Wind Ensemble
Dylan Rook Maddix
Conductor

Presented in partial fulfillment of the Doctor of Musical Arts in Wind Band Conducting degree

Monday, November 21, 2022
7:30 p.m.
ASU Organ Hall
ASU Wind Bands honors the 22 tribes who are native to Arizona, especially the Akimel O’odham (Pima) and Piipaash or Pee Posh (Maricopa) peoples on whose ancestral homelands ASU’s Tempe campus resides. We acknowledge the historical and ongoing struggles of forced relocation, resource extraction, the systemic erasure of indigenous knowledges through the national boarding school system, and the direct link between our water and electricity, powered via natural resources on the Navajo and Hopi Nations, which continues to affect indigenous communities on a daily basis.
Program

Dawn Chorus (2019).................................................................JoAnne Harris
(b. 1984)

Suite Française (1935).............................................................Francis Poulenc
(1899-1963)
   I. Bransle de Bourgogne
   II. Pavane
   III. Petite marche militaire
   IV. Complainte
   V. Bransle de Champagne
   VI. Sicilienne
   VII. Carillon

Suite for Winds (1957)............................................................Esther Ballou
(1915-73)
   I. Allegro
   II. Lento e dolce
   III. Allegro

Sandcastles (2022)..................................................................E.K.R. Hammell
(b. 1993)

Origin (2022)...........................................................................Cait Nishimura
(b. 1991)

O Magnum Mysterium (1994).................................................Morten Lauridsen
(b. 1943)

Concerto for Brass (2016).......................................................Kevin Lau
(b. 1982)
   I. Haven
   II. C-A-G-E

World Premiere

Brief Pause

World Premiere

American Premiere
**Personnel**

**Flute**
Mikaela Hannon, Moscow, ID  
Yian Shen, Shanghai, China

**Oboe**
Jami Rivers, Las Vegas, NV  
Stephanie Albers, Seal Beach, CA

**Bassoon**
Elijah Jan Banasihan, Ewa Beach, HI  
Mason Cox, Placerville, CA  
Michelle Fletcher, Mesa  
Benjamin Kears, Palmyra, NY

**Clarinet**
John Harden, Oxford, GA  
Taylor Thompson, Dexter, MI

**Horn**
Pin-Yu Chen, Taipei, Taiwan, Taiwan  
(Republic of China)  
Alyssa Herman, North Potomac, MD  
Andrew Jan, Ontario, CA  
Isabella Kolasinski, Yaphank, NY  
Zach Monroe, Bentonville, AR  
Matthew Mikhailov, Phoenix,

**Trumpet**
Harmon Byerly, Mason, OH  
Cordi DeDecker, Flower Mound, TX  
Gage Ellis, Marshall, TX  
Jose Antonio Guevara, Sahuarita  
Taylor Hubbard, Raleigh, NC  
Alexander Strawn, Union, KY

**Trombone**
Aidan Andreoli, Owasso, OK  
Noah Eder, Prescott  
Ben Hazel, Raleigh, NC

**Bass Trombone**
André Emmanoel Prouty, Houston, TX

**Euphonium**
Mitchell Goodman, Peoria

**Tuba**
Isaac Davanzo, Phoenix  
Thomas Gerald, Tucson

**Percussion**
Kemi Chen, Chongqing, China  
Eliades Ponce, Tempe  
Elijah Renteria, Chandler  
Morgan Sutherland, Hampton, VA  
Austin Vigesaa, Phoenix

**Harpischord**
Tigran Buniatyan, Yerevan, Armenia
Program Notes

Harris: Dawn Chorus (2019)
The title Dawn Chorus comes from a work by Scottish poet Sasha Dugdale. (excerpt)

…I have woken to the dawn chorus
And even before it sounded, I dreamed of it Loud, unbelievably loud, shameless, raucous

My favorite time to compose is on “borrowed time”; very early in the morning. I like to take the day’s first coffee break on my roof in Jersey City, watching the sunrise over the Hudson. This summer, I’ve added a new procrasti – errr – hobby – to this routine: bird watching! I’d been somewhat patiently ignoring their dawn-breaking announcements until one day the cacophony from the tree on my corner became irrepressible. Annoyed, I got up from my desk to close the window but stopped; captivated by the sound of one wren delivering earnest triplets against the short, cloying barks of her tree mates. This piece took shape from that moment, with intent to honor Stravinsky’s octet, its own chattering declarations so convivial you can’t help but stop what you’re doing and listen.

Program note by composer

Poulenc: Suite Française (1935)
This compilation of short character pieces was originally written as incidental music for a French play. As a standalone concert work it translates into seven short musical hors d’oeuvres that, in the hands of experienced musicians, are a delight to audiences. Nadia Boulanger encouraged Poulenc to seek inspiration from the 1545 work Libre de Danceries by Claude Gervaise, a French court composer. Reflecting this influence, straightforward, diatonic melodies are decorated with contemporary harmonies. The colorful scoring evokes Debussy and Satie. Although rhythmic elements are manageable by upper level performers, the high degree of individual exposure and subtlety of style will provide a challenge for the most advanced ensembles.

Program note from “Great Music for Wind Band”

Ballou: Suite for Winds (1957)
Suite for Winds was premiered in March of 1957 at Catholic University by members of the United States Air Force Band under the direction of Colonel George S. Howard. Previously existing only in the composer’s manuscript edition from American Composers Alliance, a modern edition
Program note by Jordan E. Kinsey

**Hammell: Sandcastles (2022)**

Sandcastles is a piece for double wind quintet, commissioned by the Band Room Podcast Consortium Project in late 2022 for premiere performance by the Arizona State University Wind Ensemble under the direction of Dylan Maddix.

