



University of North Texas
College of Music

Ensemble Recital | Thursday, September 26, 2024 | 7:30 p.m.
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

University of North Texas Wind Ensemble
Amy Woody, Conductor
Lia Poole, Doctoral Conducting Associate

Grayscale Michael Barry
(2023) (b. 1981)

Fallingwater at Twilight James M. David
(2023) (b. 1978)

Lia Poole, Doctoral Conducting Associate

Fiesta Del Pacifico Roger Nixon
(1966) (1921-2009)

-INTERMISSION-

Paris Sketches Martin Ellerby
(1994) (b. 1957)

Saint-Germain-des-Près
Pigalle
Père Lachaise
Les Halles

Pineapple Poll Arthur Sullivan
(1951/2005) (1840-1900)

arr. Charles Mackerras

Program Notes

*Program twenty-two of the 2024–2025 season
Photography and videography are prohibited*

Award-winning composer **Michael Barry** (b. 1981) is equally at home with music for games, T.V., films, and the concert hall. As a trained classical pianist, Michael's music remains closely associated with the traditions of the great symphonic masters. Leading Hollywood conductor Anthony Parther describes his music as: "... it was almost as if [Michael] threw a dart, and it landed perfectly between Bernard Hermann, Max Steiner, and Alexander Scriabin." Michael's career highlights include writing music for a Steve Jobs Keynote event, proofing John Williams' hand-written sketches on *Star Wars: The Force Awakens*, lead/sole orchestrating on Netflix's Emmy-winning "Arcane," and writing backing charts for Imagine Dragons. Michael's unique musical ear has allowed him to hyper-accurately transcribe, for MGM, sheet music scores to Tom Bradley's original Tom and Jerry series, whose original scores were lost forever to time in an 80's landfill. As an orchestrator, Michael has had a close working relationship with master composer Alan Menken and has orchestrated music for several films, including *Beauty and the Beast* and the forthcoming *Spellbound*. Of his work, **Grayscale**, Barry writes:

For this one, I wanted to do something in the style of my first piece for wind ensemble (*Like Our Fathers Before Us*). The ideas came quite quickly for this one, and I finished it in under a day...It should ebb, flow, and breathe...[with the middle] becoming very clock like and consistent.

James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. His works are represented on over twenty commercially released recordings on the

Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelsia Music.

David writes about ***Fallingwater at Twilight***:

Frank Lloyd Wright's remarkable creation *Fallingwater* has been an icon of architecture and modern design since its completion in 1939. Located on a small river in western Pennsylvania, it is a harmonious blending of geometric forms with the pristine natural environment. Dramatic cantilevers and stone columns rise boldly from the river, while the building's interior is serene and steeped in the light and sounds of the forest. My composition, like Wright's design, attempts to merge the rhythms of nature with the bold ideas of American modernism. The work opens with the river, serene but with a steady and evolving rhythm. As Wright was influenced by Japanese art and design principles, a lyrical melody based on the tuning of the Japanese wind instrument called the shō (笙) emerges from the undulating texture. Utilized in the ceremonial court music known as gagaku (雅楽), the instrument can produce eleven different aitate (合竹) – high tone clusters that interconnect to create an ever-shifting soundscape. These harmonies bear strong similarities to the polychords and quintal stacks of Wright's musical contemporaries Aaron Copland and William Schuman. My work, divided into seven sections representing the seven cantilevers of *Fallingwater*, exploits each of the eleven aitate and culminates with a hopefully seamless integration of both Japanese and American harmonies. Each section explores different rhythmic and harmonic variations on the primary melody while referencing the rhythms and textures of gagaku. The work builds towards its climax as the turbulent rhythms of the river (heard in rippling woodwinds) alongside the sharp horizontal and vertical planes of *Fallingwater* (heard in powerful brass and percussion and using the polychords of Schuman's *George Washington Bridge*) are bathed in the orange glow of sunset. As the light fades, so does the view of the house and only the river's steady rhythm remains. ***Fallingwater at Twilight*** was commissioned by the North Hills High School Bands in Pittsburgh, Pennsylvania as part of their remarkable commission series dating back to 1965. Special thanks to composer Chatori Shimizu and Stanford University for their extensive documentation on the shō and gagaku orchestration.

Roger Nixon (1921–2009) was an American composer and teacher. While a four-year tour in the United States Navy during World War II interrupted his studies, Nixon eventually received his Bachelor's degree from University of

California at Berkeley and later returned to the institution for his M.A. and Ph.D., studying composition primarily with Roger Sessions. For a summer in 1948, Nixon studied privately with Arnold Schoenberg. Nixon's teaching appointments include Modesto Junior College from 1951–1959, and San Francisco State University from 1960 until his retirement in 1990. While there, Nixon had many of his works played by the SF State Symphonic Band, Orchestra, and chamber ensembles.

His work **Fiesta Del Pacifico** is arguably his most well-known composition. Of the piece, Nixon writes,

Fiesta del Pacifico is held in San Diego each summer and features a play on the history of the area, a parade, a rodeo, and street dances. It is one of several festivals held annually in various communities in California which celebrate the old Spanish days of the state, and I chose its name as representative of the spirit of these occasions. The music embodies a good deal of imagery related to these festivals, and in a sense the work might be considered a tonal fresco. The concept is similar to that of the tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story.

