



Haven Trio and University of North Texas Wind Orchestra

Lindsay Kesselman, soprano
Kimberly Cole Luevano, clarinet
Midori Koga, piano

Andrew Trachsel, Conductor
Dachuan Cao, Graduate Conducting Associate

David Biedenbender, Composer
Quinn Mason, Composer

present

TEMPORALITY

Tuesday, October 25, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Luminescence (2010) David Biedenbender (b. 1984)

Hardwired for Optimism (2021) Roshanne Etezady (b. 1973)
text Caroline Petit Pinet (b. 1944)

Six Women Laughing
Right/Rite of Spring
In Montsouris Park
Hardwired for Optimism

UNT premiere

*Joint commission funded by The University of North Texas,
The University of Toronto, and Winifred Pinet.*

The Children's Hour of Dream
from *Epitaph* (1962/2022) Charles Mingus (1922–1979)
ed. Theodore David

American premiere

Charles Mingus Centennial & In Memoriam Sue Mingus (1930–2022)

De Otro Mundo (2022) Ivette Herryman-Rodriguez (b. 1983)
text José Julián Martí (1853–1895)

En los ojos llevo un dolor
Un reflejo mío
Paisajes de otro mundo

world premiere

*Funded by the Chamber Music America Classical
Commissioning Program with generous funding provided by
The Andrew W. Mellon Foundation and the Chamber Music
America Endowment Fund.*

Ghost Apparatus (2017) David Biedenbender

Dachuan Cao, Graduate Conducting Associate

--Intermission--

PROGRAM

all that we are given we cannot hold (2022) David Biedenbender
text Robert Fanning (b. 1970)

The Darkness, Literal and Figurative
One and a Half Miles Away from Dying
The Thorn Birds
Watching My Daughter Through the One Way
Mirror of a Preschool Observation Room
Model Nation
Body of Work
Cuttings

world premiere

*Commissioned by the Barlow Endowment for Music Composition
at Brigham Young University*

Symphony No. 4, "Strange Time" (2022) Quinn Mason (b. 1996)

Passages of Time -
The Divide Between Light and Dark -
Toward the Event Horizon -
Time Frozen -
Out of Time

world premiere

Goodnight Moon (2011/2017) Eric Whitacre (b. 1970)
text Margaret Wise Brown (1910–1952)
trans. Verena Mösenbichler-Bryant

Lindsay Kesselman, soprano

**One hundred seventy-fourth program of the 2022–2023 season
Photography and videography are prohibited**

TEXT

Hardwired for Optimism

Six Women Laughing

Backdrop: spirit mountains,
Rustling trees, sounds and scents
Of late spring. Evening sun
Squanders deepest crimson.
To this we drink and to our lives
Come together fleetingly and full.
Birds flash at the feeder, call
Of an Eurasian dove, an enormous
Bee bumps into the glass.

She launches into story
And we with her.
It's like catching the perfect
Wave in unison:
The swell, the timing,
The exquisite crescendo,
The ride down.
A riot of laughter,
Crash of water and foam,
All six of us swimming
Floating, playing
In a gorgeous, heaving ocean.

Rite/Right of Spring

Late April. The fourth storm hits.
It snows silently, wetly, persistently.
We touch each other where it matters.
I eat a large breakfast, egg,
mushrooms,
Toast, play Stravinsky. What is right
Is here. I think of the shocked French
Concert-goers at the premiere
walking
Out of the hall in droves.
Stravinsky's wild locomotive
Drives on. Here too
Spring drives urgently and
Right on
Under the shrouded earth.

In Montsouris Park

He is what he is,
The old man hunched
On the bench.

They say the French
Touch more,
But here

Only shadows
Grope for each
Other, slip,

While people
Avoid people
Rather well.

But he
Tips back his head,
Places a crumb

Between his lips
And, quick as thought,
A pigeon alights,

Takes it from them
In its beak,
Brushes

The flesh of
Loneliness with
Something like a kiss.

Hardwired for Optimism?

(Always Look on the Bright Side of Life,
Eric Idle, Monty Python's Life of Brian.)

Frontal cortex,
Hippocampus,
Amygdala.
The tune that sings
In my brain
Also sang in yours—
A congruence of tides—
I don't know why.
Today I frolicked
with a black dog,
and a white dog
in icy shards and snow.
Tomorrow I'll die.
Amygdala,
Hippocampus,
Frontal cortex.
Sing that song again—
The brain's mad
And hopeful refrain,

De Otro Mundo

En los ojos llevo un dolor

Las campanas, el sol, el cielo claro
me llenan de tristeza, y en los ojos
llevo un dolor que el verso compasivo
mira,
un rebelde dolor que el verso rompe
¡y es, oh mar, la gaviota pasajera
que rumbo a Cuba va sobre tus olas!

Un reflejo mío

Vino a verme un amigo, y a mi mismo
me preguntó por mí; ya en mí no
queda
más que un reflejo mío, como guarda
a sal del mar la concha de la orilla.
Cáscara soy de mí, que en tierra
ajena
gira, a la voluntad del viento huracán,
vacía, sin fruta, desgarrada, rota.

