



University of North Texas Wind Orchestra

Dr. Andrew Trachsel, Conductor
Jerianne Larson, Graduate Conductor

present

IN/EX/CURSIONS

Thursday, September 22, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

IN/EX/CURSIONS

Rocky Point Holiday (1969) Ron Nelson (b. 1929)

Flourishes and Meditations on a

Renaissance Theme (2010) Michael James Gandolfi (b. 1956)
(Theme)

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

Variation IV. (Tune's in the round)

Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)

Variation VII. (Echoes: a surreal reprise)

Some treasures are heavy with

human tears (2021) John Mackey (b. 1973)

Jerianne Larson, graduate conductor

Yellow Red Blue (2021) Paul Dooley (b. 1983)

Quarter note = 132

Whole note = 72

Second Suite in F, Opus 28, No. 2 (1911) Gustav Holst (1874–1934)

ed. Colin Matthews

March

Song without Words, "I'll Love My Love"

Song of the Blacksmith

Fantasia on the "Dargason"

In memoriam Queen Elizabeth II (1926–2022)

*Thirty-sixth program of the 2022–2023 season
Photography and videography are prohibited*

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Ron Nelson (b. 1929) received his bachelor of music degree in 1952, his master's degree in 1953, and his doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993.

In 1991, Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning the three major wind band competitions—the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C. in 1994 and in 2006 he was awarded an honorary doctorate from Oklahoma City University.

Nelson has received numerous commissions, including from the National Symphony Orchestra, Rochester Philharmonic, United States Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has received grants and awards from the Rockefeller Foundation, Howard Foundation, ASCAP, and National Endowment for the Arts. He has also appeared as guest composer and conductor at numerous colleges and universities.

Rocky Point Holiday (1969) was commissioned by Frank Bencriscutto and the University of Minnesota Band for a tour of Russia. After hearing Nelson's orchestral work *Savannah River Holiday*, Bencriscutto determined he wanted something virtuosic to take with the band on their Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned to which Bencriscutto replied, "That's fine," and thus *Rocky Point Holiday* was conceived. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way." The bulk of his work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort.--Nikk Pilato

Michael James Gandolfi (b. 1956) is an American composer of contemporary classical music. He chairs the composition department at the New England Conservatory of Music (NEC). Gandolfi, a self-taught guitarist, was born in Melrose, Massachusetts. He taught himself guitar as a child, started experimenting with rock and jazz improvisation at the age of eight, and studied for a year at the Berklee College of Music, and then entered NEC, where he earned his bachelor's and master's degrees. He has also received fellowships for study at the Yale Summer School of Music and Art, Composers Conference, and Tanglewood Music Center, where he studied with Leonard Bernstein and Oliver Knussen. He has served on the faculty of Harvard University, Indiana University, and Phillips Academy at Andover. He was composer-in-residence with the New England Philharmonic from 1997–2000.

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He has been championed by conductor Robert Spano as one of the “Atlanta School” of American composers, a group that includes Osvaldo Golijov, Jennifer Higdon, Christopher Theofanidis, and Adam Schoenberg. Gandolfi’s music often contains rock and jazz elements. He sometimes looks to the sciences for his subject matter.

His *The Garden of Cosmic Speculation* was inspired by Charles Jencks’ garden in Scotland that incorporates modern physics into its design. The work was nominated for Best Contemporary Classical Composition at the 2009 Grammy Awards. Gandolfi has also written a significant amount of children’s music, including a setting of Carlo Collodi’s 1949 version of the Pinocchio story.

A recipient of numerous awards including grants from the Fromm Foundation, Koussevitzky Music Foundation, John Simon Guggenheim Foundation, and American Academy of Arts and Letters, Gandolfi’s works have been performed by the Boston Symphony Orchestra, Atlanta Symphony Orchestra, New World Symphony, Houston Symphony Orchestra, Boston Modern Orchestra Project, BBC Scottish Symphony Orchestra, and many others.

Gandolfi resides in Cambridge, Massachusetts, and is a member of ASCAP.

Flourishes and Meditations on a Renaissance Theme (2010) was commissioned by and dedicated to “The President’s Own” United States Marine Band and their leaders at the time: Colonel Michael J. Colburn and Colonel Jason K. Fettig.

