

ASU Wind Bands present



Wind Ensemble

Jason Caslor
Conductor

Albie Micklich
Faculty Guest Artist, bassoon

Gillian MacKay
Guest Conductor-In-Residence

Dylan Maddix
Guest Conductor

Alicia Castillo
Composer-In-Residence

Wednesday, April 12, 2023
7:30 p.m.
ASU Gammage Auditorium

School of Music, Dance and Theatre

ASU Herberger Institute for
Design and the Arts
Arizona State University

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Land Acknowledgement

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

Wind Ensemble

Motu (2020).....Christopher Buchanan
(b. 1984)
4.5'

Aspire (2022).....Jennifer Higdon
(b. 1962)
8'

Reliable Sources (2018).....Nico Muhly
(b. 1981)
18'

Albie Micklich, bassoon

Intermission

A Garden of Roses (2023).....Alicia Castillo
(b. 1997)
10'

Dylan Maddix, conductor

Traveler (2003).....David Maslanka
(1943-2017)
14'

Gillian MacKay, conductor

Wind Ensemble

Flute/Piccolo

Molly Grubbs, Mesa
Mikaela Hannon, Moscow, ID
Benjamin Hernandez, Rio Rancho, NM
Dani Peterson, Phoenix

Oboes/English Horn

Stephanie Albers, Seal Beach, CA
Jacqueline Palmer, Coppell, TX
Curtis Sellers, Edwardsville, IL

Bassoons

Harrison Cody, Boca Raton, FL
Bradley Johnson, Carol Stream, IL
Sonya Viquesney, Phoenix

Clarinets/Bass Clarinet

Riley Braase, Idaho Falls, ID
Alex Chea, Nassau, Bahamas
Maddie Farmer, Long Beach, CA
John Harden, Oxford, GA
Ka I Ho, Macau, China
Sarah Lucas-Page, Phoenix
Travis Maynard, Bunnell, FL
Jacob Muniz, Prescott
Amelia Prucinsky, Tucson
Adam Schay, Phoenix

Saxophones

Keegan Ewan, Tempe
Jennifer Holstead, Las Vegas, NV
Giancarlo Lay, Carrollton, TX
Jerick Meagher, Las Vegas, NV

Horns

Andrew Jan, Ontario, CA
Isabella Kolasinski, Yaphank, NY
Julie Krause, Milwaukee, WI
Zach Monroe, Bentonville, AR

Trumpets

Jose Antonio Guevara, Sahuarita
Bradley McWeeny, San Diego, CA
Todd Oehler, Collegeville, PA
Americo Zapata, Houston, TX

Trombones

Noah Eder, Prescott
Will Kurth, Tucson
Connor Lively, Scottsdale
Jenny Zapotocky, Destin, FL

Euphoniums

Mitchell Goodman, Peoria
Isac N. Sanchez Torres, Phoenix

Tubas

Mickey Guinaugh, Loxahatchee, FL
Samuel Revis, Conway, AR

Timpani

Robert Grahmann, Chandler

Percussion

Evan Kirschbaum, Portland, OR
Eliades Ponce, Tempe
Elijah Renteria, Chandler
Lola Solveig, Atlanta, GA

Piano

Emily Telling, Puyallup, WA

Bass

John Martinez, Fortaleza, Brazil

Harp

Kylie Chung, Chandler

*Listed alphabetically *denotes principal*



Program Notes

Buchanan: Motu (2020)

Christopher Buchanan holds Bachelor of Music degrees (summa cum laude) in composition and trumpet from the University of Illinois at Urbana-Champaign, where he also received a Master of Music degree in trumpet. Additionally, he earned a Doctor of Musical Arts in trumpet and a Master of Music in musicology from the Peabody Institute of the Johns Hopkins University, where his research into the life and music of Giovanni Gabrieli garnered him the Irving Lowens Endowed Prize in Musicology. He has studied composition and orchestration with Stephen Taylor, Zack Browning and Joel Puckett.