Martin Ellerby (b. 1957) is a British composer who studied with Joseph Horowitz at the Royal College of Music in London. Ellerby is currently Visiting Professor of Curriculum Design at the Royal Air Force: Headquarters Music Services. He is also Artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings. Prior to these appointments, Ellerby was head of Composition and Contemporary Music at the London College of Music and Media. Ellerby's compositional output spans a diverse range of media, including orchestral, choral, concert band, brass band, ballet, chamber, and also commercial arrangements. His music has been played at venues such as BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Bank Centre and numerous major international festivals.

Of **Paris Sketches** Ellerby writes:

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it – rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de*

Couperin. Running like a unifying thread through the whole score is the idea of bells – a prominent feature of Paris life.

Saint-Germain-des-Prés: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

Pigalle: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of "Stravinsky-meets-Prokofiev" way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise: This is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie's *Gymnopédies* – themselves a tribute to a still more distant past – is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, and wistful.

Les Halles: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache – actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

Arthur Sullivan (1842–1900) was the son of a military band clarinetist who was the first professor of clarinet at the Royal Military School of Music when it opened in 1857. Sullivan collaborated with William Gilbert and wrote numerous musical comedies and satires on British political themes. Included in these operettas were *The Gondoliers*, *H.M.S. Pinafore*, *The Mikado*, and *Pirates of Penzance*.

The ballet **Pineapple Poll** is a spoof of the Gilbert and Sullivan operas. The plot is based upon *The Bumboat Woman's Story* of Gilbert's *Bab Ballads*, which was later developed by Gilbert into *H.M.S. Pinafore*. The story revolves around Pineapple Poll and her colleagues who are madly in love with the

captain of the good ship H.M.S. Hot Cross Bun. To gain admittance to the ship, they disguise themselves in sailors' clothes. This is kept from the audience until the end of the ballet. According to Charles Mackerras, the British conductor who arranged this ballet, "The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operas. Every bar of *Pineapple Poll*, even the short bridge passages, is taken from some opera." *Pineapple Poll* was first performed in March of 1951 by the Sadler Wells Theater Ballet.

Biographies

Amy Woody

Amy Woody is Lecturer in Wind Studies and Director of Athletic Bands. She has completed coursework toward a Doctor of Musical Arts in conducting with a related field in clarinet performance from the University of North Texas. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to her appointment at the University of North Texas, Ms. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

Previously, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble, she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensembles (WASBE), Texas Bandmasters Association (TBA), ClarinetFest, the OU Clarinet Symposium as well as other professional engagements in the DFW Area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra.

Ms. Woody currently serves as an active clinician and adjudicator for concert and marching programs across the United States. She is also a graduate of the Eastman School of Music (Master of Music in clarinet performance) and Baylor University (Bachelor of Music Education).

Lia Poole

Lia Poole has served the music education profession for 14 years as a high school and middle school director of bands in the Pacific Northwest. She has been a frequent adjudicator, conductor and clinician across Oregon and Washington and is currently pursuing a Doctor of Musical Arts in Conducting at the University of North Texas. Lia received her bachelor's in music education and music performance in clarinet from the University of Oregon in 2009 and went on to receive her MAT at Portland State University in 2010. She currently resides in Denton, TX and raises her 3 children while furthering her education.

**North Texas Wind Ensemble
Fall 2024**

Flute

James Connor
Julia Dunphy
Olivia Friedemann
Hyeyeon Kim
Yoojin Kim
Jiaqi Li
Emma Martin
Leonardo Martinez
Yuma Okada
Steven Rios

Oboe

Presley Arvin
Logan Pierce
Anna Sinosic

Bassoon

Sonakshi Bhatia
Gabrielle Gunn
Kyle Palmer
Joaquin Soto

Clarinet

Carly Bower
David Dellinges
Hayden Grier
Vincent Miravella
Nguyen Nguyen
Jadon Oliver
Nyla Ortiz
Elijah Paterson
Samuel Poage
Renaë Rea
Jacob Rodeghero
Robin Sabatini
Maria Sotello Castillo
Jilin Zhang

Saxophone

Zane Crider
Sethan Felkins
Hector Fontanez
Jinkai Li
Bo Peng
Alexander Siler
Ziliang Zhang

Trumpet

Gabe Ayers
Michael Guzman
Tyler Jones
Mackenzie McCulloch
Alejandro Munoz
Justin Petry
Eli Rodgers

Horn

Abigail D'Acunto
Jordan Hammer
Edward Hernandez
Nathaniel Holland
Emily Moore
Gianncarlo Ramirez
Pedraza

Trombone

Travis Harris
Anderson Kurk
Jayeon Lee
Reuben Molina

Bass Trombone

David Smith

Euphonium

Simon Elizondo
Joseph Nguyen
Angel Rios Torres
Devin Saenz

Tuba

Yi-Ho Feng
Donald Nagle
Loghan Runnakko

Percussion

Evan Bahm
Gracie Bazan
Bailey Dixon
Timothy Franklin
Christopher Mason
Moses Ortiz
Jordan Sloan
Dominic Willis

Piano

Younggi Hong

Harp

Acadia Ferguson

Double Bass

Victoria Boland
Grady Davidson
Julie Romf

Members of the **Wind Ensemble** are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