From Another World

In My Eyes I Carry Pain

The bells, the sun, the clear sky
fill me with sadness, and in my eyes
I carry a pain that the compassionate
verse looks at, a rebel pain that the
verse breaks and it is, oh sea, the
passing seagull that heading to
Cuba goes on your waves!

A Reflection of Me

A friend came to see me, and myself
he asked about me: there is no longer
in me more than a reflection of me,
how it keeps the salt of the sea the
shell of the shore. I am a shell of me,
that in a foreign land turns, at the
will of the sullen wind, empty,
no fruit, torn, broken.

TEXT

Paisajes de otro mundo

Miro a los hombres como montes;
miro
como paisajes de otro mundo, el
bravo
codear, el mugir, el teatro ardiente
de la vida en mi torno: ni un gusano
es ya más infeliz: ¡suyo es el aire,
y el lodo en que muere es suyo!
Siento la coz de los caballos,
siento his!
las ruedas de los carros; mis pedazos
palpo: ya no soy vivo: ¡ni lo era
cuando el barco fatal levó las anclas
que me arrancaron de la tierra mía!

Landscapes from Another World

I look at men as mountains; I look
like landscapes from another world
the brave elbow, the moo, the fiery
theater of life around me: not a worm
is already more unhappy: his is the
air, and the mud in which he dies is
I feel the kick of horses, I feel
chariot wheels; my pieces I can feel:
I am no longer alive: nor was I
when the fatal ship lifted the anchors
that ripped me off my land!

all that we are given we cannot hold

The Darkness, Literal and Figurative—for Gabriel and Magdalena

Neither should frighten you, but both will.
Tonight it's the literal darkness, figuratively:
your day's stuffed animals now poised
shadows ready to leap and devour you.
Now I'm here with you,
your living father, literally, arms around you,
to say: As your known shapes take misshapen forms,
know: everything you can't fully see
suggests more than it is.

Later, it'll be the figurative dark, literally:
the stuffed shadows of your dazed anima poised
now ready to leap and devour your loves.
Later, I'll be with you here,
your dead father, figuratively, arms around you,
to say: As your unknown misshapen shapes take form,
know: Everything you can't see fully
suggests more than it is.
Neither should frighten you, but both will.

(from *Our Sudden Museum*)

One and a Half Miles Away from Dying

the people in this car, unaware
their sacred closing moments are here,
exhaust their last travel game.
In the back seat the girl hums,

braiding her sister's black hair.
The boy traces his name in breath
on the back window, each slow letter
squeaking the chilled glass, making his mother

shiver. Like a fish trapped in thin pond
ice, gasping, she stares into the car
through the visor vanity mirror.
Her lips glisten under the lipstick wand.

Yawning, the driver's face is caught wide open
in passing headlight amber, his left hand
draped over the wheel at the wrist.
His other hand tries to retrieve the lost

voice of The Late World News reporter,
her words garbled by cloudbursts
shattering over the flat horizon, east.
Shutting the radio off, he tries to lure

his kids to sing one they know by heart.
He turns the rearview mirror until it
holds their three faces. Half in shadow,
placid, they peer at him below,

his cheeks splashed green by dashboard light.
The clock's last digit clicks one more minute.
Beyond the blind curve, a truck's hulk
of silver screeches over the median wall.

An oil tanker, sparks raging, airborne,
careens toward this side of the freeway
—meteor tail of flame, like a missile shot
astray. Back in the car, before the turn,

it is quiet. The people smile
doing last minute things:
one scratching an ankle,
one blinking,
one taking a breath preparing to sing.

(from *The Seed Thieves*)

TEXT

Watching My Daughter through the One Way Mirror of a Preschool Observation Room

Maggie's finishing a portrait
of our family, gluing googly eyes
onto a stately stick figure

I hope is me. Now she doesn't know
who to play with, as other kids,
posie-pocketed, all

fall down. She wears my face
superimposed. I almost tap
the glass, point her toward

the boy with yellow trucks.
Lost, she stares out the classroom window
toward snow-humped pines

beyond the playground.
When I'm dead, I hope there'll be a thin pane
such as this between us. I'll stand forever

out in the dark to watch my grown children
move through their bright rooms.
Maybe just once they'll cup

their hands against the glass, caught
by some flicker or glint,
a slant of light touching their faces.

(from *Our Sudden Museum*)

The Thorn Birds—for my mother

"...Then, singing among the savage branches, it impales itself upon the longest, sharpest spine. And, dying, it rises above its own agony to out-carol the lark and the nightingale. One superlative song, existence the price. But the whole world stills to listen, and God in His heaven smiles. For the best is only bought at the cost of great pain.... Or so says the legend."
—Wikipedia, Gospel of Thomas, Ch. 9

Through the nettles of casual chatter
the question flutters in again.
For the fourth time this week, you ask
what it was—the title of that novel
you've read so many times.

