

Arizona State University School of Music, Dance and Theatre presents



Wind Symphony

Jamal Duncan, conductor

Maroon and Gold Band

James G. Hudson, conductor

Grant Knox, conductor

Tuesday, April 22, 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

Dear Friends of ASU Wind Bands,

Welcome to the grand finale of the ASU Wind Bands concert season! As the academic year draws to a close, we come together tonight to celebrate a year of artistry, dedication, and musical excellence.



This evening's concert is a reflection of the brilliance and energy that has filled our season, and we are thrilled to showcase the incredible talent of our ensembles. The Maroon and Gold Band will bring a dynamic and diverse program to the stage, featuring *Ritmos de la Tierra* by Victoriano Valencia, *Kiefer's Special* by William Kiefer, *Scramble* by Todd Stalter, and *Ballade* by Alfred Reed, featuring Dr. Bonson Lee. This collection of works highlights a rich tapestry of styles, from the vibrant rhythms of Latin America to the lyrical beauty of a heartfelt ballad.

The Wind Symphony will then take you on a journey through luminous soundscapes with *Big City Lights* by Marie A. Douglas, *Synthetic Sunlight* by Steven Bryant, and the breathtaking Symphony No. 2 by Frank Ticheli. Each of these works captures a unique perspective on illumination—whether inspired by the vibrant pulse of city lights, the interplay of artificial and natural light, or the warmth and brilliance of symphonic expression.

As we celebrate the conclusion of another incredible year, we extend our deepest gratitude to our students, faculty, staff, and you—our wonderful audience—for your support and passion for live music. Your presence makes every performance a shared experience of inspiration and joy.

Thank you for being part of our journey this year. Enjoy the concert, and let's welcome the summer with music that shines as brightly as the talent on stage tonight!




Best,

James G. Hudson

Jamal Duncan

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Program

Maroon and Gold Band

Kiefer’s Special (1921/2009).....William Kiefer
(1872-1920)
Edited by Timothy Rhea
2.5’

James G. Hudson, conductor

Ballade (1956/99).....Alfred Reed
(1921-2005)
5’

James G. Hudson, conductor
Bonson Lee, alto saxophone

Ritmos de la Tierra (2013).....Victoriano Valencia
(b. 1970)
7’

I. Bambuco
II. Raspa

Grant Knox, conductor

Scramble (2012).....Todd Stalter
(b. 1966)
2.5’

James G. Hudson, conductor

Program

Wind Symphony

Jamal Duncan, conductor

Big City Lights (2021).....Marie A. Douglas
(b. 1998)
4'

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

Symphony No. 2 (2003).....Frank Ticheli
(b. 1958)
21'

- I. Shooting Stars
- II. Dreams Under A New Moon
- III. Apollo Unleashed

Maroon and Gold Band

Flute/Piccolo

Denise Aguilera, *Performance and Movement*
Bailey Alex, *Mechanical Engineering*
Joshua B. Armenta, *Music Therapy*
Sofia Atencio, *American Studies*
Olivia Fritz, *Nursing*
Giselle Galan, *Film and Media Production*
Skylar Kulas, *Philosophy*
Fei Liu, *Environmental Engineering*
Tamia McClain, *Biomedical Sciences*
Brooke McKeever, *Sociology*
Paulina Soto, *Media Arts and Sciences (Design)*
Allyssa Thomas, *Nursing*
Andrew Torres, *Forensic Psychology*
Stacey Diaz Trejo, *Music Therapy*
Nataley Walker, *Creative Writing*
Emily Zeigler, *Mirabella*

Oboe/English Horn

Anna Dale, *Neuroscience, PhD*
Anson Johnson, *Community member*
Annette Kitts, *Community member (accountant)*

Bassoon/Contrabassoon

Shira Shecter, *Chemical Engineering*
Cristine Zambrano Ortega, *Computer Systems Eng.*
Siraj Soliman, *Animation*
Breanna Plummer, *Musicology PhD*

Clarinet

Allison Akers, *Early Childhood Education*
Dakota Allred, *Creative Writing (Fiction)*
Ava Bolin, *Music Therapy*
Kale Cavanaugh, *Mechanical Engineering*
Katarina Fenner, *Mathematics*

Clarinet Cont.

