

Arizona State University School of Music, Dance and Theatre presents



“Rising Stars”

Wind Symphony

Jamal Duncan, conductor
Steven Bryant, guest composer

Wind Ensemble

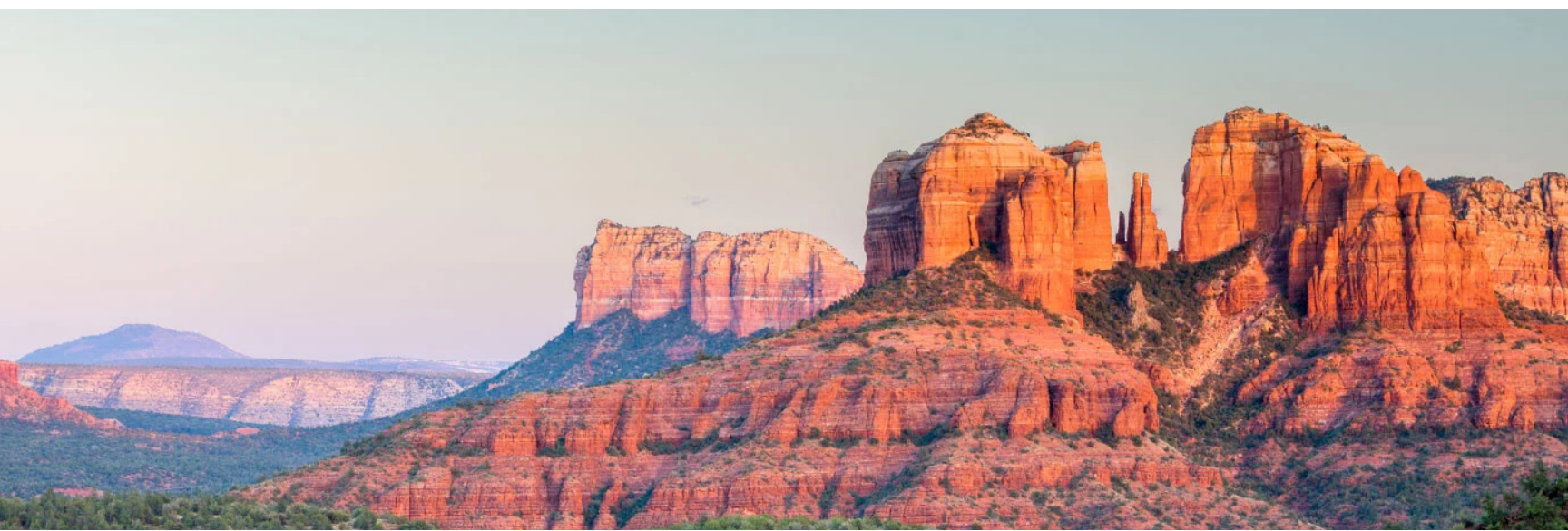
Jason Caslor, conductor
Grant Knox, guest conductor
John Burton, guest soloist
Steven Bryant, guest composer

Wednesday, April 9, 2025
ASU Gammage
7:30 p.m.






Land Acknowledgement

ASU acknowledges the twenty-three Native Nations that have inhabited our land for centuries. Arizona State University's four campuses are located in the Salt River Valley on ancestral territories of Indigenous peoples, including the Akimel O'odham (Pima) and Pee Posh (Maricopa) Indian Communities, whose care and keeping of these lands allows us to be here today. We recognize the sovereignty of these nations and seek to foster an environment of success and possibility for Native American students, staff, faculty, and patrons.



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From the Conductors

Welcome to Rising Stars!, an evening dedicated to celebrating the exceptional talent and artistry within the ASU Wind Bands. Tonight, we highlight both individual brilliance and collective achievement, showcasing the depth and vibrancy of our musical community.



We are thrilled to feature John Burton, one of the winners of our 2024 Concerto Competition, as he takes center stage to perform Oscar Navarro's *Il Clarinet Concerto*. This stunning work demands both virtuosic agility and expressive depth, and John's performance promises to be a true highlight of the evening.

Adding to the celebration, the ASU Wind Ensemble proudly presents the newly revised version of Steven Bryant's *Ecstatic Waters*. We will record the piece **THIS WEEKEND** for commercial release! This achievement underscores our commitment to artistic excellence and innovation, and we are honored to share this powerful work in its latest evolution.

To begin, the ASU Wind Symphony presents Bryant's *Synthetic Sunlight*, a captivating work that radiates warmth and optimism. This piece, with its shimmering textures and luminous energy, reminds us of music's ability to inspire and uplift.