The one you loved so much you once
framed its cover and hung it on your wall.
This morning, I open a window of time,
hoping it will help: let's give it a minute—
let's see if it comes to you. You glance up,
fingertip to your lips—the way I imagine
you might have as a girl, given a problem
to solve. Everything goes, you'd said
only yesterday of the teeth, the ears,
the eyes, before the white-coated
ophthalmologist swooped in to stick
a needle into both of your irises.
Now you squint into the ink black
vines of yet another thickening dark
toward the sting of what escapes you.
The way you've pressed your heart—
your whole life—toward the face of God
and love: readying to sing its missing name.

(from *All We Are Given We Cannot Hold*)

Model Nation—for Gabriel

As you speak, new worlds rise in your eyes.
A voice within your voice—do you hear it, too?—
could fill a whole sea with whale song. It sings
fathom and league, sings launch and conquer.
It is ocean wide now, this good force of your going.
Yet still, my heart fumbles to fasten some small rope
around the dock—and so love is—wishes for a way
to keep us here. Too late. That little boat you were,
giggling in the tub as I blew bubbles, is oceans away.
Sailboat, tugboat, yacht, steamer, freighter,
I've been watching from the dock and hear already
the growing ache and groan of giant chains clanking
an iron hull, the long horn of adulthood calling you
with its sweeping wall of mist and fog.
When you look back and see me wave, may I be
the ocean's shoulders ever rolling beneath you.
Please—know me not as a country fading
from view, but as one who carried with love
the great world you now carry in you.

(from *All We Are Given We Cannot Hold*)

TEXT

Body of Work

Because we want it brighter. Because we want our own beauty bared before us. Because we've lived long enough with the room's deep forest print, we take to the wall. Faces masked,

we begin the task of peeling off the torn, dog-eared green, opening the story of our house. Years bleed up from beneath the heat of steam: solids, stripes, prints and florals unfurling

as we score and scrape—decades of blues and deep reds, of pastels and pale yellows, a spectrum of dust-wet flesh sloughed off, pages falling in strips and flakes at our feet.

It's more than a century of layers with their pentimento stains of breath and voices before we reach bone, breaking through plaster holes we patch later, before, at last,

the last wet swaths of our chosen painted shade dry; we finish in the day's fading gold. This is the work of house and body. Every decorous self a patchwork

of seams and glue, a mashup of lives to make one. Each accretion of wound and scab a making and unmaking, the flesh a roll of film, a wall of swatches in the shifting

fashions of light. How I've peeled back year into year, hoping to see the face of the child I was, the one breathing just beyond this last brittle layer of blue, whose shadow

blossomed into this life, this room.

Who blooms through his million lids of sleep, his chorus of bruise and roses. Who sings and sings: Be true, be true.

(from *All We Are Given We Cannot Hold*)

Cuttings

On the porch at dawn I watch my children's commingled curls wander toward my feet,

tumbleweeds in a coming storm's unsettled air. Last evening they each stood here wearing a black plastic bag,

their heads poked through the ripped neck hole, as my wife snipped at bangs, her trimmings making scrunched noses itch.

I should get the broom to whisk these tufts
into a bag—she likes to keep their hair.
But I watch them drift instead, these

little nests of them we left and cannot bear.
The wind will take what we forget
to sweep. And cannot keep.

(from *Our Sudden Museum*)

Goodnight Moon

In the great green room
There was a telephone
And a red balloon
And a picture of –
The cow jumping over the moon
And there were three little bears sitting on chairs
And two little kittens
And a pair of mittens
And a little toyhouse
And a young mouse
And a comb and a brush and a bowl full of mush
And a quiet old lady who was whispering “hush”
Goodnight room
Goodnight moon
Goodnight cow jumping over the moon
Goodnight light
And the red balloon
Goodnight bears
Goodnight chairs
Goodnight kittens
And goodnight mittens
Goodnight clocks
And goodnight socks
Goodnight little house
And goodnight mouse
Goodnight comb
And goodnight brush
Goodnight nobody
Goodnight mush
And goodnight to the old lady whispering “hush”
Goodnight stars
Goodnight air
Goodnight noises everywhere

PROGRAM NOTES

David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" [twincities.com], "striking" and "brilliantly crafted" [[Times Argus](http://TimesArgus)] and is noted for its "rhythmic intensity" [NewMusicBox] and "stirring harmonies" [[Boston Classical Review](http://BostonClassicalReview)]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. David has had the privilege of collaborating with many renowned performers and ensembles, including Alarm Will Sound, the Albany (NY) Symphony Orchestra, the PRISM Saxophone Quartet, the Stenhammar String Quartet (Sweden), the New Jersey Symphony Orchestra, the Aspen Contemporary Ensemble, the United States Navy Band, the Philharmonie Baden-Baden (Germany), VocalEssence, the Eastman Wind Ensemble, and the Music from Copland House Ensemble.

In addition to composing, David is a dedicated teacher. He is Associate Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

He received the doctor of musical arts and master of music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. His primary musical mentors include Evan Chambers, Kristin Kuster, Stephen Rush, Michael Daugherty, Bright Sheng, Christopher Lees, David R. Gillingham, José Luis-Maurtua, and John Williamson. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music, focusing on the mridangam with Vidwan G.S. Ramanujan.