Thomas Jennewein, *Computer Systems Eng.*
MingHao Li, *Business Data*
Alma McDonald, *Graphic Design*
Matthew Park, *Chemical Engineering*
Cole Stockstad, *Media arts and sciences*
Wendi Taylor, *(Community member)*

Bass Clarinet

Lucas Garcia, *Business (Statistics)*
Isabel McLennan, *Kinesiology*

Alto Saxophone

Gabriella Erimli, *Aerospace Engineering*
Trevor Engle, *Mechanical Engineering*
Marcus Engstrom, *Community member*
Van Kathol, *Computer Systems Engineer*
Aaron Sagredo, *Music Theory*
Dylan Wickizer, *Electrical Engineering*

Tenor Saxophone

Matt James, *Political Science*
Chad Hauck, *Geographic Information Science*

Baritone Saxophone

John Read, *Retired HS Math & Computer program teacher*

Horn

Abdeel Calva, *Business Data Analytics*
Bryan Kemp, *Earth and Space Exploration*
Jasper Marshall, *Architecture*
Adam Nachtrab, *Computer Science*
Evelyn Navarro, *Nursing*
Isaac Nunez, *Computational Mathematics*



Maroon and Gold Band

Horn Cont.

Haley Ross, *Biochemistry*
Andrew Sheppard, *Computer Science*
(*Cybersecurity*)
Cambria Whitehead, *Music Learning*
& *Teaching*

Trumpet

Noah Barbieux, *Computer Engineering*
Jason Bruzas, *Mechanical Engineering*
Ariana Cecelic, *Informatics*
Lisa Chan, *Nursing*
Chris Curran, *Community member*
Brandon Deleon, *Music Therapy*
Chase Deleon, *Film and Media Production*
Rhys Ho, *Business Exploratory*
Micah Kawamura, *Aerospace Engineering*
Bradley McWeeny, *Computer Science*
Anthony Montoya, *Media, Arts & Sciences*
Avie Stephens, *Music Learning and Teaching*
Samuel Teets, *Electrical Engineering*
Abel Zambrano Ortega, *Chemical Engineering*

Trombone

Luc Andreassi, *Aerospace Engineering*
Catelyn Antalek, *Parks, Recreation, and Sports*
Mgmt.
Daniel Bollin, *Community member*
Nicholas Plano, *Supply Chain Management*
Christopher Towne, *Journalism and Mass Com-*
munications
Thomas Trisko, *Software Engineering*
Brandon Yamashiro, *Aeronautical Management*
Technology

Euphonium

Brandon Berlin, *Community member*
Collin Farr, *Anthropology*
Asher Hepworth, *Music Learning and Teaching*
Drew Ley, *Aerospace Engineering*
Logan Maki, *Accountancy*
Ezekiel Sears-Giardina, *Finance*
Taylor Spears, *Music Learning and Teaching*
Ashton Spillman, *Neuroscience, PhD*
Luke Towers, *Applied Mathematics for the Life*
and Social Sciences
Rosa Maria Vega, *Music Learning and Teach-*
ing
Karla Zambrano Ortega, *Applied Biological*
Sciences (Pre Veterinary Med)




Tuba

Aaron Biles, *Accounting*
Aiden Gjelhau, *Mechanical Engineering*
Heather Goresky, *Community member*
Carolina Rabinovich, *Public Service and Public*
Policy
Togi Rastogi, *Music Learning & Teaching*
George Williams, *Mechanical Engineering*
Systems



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Maroon and Gold Band

Percussion

Sarim Absar, *History*

Allison Aguirre, *Mechanical Engineering*

Brandon Barlow, *Molecular Biosciences and
Biotechnology*

Abby Berg, *Music Therapy*

Varun Bose, *Engineering (Automotive Systems)*

Madelyn Ciha, *History*

Amber Coleman, *Psychology*

Dan Duffey, *Biomedical Engineering*

Olivia Patchin, *Nursing*

Sean Suwanaloet, *Community member*

Andrew Taylor, *Data Science*

Conner Williams, *Psychology*



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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*
*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*
Kailtyn 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*
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*