Chief Musician Christopher Buchanan joined the U.S. Navy Band in 2014 as a trumpet instrumentalist after serving seven years with the U.S. Naval Academy Band in Annapolis, Maryland. He was appointed to the position of staff arranger in 2017 and chief arranger in 2022. His music has been performed by several U.S. service bands as well as numerous university wind ensembles.

He is a member of the Annapolis Symphony Orchestra, a sought-after freelance artist in the Washington, D.C. area, and previously served on the faculty of the University of Virginia.

Motu was written for the Midwest Clinic at the request of Capt. Kenneth Collins and the US Navy Band. The title comes from the Latin term meaning “of motion” and was inspired by Buchanan’s interests in running and pop music.

In his words:

The only time I can think is when I’m moving. To this end, I’ve also been influenced by the process and pulse-based music of Steve Reich and Terry Riley, as well as Zack Browning, one of my professors at the University of Illinois, who encouraged me to embrace my first love, popular music, in more classical forms of composition.

I also endeavored to explore the nature of motion, at least in my own experience. In some sections, the motion itself acts as the primary force driving the work forward. During others, overlapping, independent lines written in phase impart a sense of stillness to the work, the goal of which being to completely obscure the pulse. Given

all the factors above stated, not only do I find myself most able to concentrate while I'm in motion, but it's frequently the time I feel most at peace.

Program Note by The United States Navy Band

Higdon: *Aspire* (2022)

Pulitzer Prize and three-time Grammy-winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Jennifer has become a major figure in contemporary classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera. Her music has been hailed by *Fanfare Magazine* as having “the distinction of being at once complex, sophisticated but readily accessible emotionally,” with the *Times of London* citing it as “...traditionally rooted, yet imbued with integrity and freshness.” The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so in the award's history. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina, and Philadelphia (becoming the third highest selling opera in Opera Philadelphia's history).

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as “a deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition's American Composers Invitational, Higdon's *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the Creative Director of the Boundless Series for the Cincinnati Symphony's 2012-13 season. During the 2016-17 and 2017-18 academic years Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her Percussion Concerto in 2010, in 2018 for her Viola Concerto and in 2020 for her Harp Concerto.

Dr. Higdon received a Bachelor's Degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.

About *Aspire*, the composer writes:

Having started my journey in music in the band world, I have always found this genre deeply moving. One of my first experiences of enjoying a band performance was hearing "The President's Own," on the U.S. Capitol steps during a summer vacation in Washington, D.C. To be asked to write a work for them was an incredible opportunity.

I decided early in the process to create a work that would be more lyrical in nature, that would reflect the gifts and skills of these talented musicians, as well as their innermost values as individuals who strive to serve their country with great honor. In other words, I was inspired to create a piece that musically portrays the goal of striving to be our best...to aspire."

Program Note by The Composer

Muhly: Reliable Sources (2018)

Nico Muhly is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, St. Paul's Cathedral, and others, he has written more than 80 works for the concert stage, including the opera *Marnie* (2017), which premiered

at the English National Opera and was staged by the Metropolitan Opera in the fall of 2018.

Muhly is a frequent collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons and others. His work for stage and screen include music for the Broadway revival of *The Glass Menagerie* and scores for films including the Academy Award-winning *The Reader*. Born in Vermont, Muhly studied composition at the Juilliard School before working as an editor and conductor for Philip Glass. He is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008). He lives in New York City.

The composer writes:

I was initially terrified of writing for bassoon and wind ensemble, mainly because of the dearth of previous examples from which I could steal, as I would do with a concerto for violin or piano. I found myself sniffing around the history of the bassoon, and how it often functioned, in sacred music, as a combination of a bass instrument and a tenor instrument — a more acrobatic use of the organ's pedals. I thought about the period during the reformation when the organ was banned from church, and thought about the effect of that great silencing. This brought me to thinking — as so many of my processes do — about Orlando Gibbons (1583–1625) whose music would have been sung during this time.