Tonight's program embodies the spirit of discovery, achievement, and passion that defines the ASU music community. Thank you for joining us in celebrating these rising stars—performers, composers, and collaborators—who are shaping the future of music. We hope you enjoy this remarkable evening of music-making!



Jamal Duncan

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Program

Wind Symphony Jamal Duncan, conductor

Synthetic Sunlight (2023).....Steven Bryant
(b. 1972)
6.5'

Big City Lights (2021).....Marie A. Douglas
(b. 1987)
4'

Brief Pause

Wind Ensemble Jason Caslor, conductor

Symphonic Overture (1991).....James Barnes
(b. 1949)
10'

Grant Knox, guest conductor

II Concerto for Clarinet in Bb and Wind Band (2012).....Oscar Navarro
(b. 1981)
22'

Jason Caslor, conductor
John Burton, clarinet

Intermission




Ecstatic Waters (2008/2025).....Steven Bryant
23'

- I. Ceremony of Innocence
- II. Augurs
- III. The Generous Wrath of Simple Men
- IV. The Loving Machinery of Justice
- V. Spiritus Mundi

Jason Caslor, conductor

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Wind Symphony

Flutes

Ania Carranza, *Gilbert*
*Benjamin Hernandez, *Rio Rancho, NM*
Elizabeth Hughes, *Phoenix*
Leyi Li, *Wuhan, Hubei, China*
Ryan Mecca, *Dallas, TX*
Hanna Moon-Earle, *Auburn, WA*

Oboes/English Horn

Matthew Jacobs, *Tucson*
Hannah Smith, *Queen Creek*
Shukun Song, *Qingdao, Shandong, China*
*Madison Willacey, *Las Vegas, NV*

Bassoons/Contra

Lucas Lyum, *Las Vegas, NV*
Nicholas Muir, *Phoenix AZ*
*Caroline Sanders, *Dallas, TX*
Aaron Sheppard, *Vail*

Clarinets

Warrior Bewley, *Owasso, OK*
Samantha Cali, *Phoenix*
Trenton Davis, *Wellsville, MO*
Beckett Gladish, *Queen Creek*
Mary Haugan, *Gilbert*
Jamilyn Hawthorne, *Phoenix*
Kaitlyn Johnson, *Mesa*
Ethan Kane, *Las Vegas, NV*
*Rachel Lomeli, *Glendale*
Brandon Meier, *Fort Collins, CO*
Julio C. Moreno, *Phoenix*
Grady Newsum, *Phoenix*
Jair Valdivia, *Woodway, TX*
Adrianna Valenzuela, *Phoenix*

Saxophones

Thomas Folger, *Mesa*
Jennifer Holstead, *Las Vegas, NV*
Paige Walker, *Lake Orion, MI*
Liam Wirth, *San Diego, CA*
Matthew Yagin, *Wailuku, HI*

Horns

*Blake Allen, *Phoenix*
Daniel Bryce, *Mesa*
Hayden Clark, *Tramonto, AZ*
Henry Dehaan, *Phoenix*
Logan Kelley, *Mesa*
Just Wise, *Gilbert*

Trumpets

*Andrea Butler, *Kansas City, MO*
Adam Kesselman, *Scottsdale*
David Torres II, *Peoria*
Joseph Tyler, *Poway, CA*
Joel Thiesfeldt, *Fond du Lac, WI*
Cambria Whitehead, *Gilbert*
Elian Zuniga, *Casa Grande*

Tenor Trombones

Keagan Larsen, *Litchfield Park*
Garrett Parnaby, *Sierra Vista*
Robby Pawloski, *Tucson*
Vincent Quintana, *Rio Rancho, NM*
Alexander Skelton, *Flagstaff*
Carson Webster, *Mesa*

Bass Trombone

Rhoadell Sudduth, *Los Angeles, CA*



Wind Symphony

Euphoniums

Hayden Beausoleil, *Phoenix*

*Ethan Nolan, *Gilbert*

Zachary Sloan, *Peoria*

Tubas

Macy Brocker, *Litchfield Park*

Allen Davenport, *Mesa*

Jayson Rodgers, *Phoenix*

Percussion

Brandon Berg, *Phoenix*

Darrin Bia, *Phoenix*

Bec Cox, *Mesa*

Momo Dorman, *Phoenix*

Cade Keller, *Gilbert*

Asha Pitti, *Phoenix*

Armando Guadalupe Rocha Rochin, *Phoenix*

Yang Shao, *Shanghai, China*

Adrianna Vasquez, *El Dorado Hills, CA*

Bass




Sila Kuvanci, *Eskisehir, Turkey*

*Listed alphabetically *denotes principal*



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Wind Ensemble

Flute/Piccolo

Yundian (Elle) Cao, *Nanjing, Jiangsu, China*
Ya-Yun Chiang, *New Taipei City, Taiwan*
Anika Gray, *Mesa*