Gandolfi writes:

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Españoleta* or “Little Spanish Tune”. I first knew this melody as quoted by Joaquín Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration. The basic nature or character of each variation is revealed in the labels that are placed in the score:

- (Theme)
- Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival)
- Variation IV. (Tune’s in the round)
- Variation V. (Spike)
- Variation VI. (Rewind/Fast Forward)
- Variation VII. (Echoes: a surreal reprise)

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The form of *Spagnoletta* is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a *cantus firmus* while new melodies and lines are sounded over it, an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered *ostinato* in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original *Spagnoletta* melodies but places them in a new "dream-like" environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

While composing this piece, I experienced a wealth of rich emotions, among which great joy and deep satisfaction in writing for "The President's Own" United States Marine Band, the quintessential concert band of our time. I cannot overstate the significance of being called upon by this magnificent assembly of dedicated and supremely skilled musicians. It was also profoundly moving to connect, over several centuries, to the composer of *Spagnoletta*; a kindred spirit in the love of music making.

John Mackey (b. 1973) is recognized as one of the most prolific wind band composers of his generation. Born in New Philadelphia, Ohio, he holds a bachelor of fine arts from the Cleveland Institute of Music where he studied with Donald Erb, and a master of music from the Juilliard School where he studied with John Corigliano. Mackey's works have been performed throughout the world, and he has received numerous commissions from such groups as the Cleveland Youth Orchestra, Parsons Dance Company, American Bandmasters Association, Dallas Winds, and a concerto for New York Philharmonic principal trombonist Joseph Alessi. The winner of numerous awards, he has received honors from ASCAP and the American Music Center, Mary Flagler Cary Charitable Trust, Wladimir & Rhonda Lakond Award, and American Academy of Arts and Letters. To entertain himself while procrastinating on commissions, John actively practices his favorite hobby, photography. He and his spouse also have two cats, Noodle and Bloop.

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Some treasures are heavy with human tears (2021) was commissioned by a consortium led by Bellbrook High School in commemoration of the Sunday, August 4, 2019 shooting in Dayton, Ohio. One of the victims of the shooting was a young woman who played trumpet in the Bellbrook High School band.

In the program notes, conductor Jacob Wallace writes:

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

It begins with a simple motivic gesture: a rocking oscillation between flute and vibraphone that sounds akin to a lullaby. This principal motive carries throughout the piece, acting as the listener's avatar through the emotional journey. A melody spins out from it, accompanied by ethereal ringing provided by crystal glasses and whirly tubes, and although the overall mood is one of melancholy, the atmosphere is also peaceful until a disorienting fog of descending trombone glissandi passes over. The songlike melody continues, at times abruptly shifting from the resigned mood of the home key of G minor to the distantly bright C Major, evoking a fleeting remembrance of a more hopeful spirit, before just as quickly dissipating back. The simplicity of the opening returns, but this time fuller, with more voices joining before the glissando cloud returns (this time augmented by timpani), ushering in a new mood: confusion. The opening gesture reemerges, ceaselessly rocking in a rhythmic nature, oblivious to a building torment in the surrounding harmonies which become brasher and angrier as the piece approaches its dramatic climax. The apex of the piece is a wail, acknowledging the reality of the trauma in a moment of agony bordering on rage. This too, however, subsides, and the peacefulness of the beginning of the work returns to stay with one exception: as the final phrase of the work cadences and the last tones decay, a single muted trumpet rises from the silence in a bright flash and is suddenly extinguished.

Paul Dooley (b. 1983) is currently a Lecturer in Performing Arts Technology at the University of Michigan, where he has also taught classes in electronic music, co-directed the 2009 Midwest Composers Symposium and in 2010 was coordinator of the ONCE. MORE. Festival, a 50-year anniversary of the ONCE Festival of Contemporary Music. His works have been performed by numerous professional orchestras, including the Charlotte Symphony, Omaha Symphony, Grand Rapids Symphony, Charleston Symphony Orchestra, Naples Philharmonic, Aspen Philharmonic Orchestra, Chautauqua Festival Orchestra, American Philharmonic, and Atlantic Classical Orchestra. Dooley has received awards for his work, including the 2013 Jacob Druckman Award, 2010 BMI composer award, 2008 ASCAP Morton Gould Composer Award, and a fellowship to the Aspen Music Festival Composition Masterclass with Christopher Rouse.