Luminescence (2010) is based on fragments from the melody "Break Forth O Beauteous Heavenly Light," which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach. "Break Forth O Beauteous Heavenly Light" was first known as "Ermuntre dich, mein schwacher Geist" (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist's *Himmliche Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Cruger's *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

PROGRAM NOTES

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the eighteenth century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as “Break Forth O Beauteous Heavenly Light.”

Luminescence was commissioned by the 2009 National Lutheran Honor Band and was premiered on March 15, 2009, conducted by Tom O’Neal.

A colossus of twentieth-century American music, **Charles Mingus (1922–1979)** was a virtuoso bass player, accomplished pianist, bandleader, and composer. Born on a military base and raised in Watts, California, his earliest musical influences came from the church—choir and group singing—and from hearing Duke Ellington over the radio. He studied double bass and composition in a formal way (five years with Herman Rheinshagen, principal bassist of the New York Philharmonic, and compositional techniques with the legendary Lloyd Reese) while absorbing vernacular music from the great jazz masters, firsthand. His early professional experience, in the 1940s, found him touring with bands like Louis Armstrong, Kid Ory, and Lionel Hampton. Eventually he settled in New York where he played and recorded with the leading musicians of the 1950s—Charlie Parker, Miles Davis, Bud Powell, Art Tatum, and Ellington. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. He was also an accomplished pianist who could have made a career playing that instrument. By the mid-1950s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the Jazz Workshop, a group which enabled young composers to have their new works performed in concert and on recordings.

Mingus soon found himself at the forefront of the avant-garde. His recordings bear witness to the extraordinarily creative body of work that followed. They include the albums *Pithecanthropus Erectus*, *The Clown*, *Tijuana Moods*, *Mingus Dynasty*, *Mingus Ah Um*, *The Black Saint and the Sinner Lady*, *Cumbia and Jazz Fusion*, and *Let My Children Hear Music*. He recorded over a hundred albums and wrote over three hundred scores. He toured extensively throughout Europe, Japan, Canada, South America, and the United States until the end of 1977 when he was diagnosed with Amyotrophic Lateral Sclerosis (ALS). He was confined to a wheelchair, and although he was no longer able to write music on paper or compose at the piano, his last works—for a collaboration with Joni Mitchell—were sung into a tape recorder. From the 1960s until his death in 1979 at age 56, Mingus remained at the forefront of American music. When asked to comment on his accomplishments, Mingus said that his abilities as a bassist were the result of hard work but that his talent for composition came from God.

PROGRAM NOTES

The expanded instrumentation, sophisticated form, and melding of classical and jazz elements found in ***The Children's Hour of Dream from Epitaph (1960/2022)*** is not an anomaly; in fact, Mingus's first compositions—*The Chill of Death* (1939) and *Half-Mast Inhibition* (1940)—are certainly “third stream,” nearly twenty years before Gunther Schuller coined the term. It was Schuller who championed Mingus's “concert” music, including *Half-Mast Inhibition*, *Revelations* (1955), and premiered and recorded Mingus's posthumous magnum opus *Epitaph*—a 4235-measure, two-hour-long work for thirty-plus instrumentalists about which Schuller wrote “comprehensively represent[s] all the various Minguses we have come to know over the years.”

Epitaph was composed and assembled intermittently over a period of twenty-two years, from approximately 1940 to 1962. Musical material and entire movements existed in many forms in manuscript and performance, including the (in)famous 1962 Town Hall concert and subsequent United Artists recordings. This 1962 performance was especially notable for the presence of a team of music copyists placed at the side of the stage, busily arranging and transcribing the concert as it unfolded, and that the concert and recording were terminated by the stage hands who had determined the performance had—at nearly midnight—exceeded the duration agreed upon in the rental contract. After these early efforts at performance, much of this music was considered lost until musicologist Andrew Homzy discovered the manuscript in Sue Mingus's New York apartment in 1985. The complete *Epitaph* was, fittingly, not performed in its entirety until ten years after Mingus's death. Schuller conducted the premiere of the work at Lincoln Center in 1989, which was also released as a CD and video by Columbia Records.

The Children's Hour of Dream is the fourteenth of nineteen movements in *Epitaph*. In his *Guide to Charles Mingus's Epitaph*, Schuller writes the following:

The Children's Hour of Dream is in many respects one of the more unusual movements in *Epitaph*. It contains absolutely no improvisation, makes no attempt to swing, is indeed more contemporary “classical” than jazz (but acquires a certain jazz feeling by being performed by jazz players, with their natural jazz inflections); and finally, is built formally on the principle, first rigorously explored by such composers as Stravinsky and Edgard Varèse, of composing a number of relatively short segments of music—themes, motives, ideas, phrases—and then repeating and manipulating the sequencing of these units (there are eight such units...) in constantly changing patterns. Indeed, the work seems to hark back to Mingus's studies of early twentieth-century music by Bartók, Stravinsky, Ravel, and Debussy.

The piece is scored for nine reed players (totalling three flutes, oboe, bassoon, B-flat clarinet, bass clarinet, contrabass clarinet, soprano saxophone, three alto saxophones, two tenor saxophones, two baritone saxophones), six trumpets, six trombones, tuba, two pianos, guitar, timpani, percussion, drumset, and two contrabasses. This evening's performance is realized by a forty-piece wind orchestra.