Oboe/English Horn

Kaylee Hollerbach, *Phoenix*
Gabbie Wong, *Hong Kong*

Bassoon/Contrabassoon

Evelyn Andresen-Chen, *Chandler*
Joe Florance, *Detroit, MI*
Travis Williams, *Bushkill, PA*

Clarinet/Bass Clarinet

Lauren Ardelt, *Peoria*
John Burton, *Gilbert*
Macey Campobello, *Mesa*
William Cason, *Carbondale, KS*
Kelly Chou, *Queen Creek*
Anthony Ellerman, *Gilbert*
Aiden Millsap, *Tempe*
Jacob Muniz, *Prescott*
Ryan Callahan Odgers, *Phoenix*
d'Art Richard, *Nokesville, VA*
Stephen White, *New York, NY*

Saxophone

Jade Deatherage, *Orlando FL*
GianCarlo Lay, *Carrollton, TX*
Siobhan Plouffe, *Rochester, NY*
Nathan Valencia, *Phoenix*

Horn

Lucy Alwin, *Chandler*
Christopher Helfer, *Phoenix*
Alyssa Herman, *North Potomac, MD*
Isabella Kolasinski, *Yaphank, NY*
Katherine Phillips, *Bossier City, LA*

Trumpet

Davey Aguilera, *Denver, CO*
Leif Atchley, *Phoenix*
Paul Reid, *El Paso, TX*
Andrew Smith
Taoyang Zhang, *Beijing, China*

Trombone

Jonah Brabant, *Chillicothe, IL*
Alyson Johnson, *Madison, SD*
Ashley Rands, *Clarksville, TN*
Michael Thompson, *Lake Havasu City*
Holden Welch, *Jonesboro AR*

Euphonium

Shawn Boomer, *San Diego, CA*
Rocco Dimlilio, *Tucson*
Steven Martin, *Prescott Valley*
Elijah Ramirez, *Peoria*

Tuba

Jeremy Runmin Lin, *Suzhou, Jiangsu, China*
Alex Stanbridge, *Phoenix*



Wind Ensemble

Percussion

Antonio Cyd De La Cruz, *Culver City, CA*

Brady Feczko, *Mesa*

Caleb Hupp, *San Diego, CA*

Manuel Miranda, *Glendale*

Maria Petropoulos, *Tarpon Springs, FL*

Matthew Sandridge, *Salem, VA*

Hannah Viquesney, *Phoenix*

Bass

Sila Naz Kuvanci, *Eskişehir, Turkey*

Harp

Charles Lynch, *Mesa*

Piano

Yumiko Hastings, *Dallas, TX*




Musicians are listed alphabetically

**denotes principal*



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Program Notes

Bryant: Synthetic Sunlight (2023)

The composer writes:

Synthetic Sunlight refers both to a world of 1980s neon nostalgia, with the band accompanied by electronic sounds that recall my youth, and to the idea of creating sunlight (and its many metaphorical stand-ins: warmth, joy, hope) where none is to be found naturally.

Dedicated to Glen Adsit, for his tireless efforts to bring more interesting music for every level of musician into the world.

Program note by the composer

Douglas: Big City Lights (2021)




Atlanta bred composer Marie A. Douglas mixes and layers genres and textures as a means to inject unprecedented relate-ability and excitement into pieces intended for concert stages. Her compositional choices portray her varied experiences creating a product that is highly artistic, gorgeous yet gritty, robust with innovation and familiarity. Marie's compositions and arrangements have been performed throughout the United States and Canada, she as been noted for the memorable melodies, multi faceted rhythms, compelling textures, and the complimentary orchestrations present within her works.

Marie got her start in the artistic and culturally rich streets in the inner city of Atlanta. Her style reflects that relationship and proximity to "The Culture" and the unique perspective that it affords her. After high school she attended the Historically Black institution Florida A&M University and participated in the famed Marching "100" band. This period further inspired Marie to infuse attributes of her favorite musical genres and cultural staples into her creations intended for concert ensembles.

