



University of North Texas College of Music

Ensemble Recital | Thursday, October 24, 2024 | 7:30 p.m.
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

University of North Texas Wind Orchestra Andrew Trachsel, Conductor Katharine Reed, Doctoral Conducting Associate

Urban LightJames M. David
(2021) (b. 1978)

Firefly..... Ryan George
(2008) (b. 1978)

Katharine Reed, Doctoral Conducting Associate

DivertimentoLeonard Bernstein
(1980) (1918-1990)

Sennets and Tuckets Transcribed by Clare Grundman
Waltz
Mazurka
Samba
Turkey Trot
Sphinxes
Blues
March, "The BSO Forever"

-INTERMISSION-

*Symphony No. 2 "The Road is Life"James M. David
(2024) (b. 1978)

Junkman's Obligato
Intricate Shreds
I Saw God in the Sky
The Machinery of Night

*world premiere

**Program one hundred and four of the 2024–2025 season
Photography and videography are prohibited**

Program Notes

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, 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. 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. Of his two works on tonight's program, the composer writes:

Urban Light (2021) is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic street lamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic L.A. sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word "California," creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel "barre" chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is

dedicated to my wife who introduced me to the West Coast's beauty and spirit.

Symphony No. 2 "The Road is Life" (2024)

"Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life..."

Jack Kerouac, *On the Road*

In the late 1940's and 1950's, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America's natural beauty and grandeur – its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obligato (New York City) - This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

II. Intricate Shreds (New Orleans) - Bob Kaufman's *Believe, Believe* references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's "Spanish tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's *St. John Passion* to end with an ominous alarm bell.

III. I Saw God in the Sky (Colorado) - Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in *On the Road*. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

IV. The Machinery of Night (San Francisco) - Finally, Alan Ginsberg's immortal *Howl* was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San

Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of university wind conductors led by Dr. Andrew Trachsel, University of North Texas and Dr. Rebecca Phillips, Colorado State University.

Ryan George (b. 1978) is an American composer. George graduated from the University of Kentucky with a degree in music education. While a student he sat principal horn for four semesters in the wind ensemble, was a drum major for the Wildcat Marching Band, and also performed with various other ensembles including the UK orchestra.

George completed his first concert commission in 2007, and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music For All (Bands of America) Concert Band Festival, the MidEurope Festival in Schladming Austria, Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, and multiple state music educator conferences. Ryan's music is also regularly programmed by All-State, Region, Inter-Collegiate, and Honor ensembles. His first work for advanced wind ensemble, *Firefly*, was recorded by the University of North Texas Wind Symphony under the direction of Eugene Migliaro Corporon and is featured in the *Teaching Music Through Performance in Band* series, volume 8.

As a specialist in music design for marching ensembles, George's work has been performed by some of the nation's elite ensembles at state, region, and national venues. Within the realm of drum corps, George serves as the brass arranger/composer for the Boston Crusaders from Boston Mass., and the Academy Drum & Bugle Corps from Tempe, Ariz. He was also a visual staff member for the Phantom Regiment and Carolina Crown. As a marching member Ryan performed with the 1998 DCI World Champion Cadets of Bergen County and the 1999 DCI World Champion Concord Blue Devils. Ryan's professional affiliations include ASCAP, the American Composer's Forum, and TMEA, and he resides in Austin, Texas.

The composer writes about ***Firefly*** (2008):

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about

anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure, and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature—birds, waterfalls, flowers, and even insects—can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my four-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!"

Firefly is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

Leonard Bernstein (1918–1990) was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. He studied with composers Edward Burlingame Hill and Walter Piston as well as conducting with Fritz Reiner. In the summers of 1940 and 1941 he studied conducting at Tanglewood with Serge Koussevitzky along with fellow students Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and it was in this role he became famous by filling in at the last minute for Bruno Walter for a national broadcast on November 14, 1943.

His Symphony No. 1, "Jeremiah" was premiered by the Pittsburgh Symphony in January 1944 followed by *Fancy Free* and *On the Town* by the end of the year. These successes led to numerous opportunities overseas, including being the first American to conduct at La Scala. In 1951 he became the head of conducting at Tanglewood and seven years later became Music Director of the New York Philharmonic (1958–1969). In this position he promoted new music, developed a series of Young People's Concerts, and recorded the symphonies of Gustav Mahler but was limited in his time to compose.

Bernstein was able to compose more in the 1970s. His achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime

Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

Leonard Bernstein's ***Divertimento*** (1980) is an expression of his love affair for the city of his youth and its symphony orchestra, for whose centennial celebration in 1980 it was written. It is a nostalgic album filled with affectionate memories of growing up in Boston, as well as a recollection of hearing live symphonic music for the first time in Symphony Hall, under the direction of Arthur Fiedler (which may account for some of the light-hearted nature of this work).