I've written a great OF deal music which could be described as a conversation with (or indeed a love letter to) Gibbons, including setting the text of his autopsy, and I've always found a kind of artistic solace and surprise in his music, so the title refers to that music as a source for endless discovery. I took a beautiful piece of his keyboard music (a Pavan in A-minor), and generated from it a cycle of fifteen chords, imagining each one as being a resonance from the original keyboard piece, as if played with the sustain pedal locked down and from a great distance, the original chord structure lost in a haze of its own transitions and interstices. From there, I wrote a set of variations, where the solo bassoon walks through these chords with a series of gaits: linear and calm, a sort of bouncing upwards figure, a berceuse (cradle song), and more virtuosic fast passages.

The piece grows more and more intense and violent, and after a severe cadenza consisting only of 8th notes featuring the registral extremes of the bassoon, the orchestra explodes with violent chords.

Out of this texture then emerges a direct quotation of the Gibbons, played here on the solo bassoon and its two colleagues in the ensemble, as well as the bass clarinet assuming the lowest notes: the bassoons have been promoted from the plodding bass register to the lyrical and more explicitly melodic upper register. The orchestra churns through the chord cycle one more time, and the piece ends brightly. It lasts eighteen minutes long, and is dedicated to Michael Harley and Scott Weiss.

Program Note from The Composer

Castillo: A Garden of Roses (2023)

A Garden of Roses is a composition for wind ensemble written between October 2022 and March 2023 during a residency with the Arizona State University Wind Ensemble.

The piece was inspired by a narrative of discovery, grief, and acceptance abstracted from Antoine de Saint-Exupéry's children's story, "The Little Prince." In the story, the little prince tells his adventures of exploring various planets. He recalls seeing a rose for the first time, which he was immediately enamored with as he had never known of their existence and thought it was one of a kind. Upon visiting other planets, the little prince stumbled upon a garden full of roses and was devastated to realize that roses are actually commonplace and his individual rose was only special because he believed it to be. I intended to capture this experience of shifting expectations sonically in *A Garden of Roses* through exploring the relationship between perception, anticipation, and expectation.

Program Note by The Composer

Maslanka: Traveler (2003)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OUPercussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

The composer writes:

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for Traveler came from the feeling of a big life movement as I contemplated my friend's retirement. Traveler begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy

and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.

Program Note from The Composer

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Faculty Guest Soloist

Albie Micklich



Dr. Albie Micklich is a globally renowned performer and educator who “shows a rare combination of technical perfection and musical sensitivity” (The Double Reed Journal). A musician noted for his versatility, Micklich has frequently been invited to present solo recitals and concertos, chamber music recitals, and masterclasses on five continents and throughout North America. Regarding his 2017 solo CD, *Cantando*, American Record Guide notes, Micklich “plays with elegance, humor, and verve.” “Micklich’s playing is strikingly moving and compelling, sowing sensitivity, a gorgeous tone quality in all registers, and an uncanny ability to grab his listeners” (The Double Reed Journal).

A dedicated pedagogue, Micklich is passionate about his students’ musical and professional career successes. His bassoon students have gone on to win premiere orchestral positions throughout the United States, Europe, and New Zealand, including the world-renown Royal Concertgebouw Orchestra; pursue advanced degrees at prestigious conservatories and universities; teach at conservatories, universities, and public schools; and win the prestigious Fulbright Award and the Deutscher Akademischer Austausch Dienst Award (DAAD).

An avid champion of new music, Micklich has frequently performed world premieres, participated in over 30 commissions of fresh, new repertoire, and recorded new works by well-known and up-and-coming composers. Continuing a focus on the significance of expanding the bassoon repertoire, Micklich has published a number of popular arrangements with TrevCo Music Publishing and Potenza Music.