Douglas' compositions have included spirituals, body percussion, spoken word, electronic samples and tons of other elements of sound often comprising the sonic phenomena of the African Diaspora in conjunction with winds and or strings and percussion. Lately she has explored the fusion of Hip-Hop and its sub-genre "Trap Music", a genre that has its roots in Atlanta, with western art music idioms.

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A variety of well-known ensembles have worked with Marie and performed her music; The Albany Symphony-Dogs of Desire, University of Central Florida Symphonic Band, University of Alabama-Birmingham Wind Ensemble and Symphonic Band, California All-State Wind Symphony, University of the Pacific Conservatory, and many others. In addition to symphonic and chamber works, her catalogue also includes music for film as well as hip-hop and r&b instrumentals.

Recent projects include: serving as arranger, composer, conductor and musical director of the Live Nation/Big Femme Energy Live Experience tour featuring Ambre, Baby Rose, SayGrace and Teyana Taylor; premieres for her new flute concerto in collaboration with conductor, Erin Bodnar and flautist Sarah Jane Young which was selected to be included on a compilation CD released by the University of North Florida Wind Symphony in 2022, her work for symphonic band centering teen mental health entitled *I am Enough* was premiered by the California All - State Wind Ensemble in Fresno, California. Additionally, Marie completed the 2023 Jemison Visiting Scholar in the Humanities and Composer in Residence at the University of Alabama-Birmingham and arranged on 2022 Grammy Award-Nominated album “Full Circle”.

Among the upcoming performances of her works for the 23'-24' season are world premieres with the University of Georgia Wind Ensemble and the United States Navy Band in Washington D.C. for *SOUL Suite No. 1*, a new piece for wind ensemble as well as a collaboration with the United States Army Soldiers' Chorus of Washington, DC on a work titled *Umoja in America*.

Marie serves as an adjunct professor within the Master of Music Technology Program at Southern Utah University where she was awarded the 2022 Influencer Award by the Division of Student Affairs and Professional Development Center. She earned her Doctor of Musical Arts in composition and conducting from the University of Memphis, where she studied with Kamran Ince, Mahir Cetiz, and Albert Nguyen.

Big City Lights is a piece for wind band, inspired by the hip-hop subgenre “trap music”, which finds its roots in the composer’s home town, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements that are meant to imitate techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be “808s,” while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates an often utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which place sound exclusively in different spots of the ensemble (specifically on the left or right of the conductor) Sudden and gradual ensemble crescendos are dovetailing of melodies imitate low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced “It’s Lit!” section which includes fortissimo exclamations occurring throughout the ensemble, demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of “hurry and wait” as they endure the Atlanta traffic scene. The “Issa Vibe” section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to “It’s Lit!”, followed by “Chopped and Screwed,” which is a halftime recapitulation of the main themes. “Chopped and Screwed” is a famous DJ style which a song is slowed down tremendously. The piece closes out with one final return to the original marking of “It’s Lit!” Enjoy a day in the life of an “AtLien” with Big City Lights!

Program note by the composer

Barnes: Symphonic Overture (1991)

James Barnes studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen.




Professor Barnes is member of both the history and theory-composition faculties at the University of Kansas, where he teaches orchestration, arranging and composition courses, and wind band history and repertoire courses. At KU, he served as an assistant, and later, as associate director of bands for 27 years.

His numerous publications for concert band and orchestra are extensively performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC.

Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He

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has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. He has recorded three commercial compact discs of his music with the world famous Tokyo Kosei Wind Orchestra. More recently, he completed a CD of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. He has also been commissioned to compose works for all five of the major military bands in Washington, DC.

Mr. Barnes has traveled extensively as a guest composer, conductor, and lecturer throughout the United States, Europe, Australia, Japan and Taiwan. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Bandmasters Association and numerous other professional organizations and societies.

Symphonic Overture was commissioned as a "large, Romantic-style overture" by Lt. Col. James M. Bankhead to celebrate the 50th anniversary of the U.S. Air Force Band. The band premiered the work at the March 1991 American Bandmasters Association convention in Tempe, Arizona.

After a bold and extended introductory fanfare, followed by the principal theme in solo oboe, the middle section features a lengthy alto saxophone solo. A second fast development, including some special "champagne music" (complete with a cork sound for the celebration), recaps the opening fanfare in a presto coda.

Program note by Norman Smith

Navarro: II Concerto Clarinet in Bb (2012)

Oscar Navarro was born in the town of Novelda (Alicante), where he began his musical studies, receiving the Extraordinary Prize at the end of the elementary level and Honorable Mention in the Extraordinary Award along with an Honorary Degree at the end of his higher studies, with a specialty in clarinet, in the "Conservatorio Superior Oscar Espla" in Alicante (Spain).