It is a series of vignettes based on two notes: B, for Boston and C, for Centennial. Most of these generate brief dances of varying character, from wistful to swaggering. Sennets and Tuckets (trumpet calls and flourishes signaling the ceremonial entrances and exits of Elizabethan actors) was originally to have been the entire composition, but an abundance of fun-filled transformations of the B-C motive suggested themselves to the composer in addition.

The work is filled with allusions to the repertoire that Bernstein grew up with in Symphony Hall. Some are quite obvious; others are secrets to be shared with the conductors and orchestra members of the Boston Symphony Orchestra (BSO). For example, the final movement opens with a quiet meditation written for three flute players marked in the score *In Memoriam*, recalling the beloved conductors and orchestra of the BSO who are no longer with us.

Biographies

Andrew Trachsel serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band.

Trachsel has collaborated with and received critical acclaim from many leading performers and composers including the Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Andrew Boss, Bruce Broughton, the Canadian Brass, Chris Castellanos, Viet Cuong, Paul Dooley, Nancy Galbraith, Julie Giroux, Jennifer Jolley, Lindsay Kesselman, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Quinn Mason, Robert Moran, Mark Phillips, Joel Puckett, Jake Runestad, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Noriko Tsukagoshi, Jess Langston Turner, Dana Wilson, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than ninety new works over the past two decades. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand festival to explore new opportunities for authentic collaboration between the contemporary wind band and other musical genres (including jazz, rock, and electronica), other arts (including dance, film, theater, and visual art), and other disciplines.

In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band* series after serving for fifteen years as the coordinator of research associates and as a contributor to eleven volumes. With Eugene Migliaro Corporon, he is the co-creator of the *Teaching Music through Performance in Band Video Rehearsal Series*. His transcription of Robert Moran's *Points of Departure* is published by Charlotte Benson Music and his critical edition of Gordon Jacob's *William Byrd Suite* was recorded by the North Texas Wind Symphony and released on the album *Altered States*. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in the Recording Academy (formerly NARAS), College Band Directors National Association, National Association for Music Education, Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity of America, Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota International Music Fraternity, and Tau Beta Sigma National Honorary Band Sorority. He was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the conductor of the Lone Star Youth Winds.

Prior to his appointment at the University of North Texas, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for

eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. He taught graduate and undergraduate conducting, band literature, and founded Moving with Meaning: A Conductors Workshop. He was honored with the Ohio University School of Music Distinguished Teaching Award in 2013. Trachsel also taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

Under his artistic direction, the Ohio University Wind Symphony performed at the College Band Directors National Association North Central Divisional Conference, the Ohio Music Education Association Annual Conference, and the Southern Ohio Performing Arts Association subscription concert series. As part of an ongoing recording project initiative, the Wind Symphony released three commercial albums on the Mark Masters label, including AMPERSAND (2019), COLOR + LIGHT (2016), and MOTHERSHIP (2013), with multiple appearances on national syndicated radio and the Grammy Entry List. In celebration of the 90th anniversary of the Ohio University Bands, the Wind Symphony, along with the Marching 110, embarked on a European Tour in May 2013, with performances in Ireland and Italy. In February 2017, the Wind Symphony made its debut at New York City's famed Carnegie Hall, with special guest appearances by the Canadian Brass and Broadway star Denée Benton.

A native of Iowa, Trachsel received a bachelor of music education degree from Drake University, a master of music and doctor of musical arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher.

Katharine Reed is a Doctoral Associate in Wind Conducting and Teaching Fellow at the University of North Texas College of Music. She is a proud fourth generation band director, who most recently served as Director of Bands at Hudson High School in Hudson, Ohio. At Hudson, she directed the Hudson High School Swing Marching Band and Wind Symphony; and oversaw all aspects of a vibrant AA-sized Ohio program. Under her tutelage, the HHS Wind Symphony qualified and performed at Ohio's State Concert Band Festival for the first time in program history. Prior to her time in Ohio, Reed was Director of Bands at Durango High School, in Durango, Colorado, where she oversaw the Marching Band, Wind Ensemble, Symphonic Band, Jazz Ensembles, and taught courses in music theory and piano. Her DHS ensembles received straight Superior "I" ratings, were selected for the Colorado State Concert Band Festival (top 20 concert bands in the state) for the first time in school history, were a class 3A Finalist (top 4) in Colorado State

Marching Band Competition, won the Fort Lewis College Jazz Festival by receiving the Outstanding High School Jazz Band Award which afforded them the opportunity to open for Delfeayo Marsalis. The DHS Red Pride Marching Band performed at the 2014 Alamo Bowl in San Antonio, TX, and several students were selected for the Colorado All-State Band and Jazz Band. The band program grew exponentially during her tenure in Durango from 15 to over 120 students. Reed also spent one semester as a sabbatical replacement at Fort Lewis College, where she conducted the concert band and taught instrumental music methods to music majors.

