarinetist Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble, the Takács Quartet, the Flute New Music Consortium and many concert pianists. Awards include a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. Pann was a finalist for the Pulitzer Prize in Music in 2016. In his spare time, he challenges his students over the chessboard.

In a musical style strongly influenced by (and occasionally parodying) American popular music, the subtitle “Baroque” may seem a puzzle at first. It is also the key to Pann’s approach in composing for multiple wind soloists and ensemble. With Bach’s Brandenburgs in the rear-view mirror, Pann has created a glorious hybrid of inspirations with intricate counterpoint, cadenzas, beautiful slow textures, and wild rides, creating a 16-minute, fast-slow-fast

concerto grosso. The published piano reduction is fully practical for live performance.

Program Note By Theodore Presser Publishing

### **Dahl: Sinfonietta (1961/69)**

Ingolf Dahl was an American composer, conductor, and pianist of Swedish-German parentage. Dahl began his formal education in Germany and continued his studies in Switzerland after fleeing the Nazi regime. Dahl immigrated to the United States to study with Nadia Boulanger in California, settling in Los Angeles. There, he embarked on a wide range of musical activities including work for radio and film studios, composing, conducting, giving piano recitals, and lecturing. Dahl joined the University of Southern California, Los Angeles, faculty in 1945.

Dahl's compositional output was fairly small. His music includes periods of expressionism, neoclassicism, serial techniques, and key-centered tonality. Most of his early compositions were for piano and chamber groups. Among his most important works are *Concerto a Tre* for clarinet, violin, and cello (1946); *Elegy Concerto* for Violin (1963, completed by Donald Michalsky in 1971); *Music for Brass Instruments* (1964); and *The Tower of Saint Barbara* for orchestra (1954). Scores for wind band include *Concertino a Tre*, *Concerto for Alto Saxophone and Wind Ensemble*, *Hymn* (transcribed for solo piano by John Boyd at Indiana State University), and *Sinfonietta*.

He married Etta Gornick Linick, who worked with Dahl to keep his homosexuality hidden from the world. After Dahl's death, his step-son expressed his belief that repression of his homosexuality prevented Dahl from fully expressing himself in music, saying that "Ingolf labored under levels of repression that were antithetical" to creative music-making.

Ingolf Dahl was a versatile and proficient pianist, conductor, composer and teacher of music subjects. Long identified with the promotion and performance of contemporary music, Dahl's works for wind band have had a wide appeal for audiences, conductors and performers. They have also inspired at least three doctoral dissertations.

The form of this *Sinfonietta* is akin to an arch or to the span of a large bridge: the sections of the first movement correspond, in reverse order and even in some details, to the sections of the last. For example, the opening fanfares of the back-stage trumpets are balanced by those at the close of the work; the thematic material that ends the first movement opens the last, although in altered form. The middle movement is itself shaped like an arch: it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement which is the center of the whole work—a gavotte-like section, and the lightest music of the entire *Sinfonietta*—is the “key-stone” of the arch.

The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. Thus I feel that bands call for music with more open and consonant intervals than would a string ensemble or a piano. The *Sinfonietta* is tonal, and centered around A-flat major. At the same time, however, its corner movements are based on a series of six tones (A-flat, E-flat, C, G, D, A) which, through various manipulations, provide most of the work’s harmonic and melodic ingredients and patterns. The six tones were chosen to permit all kinds of triadic formations. Furthermore, their inversion at the interval of the major sixth yields a second six-tone set which comprises the remaining six tones of a complete twelve-tone row.

The six-tone set is introduced tone by tone by the opening back-stage trumpets, and as it reappears in its original form and in transpositions; it constitutes the entire tonal content of this fanfare.

Throughout the two corner movements, the set appears in various guises, from the blunt unison statement which opens the last movement to the almost unrecognizable metamorphoses elsewhere. It also provides melodic as well as harmonic frameworks. Thus in the first movement, it serves as focal point in the march tune which opens the principal rondo section; it also motivates the succession of tonalities in the cadenza-like modulatory episode for the clarinet section, which goes from A-flat via E-flat and C major, and so forth, to A major, i.e., to the key farthest removed from the

initial A-flat. (When the cadence reaches the A, the rondo section returns.)