Later, he studied composition and conducting at the Allegro Internacional Music Academy in Valencia in which Ferrer Ferrán was his main teacher and friend, then going on to be selected by the prestigious University of Southern California, USC (Los Angeles) to specialize in Composition for Film and TV, working under the tutelage of great professionals in the film industry.

Navarro has had his works recorded in large studios such as Capitol Records, Paramount Pictures and Warner Bros. After finishing his studies, he received the “Harry Warren Endowed Scholarship for Scoring for Motion Pictures and TV” award as the most distinguished student in his class.

To this day, Óscar Navarro has numerous national and international composition awards, and his music is performed and premiered in large concert halls around the world. Among the orchestras and bands that have performed his music it is worth highlighting groups such as The Cleveland Orchestra (USA), BBC Philharmonic Orchestra (UK), Louisville Symphony (USA), Lancaster Symphony Orchestra (USA), Princeton Symphony (USA), The Hollywood Studio Orchestra (USA), Tchaikovsky Symphony Orchestra of Moscow Radio (Russia), Orquesta Sinfónica de Caldas (Colombia), The Royal School of Music Symphony Orchestra (UK), Paraguayan Symphony Orchestra, Kiev Radio Orchestra (Ukraine), Downey Symphony Orchestra (USA), Midland-Odesa Symphony Orchestra (USA), Nordwestdeutsche Philharmonie (Germany), Principality of Asturias Symphony Orchestra (Spain), Symphony Orchestra of Medellín (Colombia), Symphony Orchestra of the Region of Murcia (Spain), Young National Orchestra of Spain (JONDE), Symphony Orchestra of Galicia, Young Orchestra of the Generalitat Valenciana (JOGV) (Spain), University of British Columbia (UBC) Symphony Orchestra (Canada), Royal Band of the Belgian Guides (Belgium), University of Minnesota Duluth Concert Band (USA), North Texas Wind Ensemble (USA), University of Boston Concert Band (USA), Banda Municipal de Madrid (Spain), Banda Municipal de Valencia (Spain), Banda Municipal de Barcelona (Spain) and the Banda Primitiva de Llíria (Spain), among others.

In addition, his music has been performed in large concert halls around the world, highlighting La Scala Theater in Milan (Italy), Walt Disney Hall in Los Angeles (USA), Carnegie Hall in New York (USA), Musikverein (Vienna), Tchaikovsky Hall in Moscow (Russia), Tanglewood Music Festival (USA), Lincoln Center in New York (USA), Zaryadye Concert Hall in Moscow (Russia), Palau de la Música in Valencia (Spain) and the National Auditorium of Spain.

He has been commissioned by and collaborated as a guest composer with orchestras such as the Orquesta y Coro Nacionales de España [the Spanish National Orchestra and Choir] in the premiere of the commission “Connection” – Concerto for Horn and Symphony Orchestra, The Cleveland Orchestra (USA) for the premiere of his “II Concerto” – for Clarinet and Symphony Orchestra, Midland-Odesa Symphony Orchestra (USA) for the premiere of “Latent Emotions” – for Violin and Symphony Orchestra, Downey Symphony Orchestra of Los Angeles (USA) for the premiere of *Downey*

Overture – Overture for Symphony Orchestra, the Principality of Asturias Symphony Orchestra for the premiere of his *II Concerto* – for Clarinet and Symphony Orchestra, Greek Radio Symphony Orchestra for the premiere of his piece *Hispania*, Contemporary Ensemble of the Cadaqués Orchestra for the premiere of *Lenny* – Fantasia, National Youth Orchestra of Spain (JONDE) for the premiere of *El Arca de Noé* – Symphonic Poem for Symphonic Orchestra, Youth Orchestra of the Generalitat Valenciana (JOGV) for the premiere of the Suite for Orchestra *The Olympus of the Gods*, University of British Columbia (UBC) Symphony Orchestra of Vancouver (Canada) for the premiere of *Legends* – for Clarinet and Symphony Orchestra or the Alicante Symphony Orchestra (ADDA) for the premiere of *Ali and Cantara* – Symphonic Poem.

In April 2024, he was the composer chosen by the Royal Guard/Royal House to write the *Obertura Rey Felipe VI* (King Felipe VI Overture), dedicated to their Royal Majesties King Felipe VI and Doña Leticia on the occasion of the 10th anniversary of their proclamation.