Reed has received several awards: Graduate Student of the Year (The University of Akron); Teacher of the Year- twice (DHS); Coach of the Year (DHS); and The Legacy Award (DHS), which was awarded by her superintendent upon her departure from Durango. She was a two-time quarter-finalist for the GRAMMY'S Music Educator Award and was an invited clinician at the 2018 Colorado Bandmasters Association Conference, presenting a clinic entitled *Small Band Building Blocks*.

Reed holds a Bachelor of Music degree in Instrumental K-12 Music Education from Iowa State University, where she studied conducting with Dr. Michael Golemo and Dr. Matthew Smith, and a Master of Music degree in Wind Conducting from The University of Akron, where she studied conducting with Dr. Galen S. Karriker and Dr. Andrew Feyes. She resides in Fort Worth, Texas, with her husband, Dr. Marc Reed, Director of the School of Music at Texas Christian University, and her children Teddy and Julia.

North Texas Wind Orchestra

Fall 2024

Flute

Parker Andree
Kaitlyn Maresca
Seungbom Oh
Viviana Pichardo
Alena Scott

Oboe

Taylor Darnell
Ava Raymond
Justin Reece

Bassoon

Anthony Jordan
Artur Kuchurivskiy
Isaac Rios
Fiona Theriault

Clarinet

Cristian Canales Nochebuena
Morgan Cloud
Megan Courson
Josh Diaz
Landon Foy
Cale Golden
Valentina Gomez
Julian Johnson
Caleb La Belle
Hasani Little
Jakob Lumadue
Kyle Norberg
Mitchell Sidden
Allyson Verret

Saxophone

Andrew Bryson
Isabellé Carson
Kevin Minitier
Jacob Ryter
Xuanzhou Wang
Joseph Zapp

Trumpet

Chris Doty
Robert Jones
Henry Lesser
Jacaleb Shepard
Abigail Striblen
David Vazquez

Horn

Aiden Cartwright
Jackson Dillard
Sarah Gamble
Preston Garrison
Bradley Oates
Jordyn Sullins

Trombone

Nicholas Cavallo
Hunter Frybergh
Logan Myers
Julius Patsch

Bass Trombone

Jaden Bullock

Euphonium

Keaton Costlow
William Lum
Susana Rivas
Karla Torres

Tuba

Quentell Gibson
Jiwoong Hyun
Charles Moats

Percussion

Naji Abubbukker
Spencer Alger
Sebastian Havner
Madison Romberger
Elijah Roth
Jacob Thompson
Ben Waddill
Joseph Woodburn

Piano

Jiapeng Xu

Harp

Acadia Ferguson
Duong Nguyen

Double Bass

An Nguyen

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

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony

Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra

Amy Woody, Director of Athletic Bands; Conductor, Wind Ensemble

David Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band

Dachuan Cao, John Clemons, Lia Poole, Katharine Reed, Hannah Weller, Doctoral Conducting Associates

Melinda Coleman, Master's Conducting Associate

Heather Coffin, Administrative Coordinator

Erick Morales, Daniel Jipster, Anthony Piniero, Alena Scott, Librarians

Andrew Bryson, Max Fritch, Damian Maldonado, Aidan Olesen, Felix Tovar, Stage Crew

Floyd Graham, Director of Bands, Emeritus (1927–1937)

Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1937–1939)

Harry Parshall, Director of Bands (1939–1943)

Lawrence Chidester, Director of Bands (1943–1945)

Maurice McAdow, Director of Bands, Emeritus (1945–1975)

Robert Winslow, Director of Bands, Emeritus (1975–1993)

Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)

Instrumental Studies and Jazz Studies (*Adjunct)

Mary Karen Clardy, flute

Elizabeth McNutt, flute

Terri Sundberg, flute

*Amy Taylor, piccolo

Jung Choi, oboe

Daryl Coad, clarinet

Deb Fabian, clarinet

Kimberly Cole Luevano, clarinet

Phillip Paglialonga, clarinet

*Gregory Raden, clarinet

Darrel Hale, bassoon

Brad Leali, saxophone

Eric Nestler, saxophone

Philip Dizack, trumpet

John Holt, trumpet

Rob Parton, trumpet

Brian Walker, trumpet

Raquel Rodriguez Samayoa, trumpet

*Kyle Sherman, trumpet

Stacie Mickens, horn

Katherine McBain, horn

Tony Baker, trombone

Nick Finzer, trombone

Natalie Mannix, trombone

Steven Menard, trombone

David Childs, euphonium

*Matthew Good, tuba

Don Little, tuba

Jeffrey Bradetich, double bass

Gudrun Raschen, double bass

Lynn Seaton, double bass

Quincy Davis, drumset

*Stockton Helbing, drumset

*Steven Pruitt, drumset

Mark Ford, percussion

David P. Hall, percussion

Paul Rennick, percussion

*Sandi Rennick, percussion

Jaymee Haefner, harp

Adam Wodnicki, piano

College of Music Administration

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