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Euphoniums

Hayden Beausoleil, *Phoenix*

*Ethan Nolan, *Gilbert*

Zachary Sloan, *Peoria*

Tubas

Macy Bocker, *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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Program Notes

Kiefer/Rhea: Kiefer's Special (1921)

William H. Kiefer was an American composer and conductor best known for his contributions to the genre of brass band music, particularly marches.

Born in the late 19th century, Kiefer's musical career spanned a variety of roles, including that of a bandmaster, conductor, and educator. His works are often characterized by their lively rhythms, intricate brass harmonies, and catchy melodies, which made them favorites for both public and military bands.

Kiefer's most notable works include a series of marches that reflect the traditional style of American brass band music. His pieces were often performed at parades, civic events, and military gatherings, earning him a reputation as a composer who could evoke the energy and excitement of a community celebration.

Though not as widely recognized as some of his contemporaries, William H. Kiefer's marches continue to be appreciated by brass musicians and enthusiasts for their technical proficiency and spirited nature.

Kiefer's Special is probably the most popular march written by this little-known turn-of-the-century band composer. Stylish and entertaining, it's a march that will be useful in various performance settings. By changing the tempo it's suitable for use on the field, under the big top, or in the concert hall and is sure to be a hit no matter where it's heard. It's likely that the publisher named the march as it wasn't tradition for the composer to put their own names in titles of their compositions. Not published until a year after his death, the date of composition is somewhat a mystery.




Program note by the publisher

Reed: Ballade (1956/99)

Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arranger during World War II in the 529th Army Air Force

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Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work; he received his B.M. in 1955 and his M.M. in 1956. His Masters thesis was the Rhapsody for Viola and Orchestra, which later was to win the Luria Prize. It received its first performance in 1959, and was subsequently published in 1966. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This led, in 1955, to his accepting the post of editor at Hansen Publishing in New York.

In 1966, he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Mr. Reed was one of the nation's most prolific and frequently performed composers.

His work as a guest conductor and clinician took him to 49 states, Europe, Canada, Mexico, Japan, Australia and South America, and for many years, at least eight of his works have been on the required list of music for all concert bands in Japan, where he was the most frequently performed foreign composer today. He left New York for Miami, Florida, in 1960, where he made his home until his death.

Like most ballades, its single main theme, accompanied by two smaller motifs, is developed in a continuous fashion, affecting many subtle changes of mood and color, even though almost every single measure is related in a close or distant way. In deference to the French school of saxophone playing, which was taken as a basis for the composition of this piece, the emphasis is on the long lyrical line of brilliant but light color, while the accompaniment is an always changing harmonic background of chords.

Program note by the publisher



Valencia: Ritmos de la Tierra (2013)

Victoriano Valencia Rincón is a prolific Colombian composer of music for both symphonic band and traditional folk ensembles.

Mr. Valencia has a bachelor's degree in music education from the National Pedagogical University of Colombia and a master's degree in composition from EAFIT University in Colombia.

Valencia has worked as a cultural advisor for Colombia's Ministry of Culture and several universities in Colombia, including Universidad de Córdoba, Universidad del Norte, Universidad de Caldas, the University of Antioquia, the University of Caldas and District University of Bogotá. He regularly serves as a judge for national band competitions, as well as other music competitions throughout Colombia. Valencia is an advocate for maintaining the traditions of prior generations. Part of this advocacy is achieved through his directorship of Bands Magazine, a quarterly publication specializing in the Colombian wind band movement. Other areas of work for which he is known include recording production and the development of music teaching materials.