At the onset of this project, the only instruction from the lead commissioner on the consortium, Dylan Maddix (other than the instrumentation / duration / etc.), was that it should somehow fit into the recital theme of “Home.”

Knowing firsthand about the awe-inspiring red sandstone formations of both Arizona (where the piece is to be premiered), and Epekwitk/Prince Edward Island (my home province, as well as the Dylan’s), I knew there was a piece of music lurking somewhere in the sands...

I never could have predicted how current events would then impact the trajectory of this piece.

On Saturday September 24th 2022, the same week I had begun sketching out ideas for this piece in earnest, Hurricane Fiona made landfall in Atlantic Canada. As I understand it (having not yet seen the results first-hand), Fiona has irreversibly altered the beautiful shoreline landscape of our home province, including the destruction many iconic sandstone formations and picturesque dunes.

I knew fairly quickly that this new work was an opportunity for me to draw out the many feelings I was having at the time. As I began to dive into the writing, I eventually honed in on the idea of sandcastles, believing them to be rich with the symbolism I was hoping to explore in the piece. Sandcastles represent a singular moment of innocent youthful escapism — however, due to their fragile, ephemeral nature, they’re destined to last for only a brief window of time.

With this piece I aim to provide the listener with a brief escape into a cherished childhood memory, with no intention of shying away from a feeling of playful innocence that we all work so hard to stamp out of ourselves. I also hope to use this piece as a commemoration of the special, fragile places in our lives, and to tackle the heart-aching notion that some memories may never be recreated.
Special thanks to each of our wonderful consortium members who helped support the creation of this work:

- Arizona State University
- Beibei Jia
- Murray Lefebvre
- Mount Allison University
- Ventus Machina
- McMaster University
- Gillian MacKay
- Toronto Youth Wind Orchestra

Program note by composer

**Nishimura: Origin (2022)**

ORIGIN was commissioned by Dr. Jeff Reynolds for the University of Toronto Wind Ensemble. As an alumna of the school and a former student of Dr. Reynolds, it was an honour to compose this short fanfare to open the 2022-23 concert season at UofT. I am thrilled to have my dear friend Dylan Maddix conduct the American premiere. Origin is an uplifting, empowering piece that evokes the feeling of returning home to a significant place in one’s journey, reflecting on all that has changed and all that has remained. I have come to cherish the magical full-circle experiences that occur when my music is performed in spaces that were meaningful or inspiring to me as a young musician. This piece is an ode to all the people and places that leave a lasting impact on the lives of others.

Program note by composer.

**Lauridsen: O Magnum Mysterium (1994)**

For centuries, composers have been inspired by the beautiful O Magnum Mysterium text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

The original choral version of O Magnum Mysterium was commissioned by Marshall Rutter in honor of his wife, Terry Knowles, and premiered December 19, 1994 by the Los Angeles Master Chorale, conducted by Paul Salamunovich, at the Dorothy Chandler Pavilion in Los Angeles. The brass ensemble version was commissioned by the Bay Brass of San Francisco which has recorded the work, along with Mr. Lauridsen’s...
Fanfare for Brass Sextet, on “Sound The Bell!” (Harmonia Mundi – HMU 807556). H. Robert Reynolds has arranged the work for concert band, also published by Peermusic.

Program note by publisher

**Lau: Concerto for Brass (2016)**

My Concerto for Brass was conceived as a conscious departure from my previous two brass band works, Great North Overture and Impressions. Both works were, in their own ways, personal attempts at addressing my own inexperience in writing for the brass band medium; as such, they paid tribute to the brass band tradition without ever stepping beyond my own musical comfort zone. With this piece, I wanted to pursue somewhat more adventurous (and perhaps edgier) horizons, both in terms of what the brass band was capable of as well as what my musical imagination had to offer.

The resulting work is a miniature brass symphony in two movements (slow, fast) which explores the various characters of the ensemble in depth. Each family of instruments has a chance to shine, lyrically and virtuosically: hence the concerto aspect of the title. There is no overt programme or narrative beyond an emotional arc that hopefully engages the listener from the outset of the first movement till the close of the second.

The first movement, Haven, opens serenely; a lone trumpet solo glides above a landscape of lush, chromatically decadent harmonies. But this externally placid environment is soon disrupted by inner demons, and the music takes on an anxious, harried quality. The second movement, C-A-G-E, is built on an obsessive motive consisting of those four notes or more specifically, C#, A, G#, E, strongly implying C# minor. Throughout the course of this ferocious Allegro, the music constantly struggles to escape the confines of this harmonic cage symbolized by a fugue-like refrain that embeds statements of the motive throughout the ensemble like a hall of mirrors. The climax of the movement offers a glimpse of hope, with a key change that naturalizes the notes (C-A-G-E), suggesting the emergence of C major. But at the last moment, the music reverts back to its original form. The movement ends on an altered statement of the motive (A-G#-E-C#) that ends resoundingly on the tonic, like the final nail in a coffin.

Program note by composer
Dylan Rook Maddix

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

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

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

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

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

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

Strings
Danwen Jiang, Violin
Katherine McLin, Violin
Jonathan Swartz, Violin
Nancy Buck, Viola
Thomas Landschoot, Cello
Catalin Rotaru, Bass
Charles Lynch, Harp
Ji Yeon Kim, Guitar

Percussion
Michael Compitello
Simone Mancuso
Dom Moio
Matthew Prendergast

Voice
Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan Myers
Stephanie Weiss
Andrea Will
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If you are a friend of the ASU Wind Bands and are looking for more ways to be involved and help support students, please consider making a donation. Your financial support directly benefits the student experience through scholarships, interaction with world-class guest artists, commissions for new works and traveling for competitions and performances.

Donate

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

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