PROGRAM NOTES

During the editing and mixing of the album *Let My Children Hear Music*, the jazz critic Nat Hentoff interviewed Mingus for the *New York Times*. Mingus told Hentoff:

A critic once wrote in the liner notes for one of my own albums that I had never pinned myself down so that anyone could say, "This is Mingus." He just doesn't understand that I don't want to be caught in any one groove. Everything I do is Mingus. That's why I don't like to use the word, "jazz," for my work. I write what I think is classical music too.

There are two important UNT College of Music connections to this music. The first is that the original manuscript was written out and arranged, following Mingus's instructions, by Gene Roland, who attended UNT from 1940 to 1942 and served as an arranger for Stan Kenton during parts of four different decades. Roland was also one of the six fateful arrangers who sat stageside during the 1962 Town Hall concert performance of portions of *Epitaph*. The second UNT connection is to Theodore Davis (BM Jazz Studies, 2015), who serves as the administrator and music librarian for Jazz Workshop, Inc., *Let My Children Hear Music*, and The Charles Mingus Institute, the interrelated organizations that maintain the legacy of Charles Mingus. In this capacity, Davis created a new digitally engraved edition of the entire *Epitaph* score and parts in the Spring of 2022. This updated version was premiered by the Big Band of the Deutschen Oper Berlin on September 19, 2022. This evening's performance of The Children's Hour of Dream is the American premiere of the new edition, in recognition of the Charles Mingus centennial (1922–2022) and in memory of Susan Graham Mingus, who passed away on September 24, 2022 at the age of ninety-two.

De Otro Mundo (2022) is a song cycle composed for HAVEN Trio with the generous support of a Chamber Music America Grant (2021). The three songs in the cycle use text from the poem "Domingo Triste" (Sad Sunday) by José Julián Martí Pérez, a Cuban author from the nineteenth century. There is a deep sadness in the text that is related to being far from home. Personally, the music I wrote for this cycle is inspired by my memories of Cuba, and what it has felt like for me to not live there anymore.

The first song portrays through music the pain that the poet carries and is rooted on the theme of home. I use two musical devices: minor sixths, inspired by a memory of learning the song *La tarde* by Sindo Garay very early in my musical studies. Minor sixths are a taste of home for me. As the song develops, the minor sixths change to other intervals, but remain an essential building block of the music. The second device is what I consider to be a hallmark of Cuban music, which is a turn figure: E-F-E-D#-E (up a minor second and down a minor second with a return to the starting note). I have heard this gesture in many songs and jazz-like improvisations and compositions by Cuban artists.

PROGRAM NOTES

The second song is inspired by the line in the poem that reads: “ya en mi no queda más que un reflejo mío” (there is no longer in me more than a reflection of me). Two musical motives from the first song are recreated, and a progression of chords that move by thirds are at the core of this music. The character of the music is somewhat lighter, although the sadness of the poem remains present.

The third song is inspired by two contrasting images in the text: “miro a los hombres como paisajes de otro mundo” (I look at men as landscapes from another world) and “el...teatro ardiente de la vida en mi torno” (the...fiery theater of life around me). The song is also portraying the feelings evoked by the lines: “ya no soy vivo...¡las anclas que me arrancaron de la tierra mía!” (I am no longer alive...the anchors that ripped me off my land!).

I use in this song three E-Bows that are placed on the strings of the piano and produce a sustained sound. This for me represents “another world,” which is paired with chords that move by thirds in the piano to create polytonality. The motion by thirds comes from the previous song in the cycle. Polytonality portrays the presence of two worlds as well as the sound of the E-Bows against the sound of the piano, that is the sound of the piano strings versus the sound of the piano keys. The music that portrays “the...fiery theater of life around me” is faster and charged with more angular sounds. This section ends in a sort of operatic fashion, when the singer sings: “mis pedazos palpo” (I can feel my pieces (as in pieces of his flesh)), which is also the climax of the music.

The song ends with the return of the E-Bow sound. In this section, three E-Bows are used to form a chorale texture. The singer sings a lament over the chorale and the clarinet joins the chord progression by playing trills on the notes that change from chord to chord. The ending is a surprise element meant to communicate heaviness and shock. (Ivette Herryman Rodríguez)

Ghost Apparatus (2017) was commissioned by District 8 of the Michigan School Band and Orchestra Association and was premiered in 2017 at the Midwest Clinic by the East Lansing High School Wind Ensemble, conducted by David Larzelere. About *Ghost Apparatus*, the composer David Biedenbender writes:

Many people use narrative to structure the way they listen to music. If a title or a program note does not immediately evoke a story, some will invent one to frame their listening experience. Video games—some more than others—also allow you to create your own story within the framework of a given world. *Ghost Apparatus*—a hidden network or force—is the soundtrack for a video game that exists only in my head. The narrative for this game is up to you. From the beginning, every note, every decision has a consequence—a cause and effect—that sets in motion a chain of events that cannot be undone. Every note, every gesture is part of a larger puzzle—these single points of sound come together to form something bigger. It’s not apparent from the beginning, but there’s also a force working against the music, against the game. It comes in the form of a melody that emerges slowly—just quick, dramatic swells at first—gradually becoming longer and punctuated by low, loud pillars of sound from the low voices until, finally, the music melts into chaos and this force overtakes the music entirely.