In 2014, he was appointed artistic director of Medellín's International Chamber Music Festival, an event organized and sponsored by the local government and recognized internationally by its educative and artistic nature. He is also an active member of the World Association for Symphonic Bands and Ensembles (WASBE) and represents Colombia on the artistic committee of the Ibero-American Congress for Bands and Ensembles. Valencia is also the founder of the Colombian National Association of Composers and Arrangers for Bands and Ensembles (ACCOMPAS).

He is currently a full-time composition faculty member at the Universidad Pontificia Javeriana in Bogotá and also teaches at the Colombian National Pedagogical University. His compositions and arrangements for wind ensembles are based on Colombian and Latin American folk rhythms.

Mr. Valencia is considered to be one of the most influential composers of band music in Colombia. His compositions and arrangements for symphonic band have received awards at national competitions and are being published and performed throughout Europe and North America. He has written works that have become part of the core repertoire of the Colombian band tradition. Pieces like his Third Suite for Band, also known as 200 (celebrating the 200th anniversary of the independence of Colombia) have been widely accepted and performed in all parts of the world. His second suite was commissioned by a Colombian professional band (Banda Sinfonica de Sabaneta) and

published in the collection Latin American Music Project by Ludwig Masters in the United States.

Ritmos de la Tierra (Rhythms of the Earth). comprises ten pieces based on Colombian and other Latin American dance patterns. By selecting these musical genres, the composer intends to explore different sections of the band to highlight their particular sonority. Raspa calls to mind a celebration in a Colombian town, where traditional band music is performed and danced at almost every local festivity. The piece recalls different styles of tropical music well-known and much loved by Colombians. Porro is a genre from the Colombian Caribbean coast, which also boasts the same cheerful character, but also brings to mind the atmosphere of charming parties at elegant ball-rooms held in Cartagena and Barranquilla around the 1950s. At some point during the piece, there is a place for solo improvising, a common practice in porro performance.

Program note by the Javeriana University Symphonic Band

Stalter: Scramble (2012)

Todd Stalter received his Bachelor of Music Education degree (cum laude) and Master of Music in trumpet performance from Illinois State University, where he studied trumpet with Richard Lehman (solo cornet of “The President’s Own” United States Marine Band) and Dr. James Buckner, and conducting with Dr. Stephen K. Steele. He has served as a conducting assistant for such luminaries as Robert W. Smith, Gary Green, Larry Gookin, Marguerite Wilder, Randy Vaughan, Cody Birdwell, and Richard Floyd at the Music for All Summer Symposium.

Stalter is currently the director of bands at Eureka High School in Eureka, Ill., and serves as chair of the Department of Fine Arts for CUSD #140. At Eureka, he directs all components of the high school band program in addition to teaching general music grades K-4, 5th and 6th grade brass and percussion lessons, and technique classes. Mr. Stalter’s concert bands have consistently earned Superior ratings at Illinois High School Association contests, and his marching bands have won the Illinois Class 1-A state championship 2000–2006 and 2008–2010, most recently performing his original suites for marching band *Red Shift*, *Geometries*, and ...*in motion*.... He has also been active as a church musician, recently retiring as principal trumpet and arranger for the Grace Brass at Grace Presbyterian Church in Peoria, Ill. after nearly 30 years of service.

Recent compositions by Stalter have been performed at the Midwest Band and Orchestra Clinic, the Illinois and Kansas Music Educator's All-State Festivals, the Iowa Bandmasters Convention, the University of Georgia "Mid-Fest," the Blue Lake and Interlochen Fine Arts Camps, and by the Prairie Wind Ensemble. International performances of his music include Great Britain, Ireland, Japan, Greece, France, Germany, and Australia. Mr. Stalter maintains an active schedule as a clinician, guest conductor, and adjudicator.

Awards for Stalter's music include five ASCAPPlus awards for excellence in music composition. Many of his works appear on national and international contest and festival lists, and his work *Poème* was selected for inclusion in Volume 7 of Teaching Music through Performance in Band, an educational reference series published by GIA.