In his role as orchestra conductor, he has collaborated with orchestras such as the Tenerife Symphony Orchestra, the Córdoba Symphony Orchestra, The Alicante ADDA Symphony Orchestra, the Extremadura Orchestra, the Santa Cecilia Classical Orchestra (Fundación Excelentia), the European Royal Ensemble and the Ibiza Youth Symphony Orchestra. Outside the borders of Spain, it is worth highlighting his collaborations as conductor with the Moscow Radio Symphony Orchestra (Russia), Greek Radio Symphony Orchestra, the Macedonian Symphony Orchestra, St. Croix Valley Symphony Orchestra (USA), the Kiev Radio Orchestra (Ukraine) and the Hollywood Studio Orchestra (Los Angeles).

In the realm of symphonic bands, he has conducted the Madrid Municipal Symphonic Band, the Alicante Municipal Band, the Palmas de Gran Canaria Municipal Symphonic Band, the Llíria Primitive Band, the CIM La Harmonica Band of Buñol, the Royal Band of the Belgian Guides (the Band of the Belgian Kings), the University of Minnesota, Duluth Wind Band (USA), the Fanfare de Romont (Switzerland), the Friborg Wind Band (Switzerland), the Symphonic band of the Medellín School Network (Colombia), the Symphonic Band from the University of the Americas Puebla (Mexico) and the Banda Musicale Giovanile del Piemonte (Italy), among others.

During his professional career he has worked with international soloists such as Ramón Ortega (oboe soloist of the Bavarian Radio Symphony Orchestra), Franklin Cohen (clarinet soloist of the Cleveland Orchestra and international soloist), Salvador Navarro (horn soloist of the National Orchestra and Choir of

Spain, OCNE), José Franch-Ballester (international solo clarinet and professor at the University of British Columbia in Vancouver, Canada), Javier Bonet (horn in the National Orchestra and Choir of Spain, OCNE), Ara Malikian (violin soloist), Eddy Vanoostuyse (solo clarinet of the Brussels Philharmonic Orchestra) and Magnus Koch Jensen (solo bassoon of the Danish National Symphony Orchestra).

Under the “Oscar Navarro Music” label, Oscar Navarro publishes all his works with his own music publisher, which exclusively sells all his scores all over the world. He also owns his own symphony orchestra under the name of “Oscar Navarro Symphony Orchestra”, introduced in 2016 to more than 2,000 spectators and with which he performs concerts and records exclusively his music.

Oscar Navarro is regularly invited to present master classes at various festivals and international universities such as the University of Southern California (Los Angeles, USA), Chapman University (Orange Co, USA), University of Leuven (Belgium), University of Minnesota, Duluth (USA), Valencian Institute of Music of Valencia and the Complutense University of Madrid.

Currently, Oscar Navarro is part of the Spanish Film Academy and of the Latin Grammy as an academic.

His music has received recognition in excess of twenty times among awards and nominations from Spain, the United States, Holland, Singapore, Italy, India, France and South Africa. Highlights of the awards are the “Hollywood Music in Media Awards” (Los Angeles), “Premio BUMA” (Holland) for best international composer, the “X Awards of Film Music Critics”, “Mundo BSO Awards” [World Best Original Soundtrack Award] , “XIII Goldspirit Awards”, “Accolade Music Awards”, “Hollywood independent Music Awards” (Los Angeles), “Track Music Awards”, “Global Music Awards”, “Jerry Godsmith Awards”, and the nomination for the Goya Award from the Academy of Motion Picture Arts and Sciences of Spain for the Best Original Soundtrack for the film “La Mula”.

The composer writes:

The Second Concerto for Clarinet was a commission of the “Valencia Music Institute” and dedicated to clarinetist José Franch Ballester. The work was written between November-December 2011 and January 2012.

The shape of this concerto is in one movement with 3 main sections clearly identifiable. In the majority of the course of the piece, his language is within a tonal language with lots of colors and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet while in many parts is treated as the instrument par excellence in all of us, the voice.

The first major section of the work will be divided into two parts, a very cantabile style tinged with ethnic / new age, unlike the second, completely contrasting style and different as is the typical flamenco music of Spanish folklore. This part will be accompanied by one of the instruments used in the world of flamenco, the palmas. Clarinet, Wind Band and clappers will be responsible for creating this dance that takes us to the two large section of the work, the slow.

This second section, with a minimalist touch, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to hypnotize the listener until the climax, when the orchestra was founded on a great time and feeling energized, giving way to relax when final, ethereal and floating character with certain strokes Impressionists.

The last section, the prestissimo, is framed in a big dance where the clarinetist operate with full technical virtuosity, being cornerstone is dialogue between Clarinet and Wind Band, which is very present throughout the course of this last section.