PROGRAM NOTES

All we are given we cannot hold (2022) was commissioned by the Barlow Endowment for Music Composition at Brigham Young University and is dedicated to and written for my friends in the Haven Trio—Lindsay Kesselman, Midori Koga, and Kimberly Luevano. The songs are settings of poetry by my friend Robert Fanning, selected from three of his incredible collections of work: *Our Sudden Museum*, *The Seed Thieves*, and the forthcoming *All we are given we cannot hold*. All of the poems connect in some way to the idea of the fleeting—the ephemeral—often capturing some small, seemingly ordinary moment, and finding a profundity and beauty within it. These poems remind me of advice once given to me by a friend. We were talking about how my children often snuggle up and cuddle with me, and she was reflecting on how her grown child no longer does that when she said, “cherish those moments. They are so special and beautiful, because you won’t realize until later that it was the last time that they did that seemingly small thing.” There are so many moments in life like this, and my hope with this piece is to reflect on their poignant beauty in an attempt to live in them more fully. (David Biedenbender)

Quinn Mason (b. 1996) is a composer and conductor based in Dallas, Texas. He currently serves as artist-in-residence of the Hartford Symphony Orchestra. He also recently served as the Detroit Symphony Orchestra’s Classical Roots composer-in-residence—the youngest composer to fill that role—and as the inaugural composer-in-residence for the Austin radio station KMFA. His music has been performed and commissioned by numerous renowned orchestras, including the San Francisco, Detroit, Utah, Dallas, Fort Worth, Vermont, and Amarillo symphonies, Minnesota Orchestra and Italy’s Orchestra Sinfonica Nazionale della RAI. Recent performances have been by the Richmond Symphony, Rochester Philharmonic and Mesquite Symphony. He has won multiple awards from several organizations including ASCAP, American Composers Forum, International Clarinet Association, the Metropolitan Youth Orchestra of New York and the Philadelphia Youth Orchestra. As a conductor, Quinn studied with Marin Alsop, James Ross, Miguel Harth-Bedoya and others. He has appeared as a guest conductor with many orchestras around the country, including the Houston Ballet Orchestra, West Virginia Symphony Orchestra, and Inner City Youth Orchestra of Los Angeles. In April 2023, he will debut with the National Symphony Orchestra at the Kennedy Center as conductor and composer.

Tonight marks the premiere of Mason’s *Symphony No. 4, “Strange Time.”* The composer writes:

When I was a student at SMU, I was quite suddenly commissioned by Dr. Jack Delaney (director of bands) on the following terms: no instrumentation limit and no time limit. I decided that I wanted to compose a large-scale work using an expanded wind ensemble (with harp and organ, two tubas and an English horn and contrabassoon in the woodwinds) that reflected my interest of time travel and space/time phenomena. It’s something that I have been fascinated with for awhile and curious as to whether it would work in a musical context. The first thing I had to do was my research. I remember when I was younger reading such books as H.G. Wells’s *The Time Machine* and Jon Scieszka’s series *Time Warp Trio*, which then inspired me to research paradoxes such as the Predestination Paradox and the Grandfather

PROGRAM NOTES

Paradox. The idea that one little action you take in the past can alter the future significantly appealed to me, and piqued my curiosity. I embarked on this composition to create a piece that was in the same vein as a David Maslanka symphony and intended as a companion piece to his own fourth symphony, while at the same time reflecting my own unique interests and voice. I had the good fortune of working with Dr. Maslanka briefly in February 2017, when he shared with me his philosophy and perspectives on the humanity of music, which changed my entire approach to composition and music making. In a way, this symphony is a “thank you” to Dr. Maslanka for inspiring me.

My symphony is set in five movements played continuously without pause. The first, Passages of Time, begins with a murmuring line in the woodwinds, which continues as the brass enter with a solemn fanfare, depicting the time traveler. This chorale is heard in four out of the five movements, and acts as the catalyst that affects all the musical events around it. The second movement, The Divide Between Light and Dark, contains contrasting sections of brightly colored and darkly hued music. Here, we've arrived in the space-time continuum and are looking at contrasting universes. In the third movement, we take a trip Toward an Event Horizon. The feel of this music is frantic and energetic, as it doesn't know whether it wants to speed up or slow down. As a result, some instrumental voices push ahead in the texture; others fall back. In theory, when one approaches an event horizon, the person observing the subject entering it sees them slow down before they come to a complete stop. However, to the subject entering, they are actually speeding up. So how did I represent this in the music? Near the end of this movement, the music has the sensation of speeding up but the conductor's beats slow down until the music comes to a complete stop. Most unusually, this movement contains a battle between two tam-tams (gongs). The fourth movement, Time Frozen, isn't conducted at all. The erratic nature of the third movement and steadily building brass chorale from the first movement has pushed the music over the edge and into a void. As this music is completely aleatoric, I encourage the musicians to improvise to give the music a sense of timelessness. In the fifth and final movement, we're Out of Time. After the timelessness of the fourth movement, we return to order but less rigid and more freely. The brass chorale returns again twice, this time quieter and tranquil before the music fades into the abyss and we're left with the return of the murmurings of the first movement. This fades into a calm woodwind chorale with solo celesta flourishes, and finally ends with a distant organ to ponder the journey that we've just been on. In the vein of Mahler's "Das Abschied" (from *Das Lied von Der Erde*), it reminds us that time is fleeting and comes to an end eventually.