Scramble depicts two characteristics of the title, the frantic collecting of things together in a disorderly way, and darting about quickly with a sense of urgency. Once the theme is presented the fun really starts! The action revs up as the musical "parts" are separated and combined in unique and haphazard combinations, all at break-neck speed that will leave everyone breathless.

Program note by the publisher

Douglas: Big City Lights (2011)

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.

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.

The composer writes:

Big City Lights is a piece for wind band, inspired by the hip-hop sub-genre “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

Bryant: Synthetic Sunlight (2023)

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*,

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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, 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).

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

Ticheli: Symphony No. 2 (2003)

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the

Walter Beeler Memorial Prize and First Prize awards in the Texas Sesqui-centennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. In 2018, Ticheli received the University of Michigan Alumni Society's highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

The composer writes:

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun.

Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the Eb clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with

the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, “Apollo Unleashed,” is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement’s title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA’). In the first half of the movement, the chorale’s A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.




My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft’s doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

Program note by the composer



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Guest Soloist

Bonson Lee

Bonson Lee currently resides in Tempe, AZ, and teaches in the Phoenix area. Positions include being the Adjunct Professor of Saxophone and Chamber Ensembles at Ottawa University and Glendale Community College, the Woodwind Caption Head, Instructor of Saxophone for the ASU Sun Devil Marching Band, Director of Chamber Ensembles/Saxophone Choir at Campo Verde High School, and the Instructor of Saxophone and Director of Chamber Ensembles/Saxophone Orchestra/Jazz Ensembles at Mountain Ridge High School. As an active musician, Lee has competed and been awarded prizes in the solo and chamber rounds throughout his music career, recently including the Gold Medal at the 50th Fischhoff Chamber Music Competition with his professional saxophone quartet, Kodachrome.



Lee has had the great privilege of performing at the highest level in collaboration with various ensembles. In 2016, he was part of the UNLV Wind Orchestra's album entitled *The Return*, and in 2017's album, *24K Gould* from Klavier Records. In 2016, Lee was also part of the UNLV Wind Orchestra's performance at the grand finale of the Festival des Anches d'Azur in La Croix-Valmer, France, by invitation of the city's mayor. During its 20-year history, the festival has grown and evolved significantly, and the UNLV Wind Orchestra has been the only American university ensemble ever invited to perform.

Lee was also in UNLV Jazz Ensemble I's album "Rail Trails" / "Latin Journey III" 2017. Through UNLV Jazz Ensemble I, Lee was able to compete at the 60th Monterey Next Generation Jazz Festival held in Monterey, California in March 2017, in which they received 1st Place Prize at the Top College Big Band division. After winning the competition, Lee and the UNLV Jazz Ensemble were invited to perform at the 60th Annual Monterey Jazz Festival in September 2017.

As a musician, Lee has performed with many notable artists throughout the US. Notable artists including Nathan Tanouye, Derek Brown, Allen Vizzutti, Adam Schroeder, Bob Mintzer, Carl Saunders, Kenny Rampton, Don Cunningham, Clint Holmes, Eric Marienthal, Bernie Dresel, and Kevin Axt, among others. Lee also had the opportunity to work with conductors including Tom Leslie, Johan de Meij, David Waybright, Dave Loeb, Yunion Lopez, Nathan Tanouye, Jason Caslor, Gary Hill, Jamal Duncan, as well as Col. John Bourgeois.

In addition to numerous solo performances within the US and abroad, Lee has great experience in chamber music playing and collaboration in many wind ensembles and saxophone ensembles, one of which was being the baritone chair of the Kodachrome. Through Kodachrome, Lee has been able to educate and perform at numerous high schools and universities in the US. Competitively, Kodachrome recently won the First Prize at the 10th Coltman, 10th Plowman, and the Gold Medal at the 50th Fischhoff Chamber Music Competitions.

As a baritone saxophonist, Lee's Doctoral Project focused on the soloistic qualities that the baritone saxophone offers and collaborated with four composers to write pieces for baritone saxophone and piano, with emphasis on creating pieces that help aide the developing high school/collegiate baritone saxophonist. The four composers include Brooke Herndon, Kevin Day,

Jorge Machain, and Tanner Bayles. Lee premiered Vignettes by Herndon and Fantasia V by Day recently at the 2023 NASA Biennial Conference and will premiere On the Hunt by Machain and Lonepine by Bayles, later this upcoming year.