Currently, Micklich is Professor of Bassoon and the Woodwind Area Coordinator at Arizona State University's School of Music, Dance and Theatre in the Herberger Institute of Design and the Arts. He holds degrees from Indiana University of Pennsylvania, Michigan State University, and The Juilliard School.

In his free time, Micklich is an avid runner, moviegoer, and reader who loves to explore and camp throughout North America with his husband and Weimaraner in his 4x4 Sprinter camping van. In January 2023 he was a living organ donor, donating a kidney to a friend. To find out what you can do to help others check out: www.mayoclinic.org/livingdonor

Micklich is a Fox artist and performs on a custom-built, red maple 680 Fox bassoon.

Guest Conductor-In-Residence

Gillian MacKay



Gillian MacKay is Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting. She has conducted honour ensembles throughout Canada and internationally, and serves as Associate Conductor of the Denis Wick Canadian Wind Orchestra. Dr. MacKay has adjudicated and guest conducted in Canada, the USA, Asia and in the UK.

Known for her earlier research into the relationship between conducting and mime, Gillian is currently exploring the application of acting and clown in the development of expressivity and character in conducting gesture. She leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada and abroad.

Born in Prince Edward Island, Canada, Gillian grew up in southern Alberta, and earned degrees and diplomas from University of Lethbridge, University of Calgary, McGill University, and Northwestern University.

Composer-In-Residence

Alicia Castillo



Alicia Castillo is a composer and performer of acoustic and electroacoustic music. She enjoys collaborating closely with performers and crafting narrative driven music that explores auditory perception, sound morphology, and relationships between sound and speech.

Alicia has collaborated as a guitarist and composer with the Arizona Woman's Collaborative for 4 years to premiere new solo and chamber vocal works. She has premiered new works by Gabriel Bolaños and Carlos Zarate at the 2021 Prisms New Music Festival as a performer, where she also had a premiere of her work, "Flow" by the Arizona Contemporary Music Ensemble. In 2021, she received first place in the ASU Mykytyn Composition Competition for her guitar composition, "Enneagram Suite". Alicia was also invited to perform her original guitar compositions at Ben Verdery's 2022 Masterclass in Maui, Hawaii. She currently serves as the Composer in Residence for the ASU Wind Ensemble, writing a new work which will premiere in April 2023.

Alicia received a Bachelor of Music from Arizona State University in Music Theory and Composition, where she was also a recipient of the Richard and Babette Burns Classical Guitar Scholarship. She is currently continuing her graduate studies at ASU pursuing dual master's degrees in Composition and Guitar Performance Pedagogy. Outside of the concert world, Alicia is currently working on producing and recording her debut singer-songwriter album "ODDS and ENDS". She is also active in the valley as a volunteer, performer, and music educator!

Conductor

Jason Caslor



Born and raised in North Battleford, Saskatchewan, Canada, Jason 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 undergraduate and graduate conducting courses. Recent highlights include first commercial recordings of Kevin Day's 2022 Pulitzer Prize in Music nominated Concerto for Wind Ensemble 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. Prior to that, he spent three seasons as resident conductor with the Thunder Bay Symphony Orchestra (TBSO). During his tenure with the TBSO, he conducted more than 75 concerts (including a CBC Radio national broadcast) and recorded a full-length, internationally distributed CD with Canadian blues artist Rita Chiarelli.

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. He also served as a conducting clinician for the inaugural CASMEC Conducting Symposium.

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). He has also published numerous articles, most prominently in the Canadian Winds journal.

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.

Guest Conductor

Dylan Maddix



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

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

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

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

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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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ASU Wind Bands

If you are a friend of the ASU Wind Bands and are looking for more ways to be involved and help support students, please consider making a donation. Your financial support directly benefits the student experience through scholarships, interaction with world-class guest artists, commissions for new works and traveling for competitions and performances.



Donate

Please visit this website to donate to ASU Wind Bands. www.asufoundation.org/mdt. 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.

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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