The *First Movement*, “Introduction and Rondo,” proceeds by simple alternation between march-like refrains and rhythmically looser episodes. A culmination is reached at the point at which the entire clarinet section, punctuated by brass and percussion, breaks into the brilliant cadenza mentioned above. The movement closes in full tutti and with a drum pattern which traditionally would stand at the beginning of a march, but which here ends it.

The *Second Movement*, “Notturmo Pastorale,” consists of alternations and superimpositions of several musical forms in a single movement. These forms are: a fugue, a waltz, and a gavotte. The fugue subject first hides in a lyrical saxophone solo. It derives from the tetrachord E-flat, F, G-flat, A-flat, but through octave displacements and rhythmic shifts, etc. each of its appearances is slightly different from all others, as if it were refracted by different lenses at each entry.

Superimposed upon the fugue is the waltz which alternately recedes into the distance and returns to the foreground. By contrast, the middle section—Gavotte—is of a much simpler fabric: a lightly accompanied oboe tune.

It will be noted that the second movement, unlike the first, avoids most of the “conventional” band sounds. There is no tutti, and the texture is often densely polyphonic or, as in the Gavotte, uncommonly thin and airy.

The tonality is D-flat—the classical sub-dominant key-relative of the first movement. Throughout, there is a gravitational temptation toward further sub-dominants: to G-flat, then to C-flat, and so on.

The *Third Movement*, “Dance Variations,” begins with the most straightforward presentation of the six-tone set. Thereupon the set, serving as the basso ostinato of this passacaglia-like movement, undergoes countless set-derived transformations. (The term “variations” here refers to the ostinato.) Appearing above these bass variations we hear a multitude of different little tunes in

shifting colors. And all this proceeds along a key-scheme that goes through most of the circle of fifths, beginning several times over on the key level of A-flat. A lyrical middle section provides contrast. Toward the end, after the rhythmic tutti, the instruments, in commedia dell'arte fashion, bow out one by one.

Program Note By The Publisher

**Press: Wedding Dance (1995/67/95)**

Born in Russia, Jacques Press began studying piano at the age of six and later studied composition in Paris. He played piano for silent movies during his teens, lived for a short time in Istanbul and Paris, and toured Europe with his own orchestra in 1924-25. He immigrated to the U.S. in 1926. After 12 years as an arranger for several large New York City movie houses, he moved to Hollywood, where he was active as a composer and arranger of songs and scores for films.

Jacques Press's *Wedding Dance* is a spirited horah or traditional Jewish circle dance, from his symphonic suite entitled *Hasseneh* (The Wedding). Composed in 1955 and arranged for band in 1967 by Herbert Johnston, this lively piece displays an infectious energy and quick tempo. With whirling woodwind lines and memorable melodies, the work exudes a fiery energy and relentless pulse.

Program Note from Fresno State University Wind Orchestra concert program, 2 October 2014.

## Faculty Artist

### Christopher Creviston



Hailed as “one of the world’s top saxophone artists” (Audiophile Audition) with “the personality and fingers of a first-rate soloist” (American Record Guide), “subtle, perceptive phrasing, and flawless control of vibrato” (Fanfare Magazine), Yamaha Artist Christopher Creviston has played venues ranging from Carnegie Hall to Paisley Park and the Apollo Theater. As soloist and with the Capitol Quartet, Creviston has been featured with bands and orchestras across the U.S. As a recitalist and clinician, he performs regularly with the Capitol Quartet, and in duos with pianist Hannah Gruber Creviston and guitarist Oren Fader. In addition to several established recordings with these ensembles, Creviston’s most recent releases are the premiere recording of the Concerto for Soprano Saxophone and Band by William Bolcom with conductor Gary Hill and the Arizona State University Wind Orchestra, and a Creviston Duo CD called Breaking, presenting works commissioned (or co-commissioned) by the duo from composers Stacy Garrop, Mark Lanz Weiser, Katherine Hoover and John Fitz Rogers. Now on the faculty at Arizona State University, Professor Creviston has held positions at the Crane School of Music (SUNY Potsdam), the Greenwich House of Arts (NYC), the University of Windsor (Canada), and the University of Michigan. Creviston is active past president of the the North American Saxophone Alliance.