Lee earned his Doctorate of Musical Arts and Master of Music in Performance degrees at Arizona State University Herberger Institute for Design and the Arts School of Music, Dance and Theatre under Dr. Christopher Creviston. Lee also received a Bachelor's of Music in Education from the University of Nevada Las Vegas School of Music. His saxophone teachers included Dr. Creviston, Mark McArthur, John Seaton, and Eric Maine.

Lee is an endorsing artist and clinician for D'Addario Woodwinds, Silverstein Works, LefreQue Sound Solutions, and ReedGeek Inc.

For more information, please visit his website at <https://www.bonsonlee.com/>

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



Director of Athletic Bands

James G. Hudson

James G. Hudson serves as the Director of Athletic Bands at Arizona State University. His duties include coordination and direction of the Sun Devil Marching Band and Athletic Bands. During his tenure with the SDMB, they have consistently been selected by the College Band Directors National Association as an exemplary collegiate program. They have performed with Tower of Power, Little Richard, OAR, and the Boston Brass and are one of two bands in the Pac 12 to have been awarded the prestigious Sudler Trophy.



Prior to his appointment at ASU, he served for three years as Director of Athletic Bands at the University of Kansas and for eleven years as Director of Bands at Southwest Texas State University (now Texas State University). While at the University of Kansas, he directed the University of Kansas Marching Jayhawks, the Volleyball and Basketball Bands, KU Jazz Ensemble II and the University Band. He also served as coordinator of the Midwest Music Camps. While at Southwest Texas, the Pride of the Hillcountry Marching Band performed internationally in Switzerland, Italy, France, and Ireland and nationally at the 1999 Bands of America Grand National Championships. The band also performed extensively in Texas for the University Interscholastic League and Bands of America. In 1995, the “Pride” was selected to appear on the Video Express production “Best of the College Bands”.

Hudson’s public-school teaching experience includes one year at Harmony Community Schools in Farmington, IA and nine years at Oskaloosa Community Schools in Oskaloosa, IA. While at Oskaloosa his band received many honors and distinctions including four Bands of America Summer National Class A Championships, performances at the Fiesta Bowl National Pageant of Bands and Parade, 1990 State 3-A Jazz Champions, and 1990 Iowa Bandmasters Honor Jazz Band.




His family includes his wife Denise, who is currently a Colorguard Instructor for the Sun Devil Marching Band and Gilbert High School. She has been on the instructional staff at Oskaloosa High School, the University of Nebraska-Lincoln, Southwest Texas State University, the University of Kansas, Blue Springs High School, and the Sky Ryders Winterguard. Additionally, she was co-founder of the Millennia Winterguard from Texas. They have one son, Aaron, who is a recent graduate as a History and Anthropology Major at ASU and alumni of the Colts Drum and Bugle Corps.

Mr. Hudson received a Bachelors of Music Education Degree from Northeast Missouri State University (now Truman State University) and a Masters of Music in Wind Band Conducting from the University of Nebraska at Lincoln. His professional affiliations include CBDNA, Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha, Phi Beta Mu, MENC, Texas Music Educators, Texas Bandmasters, Kansas Music Educators, Kansas Bandmasters, Missouri Music Educators, Missouri Bandmasters, and Iowa Bandmasters. He is a very active adjudicator, drill designer and clinician, and has adjudicated for Bands of America, Western Band Association, the University Interscholastic League (Texas), the Kentucky Music Educators Association, the Kansas Music Educators Association, the Oklahoma Bandmasters Association, the Iowa High School Music Association, and the Iowa Jazz Championships, Inc. as well as many university-sponsored festivals and contests.



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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).

Beginning in Fall 2025, Dr. Knox begins his tenure as Associate Director of Bands at San Jose State University.

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



Thank You!

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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