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Grammy-winning composer and conductor **Eric Whitacre (b. 1970)** is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 110 different countries. A graduate of the Juilliard School of Music, Whitacre was recently appointed artist-in-residence with the Los Angeles Master Chorale having completed a five-year term as composer-in-residence at Sidney Sussex College, Cambridge University, UK.

As conductor of the Eric Whitacre Singers he has released several chart-topping albums including 2011's bestselling *Light and Gold*. A sought-after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra, and Minnesota Orchestra. In addition to several collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap, and Annie Lennox. A charismatic speaker, Eric has given keynote addresses for many Fortune 500 companies and global institutions including Apple, Google, the World Economic Forum in Davos, the United Nations Speaker's Programme, and two main stage TED talks.

Regarding ***Goodnight Moon (2011/17)***, Whitacre writes:

Over the past few years I must have read Margaret Wise Brown's *Goodnight Moon* to my son a thousand times, maybe more. Somewhere around reading number 500 I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed—the first time they had ever allowed *Goodnight Moon* to be used in such a way. I composed the piece relatively quickly, originally setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later arranged *Goodnight Moon* for SATB choir and piano. More recently my dear friend Verena Mösenbichler-Bryant arranged the piece for wind ensemble and soloist. The melody of *Goodnight Moon* will forever make me think of those quiet nights with my son Esh, reading him to sleep.



BIOGRAPHIES

Established solo artists soprano **Lindsay Kesselman**, clarinetist **Kimberly Cole Luevano**, and pianist **Midori Koga** joined as **Haven** in 2011 around performances of Abbie Betinis' hauntingly beautiful song cycle *Nattsanger*. We released our first album *Bright Angel* (Fleur de Son, Ltd.) in 2013 to critical acclaim: "...amazingly performed works...performances are exquisite as is their ensemble chemistry." (*Sequenza 21*).

Now in its 11th season, Haven has commissioned a compelling body of new repertoire from our extended family of composers. This year we will premiere *all we are given we cannot hold* by composer David Biedenbender and poet Robert Fanning (2021 Barlow Endowment Commissioning Grant) and *De Otro Mundo* by Ivette Herryman Rodriguez (2021 Chamber Music America Classical Commissioning Grant).

Recent performances have included: the premiere of *Hardwired for Optimism* by composer Roshanne Etezady and poet Carolyn Petit Pinet; premieres of new arrangements of David Biedenbender's *Shell and Wing* and Amy Beth Kirsten's *to my own heart*; performances and premieres of student composer works as ensemble-in-residence at the Connecticut Summerfest in June 2022; performances with Chamber Music International and the Fine Arts Chamber Players in Dallas, TX, and a residency with the Jackman Humanities Institute at the University of Toronto in June 2021. This season Haven will tour to Texas, Chicago, and Michigan.

Haven's recordings (*Bright Angel*, 2013, *Atonement*, 2015, and *Twinge*, 2019) can be found on all streaming platforms. We believe in giving new works a long life beyond their premiere and so have ongoing relationships with composers such as Abbie Betinis, David Biedenbender, Evan Chambers, Roshanne Etezady, Lee Kesselman, Amy Beth Kirsten, Kieren MacMillan, Jon Magnussen, and Ivette Herryman Rodriguez.

Whether in a living room, an art gallery, a school, or a concert hall, Haven harnesses the power of vulnerability...inviting our audiences into an intimate and personal experience of contemporary music. Through our composers, we aim to create artistic experiences which allow audiences to feel welcomed, included, and connected to one another through poetry and musical storytelling.

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. An advocate for new music, Trachsel has premiered, commissioned, or co-commissioned more than seventy new works over the past decade. He is interested in developing innovative programming through interdisciplinarity, culminating in the Ampersand concept to explore new opportunities for authentic collaboration between the contemporary wind band and other creatives.



Prior to this appointment, 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. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the College Band Directors National Association, Ireland and Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List.

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. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in a variety of music organizations at the state, national, and international levels. 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. Prior to his appointment at Ohio University, Trachsel 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.

BIOGRAPHIES

Dachuan Cao is pursuing the doctor of musical arts in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching assistant for the wind studies program. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook.

Cao was born in Qingdao, China. He came to the United States at the age of seventeen and was accepted by the University of Cincinnati College-Conservatory of Music, where he studied trumpet with Alan Siebert and conducting from Kevin Holtzman and Thomas Gamboa. During his undergraduate years, Cao was extremely fascinated by the wind band's sonorities; he gained rich experiences conducting and performing with wind bands.