# Faculty Artist

## Joshua Gardner



Joshua Gardner is Clinical Associate Professor of Music and Director of the Performance Physiology Research Laboratory at Arizona State University, where he has taught since 2011. He maintains an active performance career, performing with several ensembles, including the internationally recognized Paradise Winds Reed Quintet and Égide Duo, and is a frequent soloist with high school and college ensembles. He has performed and lectured at conferences for the International Clarinet Association, European Clarinet Association, International Double Reed Society, and North American Saxophone Alliance and has been featured on American Public Radio's Performance Today.

In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy and research. He won first prize at the International Clarinet Association Research Competition in 2008 and has presented lectures on tongue motion during clarinet performance throughout the US, often accompanied by live tongue imaging. He is currently exploring the use of ultrasound for quantified research and performance diagnostics. As part of the PPR Lab, Gardner often mentors student research initiatives ranging from examining embouchure force dynamics using thin-film force transducers to exploring non-articulatory tongue motion during saxophone performance using ultrasound imaging. He is also a member of the interdisciplinary ASU research group, SAMBA – Science of Art, Music, and Brain Activity. The group plans to integrate ecologically-based perceptual scene-analysis theory, music performance and education principles, and neural brain modeling tests to further our understanding of music perception and education. They recently won a collaborative grant with neuroscientists from the Mayo Clinic to develop pre-surgical mapping procedures to preserve cognitive functions important to professional musician patients.

Gardner's performance interests lie primarily in chamber music. He is the soprano clarinetist for the Paradise Winds Reed Quintet based in Phoenix, AZ. Recently, they released *Live Beneath Stained Glass* (2016), a Blues/Funk collaboration with the Jackie Myers Band. *Journey on a Comet's Tail*, an album of entirely original commissioned works for reed quintet, was released in late 2017. They are releasing their third album in spring 2022. Advocates of original repertoire, Paradise Winds has commissioned works by James Cohn, Deborah Kavasch, John Marvin, Robbie McCarthy, Kurt Mehlenbacher, Alyssa Morris, Tom Peterson, Kincaid Rabb, and premiered the first North American concerto grosso for reed quintet and orchestra by Graham Cohen. Paradise Winds actively tours, records, and holds residencies across the globe.

As agents of new repertoire, Égide Duo's mission is to commission and promote music addressing social change, including issues involving the environment/climate, animal and human rights, and equality. They aim to provide clear and pointed musical commentary on issues that affect our society in an effort to draw attention to and encourage active public engagement on such issues. Their performance at ClarinetFest 2019 was described as "powerful" with a "vibrant color palate and captivating quality" by the conference review team. Joshua and Stefanie Gardner have commissioned works by Eric Mandat, Kurt Mehlenbacher, Jon Russell, John Steinmetz, Joel Love, Alex Temple, Carlos Simon, and others dedicated to affecting social change through music. They released their debut album, *Gone is Gone*, in November 2020.

Dr. Gardner received Bachelor's degrees in Music Education and Clarinet Performance from the University of Kentucky and the Doctor of Musical Arts degree from Arizona State University. Gardner is a Henri Selmer Paris/Conn-Selmer Performing Artist playing Privilege clarinets, a Silverstein Pro Team Artist, and uses Vandoren mouthpieces.

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# 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.

# Graduate Conductor

## Dylan Maddix



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

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

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

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

# Graduate Conductor

## Kristen Zelenak



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

As a soloist, she has given multiple guest artist recitals and masterclasses across the country including recitals in Arizona, Michigan, and Texas. She regularly performs with her saxophone/piano duo, ZelenArch. A strong advocate for chamber music, her groups Seyon and Lotus have been nationally recognized in multiple competitions. She has won the top prize at the Coltman Chamber Music Competition in 2015 and 2019. Seyon Quartet was also awarded second place at the MTNA Chamber Music Competition. She has competed as a semifinalist in other competitions such as the North American Saxophone Alliance Quartet competition, Fischhoff, and MPRIZE.

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

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

# 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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# Giving - 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 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.

School of Music, Dance and Theatre

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