Program note by the composer

Bryant: Ecstatic Waters (2008/2025)

The composer writes:

Ecstatic Waters is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as “Ceremony of Innocence” and “Spiritus Mundi” are taken from poetry of Yeats (“News for the Delphic Oracle,”

and “The Second Coming”), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality – as a hybrid of electronics and living players – *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, *Augurs*, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat’s gyre, until “the center cannot hold,” and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Special thanks to Drew Leslie for recording the trombone material used in the electronic sounds in movement II.

Guest Soloist




John Burton

John Burton is a second-year master's student at Arizona State University where he studies with Dr. Joshua Gardner, Professor Jeff Anderle, and Dr. Robert Spring. He attended Brigham Young University for his undergraduate degree in music performance where he studied with Dr. Jaren Hinckley. John has competed and won prizes from the Phoenix Symphony Concerto Competition, BYU Concerto Competition, Silverstein Global Clarinet Contest, and the International Clarinet Association's Young Artist Competition. Most recently he was awarded the second place prize in the American Single Reed Association's International Clarinet Competition. While studying at ASU John has played with many local professional ensembles including the West Valley Symphony, Symphony of the Southwest, and the Phoenix Symphony.



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Guest Composer

Steven Bryant

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. In 2015, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.






John Corigliano states Bryant's "compositional virtuosity is evident in every bar" of his 34' Concerto for Wind Ensemble. Bryant's first orchestral work, *Loose Id* for Orchestra, hailed by composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. The Detroit Symphony Orchestra commissioned *Zeal Alchemy in Silent Spaces*, commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in May 2006. The Chicago Symphony Orchestra's MusicNOW series featured his brass quintet, *Loose Id*, conducted by Cliff Colnot, on its 2012-13 concert series.

His evening-length work for the Pittsburgh New Music Ensemble, *The Treachery of Sounds*, based on several images of René Magritte, uses a live application of binaural technology by placing every member of the audience in headphones to create an immersive experience that defies the listener's sense of reality. Other recent commissions include *Zeal* for Leonard Slatkin and the Detroit Symphony Orchestra, a large-scale intermedia project for Arizona State University, the Concerto for Trombone for Joseph Alessi and the Dallas Winds, as well as works for the Gaudete Brass Quintet (Chicago), cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul, the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas – Austin Wind Ensemble,

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the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others.

Steven was Distinguished Visiting Professor of Composition at the University of North Carolina Greensboro for the 2014-2015 academic year. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a break-dancer (i.e. was forced into lessons by his mother), was the 1987 radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on Sleigh Ride. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant (Duke University).



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Associate Director of Bands

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. Duncan also serves as assistant director of undergraduate music studies. 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, The World Association for Symphonic Bands and Ensembles, and the College Band Directors National Association.

Duncan is a passionate advocate for expanding the repertoire of wind bands and chamber ensembles, actively commissioning new works from both established and emerging composers. His commitment extends to programming music that reflects the rich tapestry of different cultures, with a deliberate focus on highlighting the voices of diverse composers who bring these stories to life.




In 2024 the ASU Wind Symphony gave a featured performance at the College Band Directors National Association Western/Northwestern division conference. In addition, Duncan and ensembles under his leadership have worked with composers Steven Bryant, Viet Cuong, and Kevin Day.

A winner of the American Prize in Band/Wind Ensemble conducting, Duncan has also been a fellow at the Reynolds Conducting Institute held in conjunction with the Midwest Clinic. Duncan has conducted and adjudicated ensembles of all levels throughout the United States and internationally.

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

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music director and conductor of the Flint Youth Wind Ensemble, one of several youth ensembles in the Flint School of Performing Arts.

Proudly hailing from Flint, Michigan, Duncan received a Doctor of Musical Arts degree in Wind Conducting and a Master of Music degree in Wind Conducting 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, The World Association for Symphonic Bands and Ensembles, and the College Band Directors National Association. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Upcoming events include guest conducting appearances with the 2025 Michigan All-State Middle School Band and the 2026 All-Virginia Concert Band



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Director of Bands

Jason Caslor

Jason Caslor was born and raised in North Battleford, Saskatchewan, Canada. Caslor is currently an Associate Professor of Music and the Director of Bands at Arizona State University (ASU). In addition to directing the Wind Ensemble, he also mentors graduate conducting students and teaches conducting courses at the graduate and undergraduate levels. Recent highlights include first commercial recordings of Kevin Day's Concerto for Wind Ensemble, Nicole Piunno's Sunflower Studies, and Carter Pann's Double Concerto "Baroque" with the ASU Wind Ensemble.