As a teacher and conductor, he devotes himself to the development of wind band music education in China. He worked with wind bands from primary school to the college level, held lectures on wind conducting and wind band establishment, and conducted nonprofit public and charitable performances in his hometown. Cao is the cofounder and director of the Qingdao Chamber Wind Ensemble, and guest conductor of the Qingdao Performing Arts Dance Theater Orchestra and Qingdao Concert Hall Symphony Orchestra.

The North Texas Wind Orchestra (formerly Symphonic Band) has developed an exemplary national reputation for their performances and recordings. Membership is drawn from the finest musicians attending the College of Music. The highest quality contemporary music—mixed with traditional and standard literature—make up the foundation of repertoire performed by the group. The ensemble is dedicated to playing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. The Wind Orchestra has performed at the Southwest Regional College Band Directors National Association Convention and has released more than 15 CD recordings on the Mark, Klavier, GIA, and Eurosound labels. Critical comments include “Bravo...for a resplendent performance!”, “...played with great gusto by the ensemble”; “played with brilliance!”, “the elegant sonority of this marvelous band is apparent in the slow sections”; “The attention to detail, precise intonation, and beautiful phrasing make this a compelling performance”; “WOW! Absolutely stunning!”, “...what an incredible CD!”

WIND ORCHESTRA

Flute

Summer Bruner
Vanessa Cassidy
Daniel Esperante*
Audrey Gates
Caroline Reynolds

Oboe

Allison Crabb*
Abigail Espinosa
Connor Rury

Bassoon

Vanessa Awalt
Georgia Clement*
Colin Hilliard
Donovan Neal

Clarinet

Amaiya DeLeon
Megan DeWalt
Sophia Englerth
Crysten Ivy*
Sam Jensen
Caleb LaBelle
Sylvia Nalbandian
Emily O'Brien
Meaghan O'Connor
Andrew Platz
Sydney Ramos
Shane Uhl
Allyson Verret

Saxophone

Scott Coward
Jiawei Liang
Dylan Sailors
Luke Vanek*
Ruiqian Zhang

Horn

Katie Daugherty
Haley Ginn
Nicole Keller*
Brandon Kofahl
Ellyse Sanchez
Maya Schmidt

Trumpet

Zach Dyess
Remy Gilboe
Henry Lesser
Leland Rossi
Jacaleb Shepard
Guillermo Villa
Abby Ward*

Tenor Trombone

Robert Caney
Devonte Ezell
Tim George*
Joseph Polanco

Bass Trombone

Ian Calhoun

Euphonium

Chris Finch
Liam Gomph
Lake Lovett*
Sophia Rivera

Tuba

Corrian Dearman
Jacob Fulkerson*
Eric Kassay

Percussion

Noah Avelar
JT Baker
Kailey Filben
Raina Liao
Kyle Skinner
Jacob Thompson
Brandon Waters*

Piano

Chun-Syuan Wei

Harp

Victoria Gonzalez*
Kathryn Horton

Double Bass

Wyatt Gaugler*
Riley Hale

Guitar

Ian Zinecker

Organ

Sungyun Kim

*Section Manager

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

FACULTY AND STAFF

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra
Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble
Daniel Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band
Dachuan Cao, John Clemons, Jerianne Larson, Amy Woody, Doctoral Conducting Associates

ME5 Aik Kee K. Steven Tan, Master's Conducting Associate
Heather Coffin, Administrative Coordinator
Tyler Hudson, Erick Morales, Catherine Yang, Librarians
Connor Altagen, Megan Courson, Nathan Davis, David Molina, Steven Ohakwe,
Aidan Olesen, Alena Scott, Catherine Yang, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1936–1945)
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 & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
*James Scott, flute	Natalie Mannix, trombone
Terri Sundberg, flute	Steven Menard, trombone
Jung Choi, oboe	David Childs, euphonium
Daryl Coad, clarinet	*Matthew Good, tuba
Deb Fabian, clarinet	Don Little, tuba
Kimberly Cole Luevano, clarinet	Jeffrey Bradetich, double bass
Phillip Paglialonga, clarinet	Gudrun Raschen, double bass
*Gregory Raden, clarinet	Lynn Seaton, double bass
Darrel Hale, bassoon	*Stephen Barnes, drumset
Brad Leali, saxophone	Quincy Davis, drumset
Eric Nestler, saxophone	*Stockton Helbing, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Caleb Hudson, trumpet	*Sandi Rennick, percussion
Rob Parton, trumpet	Jaymee Haefner, harp
Raquel Rodriguez Samayoa, trumpet	Gustavo Romero, piano
Stacie Mickens, horn	Jesse Eschbach, organ
*Natalie Young, horn	

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Felix Olschofka - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Kirsten Broberg - Director, Undergraduate Studies
Jaymee Haefner - Director, Graduate Studies
Andrew Trachsel - Chair, Division of Conducting and Ensembles
Matt Hardman - Director, Communications, Marketing and Public Relations
Joel D. Wiley - Director, Admissions