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Yellow Red Blue (2021) honors Dr. Joseph Missal's storied career in the wind band world, and his retirement after 35 years of service and dedication to the Greenwood School of Music at Oklahoma State University. In two contrasting movements, *Yellow Red Blue* explores Missal's love of chamber music, melody, counterpoint, color and structure, taking inspiration from his favorite visual artist, Gerhard Richter. Dooley writes:

In the first movement I pay tribute to Missal's mentorship of thousands of young musicians throughout his career. The soprano saxophone opens the first movement with a haunting waltz-like melody, accompanied by pulsating clarinet and vibraphone chords. I transform the theme through a series of playful and contrapuntal variations in both chamber and *tutti* configurations in the woodwinds, brass and percussion.

In the second movement I have composed music inspired by Dr. Missal's command on the podium, his musical intensity, and the sonic energy cultivated with his wind band at Oklahoma State University. In a series of rapidly shifting sonic color fields, in the form of chordal fragments and variations, I blend rich jazz harmonies with Baroque and Renaissance-era musical styles.

Gustav Holst (1874–1934) was born into a musical family in Cheltenham, England. His father conducted the town's chamber orchestra and the young Holst's first experience with orchestration came from writing in cues for the orchestra. During the 1890s, he studied composition with Robert Brides and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England's most prominent composers, Holst was a teacher of composition and organ, as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *Suite No. 1 in E-flat*, Opus 28 (1909) and *Suite No. 2 in F*, Op 28 (1911) are universally acknowledged as the foundation of the serious band repertoire. These works, coupled with *Hammersmith: Prelude and Scherzo* (1930), are considered among the band's standard repertoire.

Second Suite in F, Opus 28, No. 2 (1911), like the *First Suite in E-flat* of 1909, has more than a decade between its writing and its premiere. The *Second Suite in F* did not receive a public performance until June 20, 1922, when the band of the Royal Military School of Music played it at Royal Albert Hall in London. The program note for the performance states that the piece had been "put aside and forgotten" after 1911. The *Second Suite in F* is based entirely on material from folk songs and English folk dances consisting of rhythmic stepping called Morris dances. The opening march utilizes three tunes: a lively Morris dance, the lyrical melody of "Swansea Town," and the lilting style of "Claudy Banks." The second movement, Song without Words, is a slow tender setting of an English love song, "I'll Love My Love." It is a story of two lovers separated by their parents and the deep love they would always have for one another. Song of the

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the Blacksmith, the third movement, demonstrates Holst's inventive scoring with a lively rhythm imitating the sound of a blacksmith's anvil. The final movement, Fantasia on the 'Dargason,' is based on an English country-dance and folk song dating from the sixteenth century.



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 fifty new works over the past decade. 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 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

Jerianne Larson is pursuing a doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where she currently serves as a graduate teaching assistant for the Wind Studies program. She studies conducting under Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Daniel Cook.



Ms. Larson received her bachelor of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig and performed extensively with the Wind Ensemble, Concert Band, Titan Marching Band, Orchestra, and various chamber ensembles. She went on to earn her master of music degree in wind conducting from Messiah University, studying under Dr. Bradley Genevro.

Ms. Larson began her teaching career in the California Area School District (PA) where she instructed high school and middle school instrumental ensembles. She continued her teaching career at Yough School District (PA) where she directed the high school concert bands and multiple jazz ensembles. During her time at Yough, the concert bands earned consistent Superior ratings at assessment and the top jazz ensemble was invited to perform at the state capitol.

During her time in Pennsylvania, Ms. Larson had the privilege of being a guest conductor, performer, and clinician in the greater Pittsburgh area. She served as region/state coordinator for the Pennsylvania Music Educators Association and was invited to present "Women in a Bands World" at the 2022 PMEA Conference. Her affiliations include the National Association for Music Education, Pennsylvania Music Educators Association, and Texas Music Educators Association.

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 Giboe
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
Maddie Wallace*
Brandon Waters*

Piano

Chun-Syuan Wei

Harp

Victoria Gonzalez
Kathryn Horton

Double Bass

Wyatt Gaugler
Riley Hale

*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.

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!"

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