From 2015-2019, Caslor was an Assistant Professor and the Associate Director of Bands and Orchestras at ASU. Highlights of that time include founding the now firmly established ASU Philharmonia and being nominated for ASU's Outstanding Master's Mentor Award. From 2010-2015, Caslor was an 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. Before 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.

A Conn-Selmer Educational Clinician, Caslor has guest conducted or adjudicated in every province in Canada and throughout the United States. In addition to numerous regional engagements, Caslor has conducted the United States Army Field Band, the National Youth Band of Canada, the South Dakota All-State Band, the South Dakota Intercollegiate Band, and the Alberta Wind Symphony.

A fiercely proud Canadian currently living amongst cacti, Caslor's co-founding and leadership over the Canadian Band Association's (CBA) Howard Cable Memorial Prize in Composition lead to him being the recipient of the CBA's 2022 International Band Award. The award recognizes those individuals who have embraced the ideals of the CBA and have contributed to the promotion, growth and development of the musical, educational and cultural values of Canadian band outside of Canada.




As a researcher, he has presented his work at the Midwest Band and Orchestra Clinic, the WASBE International Conference, the CBDNA National Conference, the IGEB International Conference on Wind Music, the International Society for Music Education World Conference, and the Riksförbundet Unga Musikanter Wind Band Symposium (Sweden).

Caslor completed his doctorate in conducting at Arizona State University. Prior to earning a master's in conducting from the University of Manitoba, he earned dual bachelor's in music and education from the University of Saskatchewan, Canada.



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Graduate Teaching Assistant

Grant Knox

Grant Knox (he/him) is an Arizona-based music educator, conductor, and musicologist. Originally from Lexington, KY, Grant holds degrees in music education and musicology from Murray State University (BM '18) and the University of Arizona (MM '20). With over five years of teaching K-12 music in Kentucky and Arizona, Grant most recently served as the Director of Instrumental Music at Cienega High School

in Vail, AZ, instructing all aspects of the string orchestra, concert, jazz, and athletic bands.



During his graduate studies, Grant has entertained a diverse array of scholarly topics. Participating in multiple national and international academic conferences and substantial research projects, Grant has presented research on Chicago hip-hop, in addition to exploring all facets of identity in the music of Ulysses Kay and William Grant Still. Grant continues to be passionate about amplifying the wind band works of composers from underrepresented backgrounds.

As a music educator, Grant is an advocate for healthy practices of inclusion, representation, and diversity in the music classroom/ensemble, and enjoys interdisciplinary studies of musicology, music theory, and popular music in the wind band idiom. Grant is an alumni brother of Phi Mu Alpha Sinfonia Fraternity, and an honorary member of Tau Beta Sigma National Honorary Band Sorority. He also holds active memberships in the International Society for Research and Promotion of Wind Music (IGEB), College Band Director's National Association (CBDNA), American Musicological Society (AMS), and the Society for American Music (SAM).

ASU Wind and Percussion Faculty

Woodwinds

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

Brass

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

Percussion

Robert Carrillo
Michael Compitello
Simone Mancuso
Matthew Prendergast

ASU Wind Bands Faculty and Support Staff

Jason Caslor, Director of Bands
Jamal Duncan, Associate Director of Bands
James G. Hudson, Director of Athletic Bands

Grant Knox, Doctoral Teaching Assistant
Joel Thiesfeldt, Masters Teaching Assistant

Laura Roosen, Ensembles Office Specialist

Macey Campobello, Head Band Librarian
d'Art Richard, Assistant Librarian




Set-Up Assistants

Blake Allen Anthony Ellerman
Taoyang Zhang Elian Zuniga

Heather Landes, Director, School of Music, Dance and Theatre

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to the members of **Kappa Kappa Psi** for their continued support and service for the **ASU Wind Bands!**

Founded in 1919, **Kappa Kappa Psi** operates primarily as a student service and leadership recognition society whose chief aim is to assist University Bands in developing leadership and enthusiasm. Their goals are to provide the bands not only with organized and concentrated service activities, but to members valid and wholesome experiences in organization, leadership, and social contacts.



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Support Our Students

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, interactions with world-class guest artists, commissions for new works and traveling for competitions and performances.






Donate

Please visit the [ASU Foundation](#) to donate to ASU Wind Bands. For any questions about helping the ASU Wind Bands, please contact Director of Bands Jason Caslor at 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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