



University of North Texas Wind Ensemble

Dr. Daniel Cook, Conductor
Jerianne Larson, Doctoral Conducting Associate

Dr. Kimberly Cole Luevano, clarinet
Dr. Bobby Lapinski, clarinet

present

STILE ANTICO ET MODERNO

Tuesday, November 8, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Avenue X (2005) Jonathan Newman (b. 1972)

Jerianne Larson, doctoral conducting associate

Sketches on a Tudor Psalm (1971)..... Fisher Tull (1934–1994)

Freebirds (2009) Scott McAllister (b. 1969)

Dr. Kimberly Cole Luevano, clarinet soloist

Dr. Bobby Lapinski, clarinet soloist

--Intermission--

Pines of Rome (1924) Ottorino Respighi (1879–1936)

trans. Yoshihiro Kimura

The Pines of Villa Borghese

The Pines Near a Catacomb

The Pines of the Janiculum

The Pines of the Appian Way



*Two hundred forty-fifth program of the 2022–2023 season
Photography and videography are prohibited*

PROGRAM NOTES

Taking influence from his surroundings, **Jonathan Newman (b. 1972)** composes music rich with rhythmic drive and intricate sophistication, creating broadly colored musical works that incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models. Trained as a pianist, trombonist, and singer, his work is informed by an upbringing performing in orchestras, singing in jazz choirs, playing in marching bands, and accompanying himself in talent shows. From opera to bubblegum pop, Newman delivers a new perspective on American concert music. In 2016 he was appointed Chicago Youth Symphony Orchestra's composer-in-residence. He is also a founding member of the composer-consortium BCM International: four stylistically-diverse composers dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas.

Newman received the Charles Ives Scholarship from the American Academy of Arts and Letters, and holds degrees from Boston University's School for the Arts, where he studied composition with Richard Cornell and Charles Fussell and conducting with Lukas Foss, and The Juilliard School, where he studied with composers John Corigliano and David Del Tredici and conducting with Miguel Harth-Bedoya. His early training includes the Boston University Tanglewood Institute and Aspen Music Festival where he studied with composers George Tsontakis and Bernard Rands.

New York City, the City That Never Sleeps. There is always movement; people walking the streets, a car horn blaring in traffic, the subway trains traveling over the tracks, street performers entertaining a crowd, construction equipment working. In the early years of Newman's career, the composer lived on Avenue C in Manhattan and in 2005 wrote the work, **Avenue X (2005)**. Derived from the subway line in his neighborhood and its final destination, Ave. X, the work represents this fantastic and otherworldly location. Newman recounts the following about the end of this subway line:

Turns out it's in a pretty trippy place: Brooklyn's Coney Island — home of an ancient and creaking wooden roller coaster (frightening only because of the fear of the entire structure collapsing at any moment), the country's last existing "side show", and of course (my favorite), the Nathan's Famous annual hot-dog eating contest. The piece is a journey there of sorts ... via a pentatonic blues progression and driving bass power chords more appropriate to a metal "hair" rock band chart-topper, *Avenue X* takes a convoluted path of dreams, subways, roller coasters, freak shows, and edge-of-the-world fantasies.

PROGRAM NOTES

The 1960s–1980s presented a large amount of new repertoire for the wind band medium. During his active and prolific career, **Fisher Tull (1934–1994)** composed nearly 30 wind band works during this time. A lifelong Texan and three-time graduate of the University of North Texas, Tull earned his bachelor of music in music education degree in 1956, master of music degree in music theory and trumpet performance in 1957, and his doctor of philosophy in music composition degree in 1965. In 1993, Tull was named a Distinguished Alumnus by the UNT College of Music.

Joining the Sam Houston State University music faculty in 1957, Tull remained active in his teaching career until his death. He was the winner of the 1970 American Bandmasters Association Ostwald Award for his work *Toccatà*. In 1991, he was cited as Texas Composer of the Year by the Texas Music Teachers Association. He received further awards in composition from the Texas Composers Guild, American Society of Composers, Authors and Publishers (ASCAP), Friends of Harvey Gaul, Artists Advisory Council of the Chicago Symphony Orchestra, Willamette Arts Festival, National Flute Association, and Arthur Fraser Memorial. He was granted the Distinguished Men of Music medal by Kappa Kappa Psi, and the Orpheus Award from Phi Mu Alpha Sinfonia.

Sketches on a Tudor Psalm (1971), is based on a sixteenth-century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services and has been used as the basis for other work. Tull notes the following about his hauntingly beautiful work:

Encouraged by the acceptance of *Toccatà* [the 1970 A.B.A. Ostwald Award winner] I was motivated to try my hand at another band work in theme-and-variation form similar to *Variations on an Advent Hymn*. I considered using a number of tunes found in the Episcopal Hymnal but always seemed to gravitate to Thomas Tallis' setting of the second psalm. My reluctance to finalize this choice was caused by the awareness that Ralph Vaughan Williams had used the same material for his *Fantasia for Double String Orchestra* (1910), a work with which I was quite familiar. Nonetheless, against the advice of some of my colleagues, I decided to take the plunge.

The introduction sets the harmonic character of the psalm tune by emphasizing the juxtaposition of Major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an *Allegro* section with a melody in the clarinets constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. The opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close.

PROGRAM NOTES

Composer and educator, **Scott McAllister (b. 1969)**, has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. His music has been featured at the Aspen, Chautauqua, and Prague/American Institute summer festivals. McAllister's works have been performed and/or commissioned by notable ensembles and soloists including The American Composers Orchestra, The Rascher Quartet, New York Philharmonic, Chicago Symphony, I Musici de Montreal, Charles Neidich, Richard Stoltzman, The Verdehr Trio, Jacksonville Symphony, Da Camera, Waco Symphony, The United States New Music Ensemble, and The President's Own Marine Band. McAllister was awarded first prize in The Ladislav Kubik International Composition Competition and was a winner of an ASCAP Fellowship award.

McAllister is currently professor of composition at Baylor University. He completed his undergraduate degrees in performance and composition from The Florida State University and his doctorate in composition from the Shepherd School of Music at Rice University.

Inspired by the iconic southern rock band, Lynyrd Skynyrd, McAllister sets the concert scene—stage lights are dimmed when suddenly, a clarinet riff fills the air and dueling clarinetists enter from offstage. **Freebirds (2009)** takes its title and inspiration from the 1973 song *Free Bird*; it is a driving, ecstatic showpiece for two clarinets and band. The work begins with a cadenza-like passage for the soloists, takes the listener through some high, beautiful lyrical passages and amazing extended techniques for clarinet leading to the ending in a virtuosic cadenza. This piece grabs hold of the listener and never lets go with rapid technical passages that emulate the dueling electric guitars of Lynyrd Skynyrd.

Ottorino Respighi (1879–1936) is considered to be one of Italy's most important post-Romantic composers. His love of Medieval and Renaissance music, as well as the countryside of his homeland, inspired his original scores. After studying violin in Bologna with Federico Sarti, and composition with Luigi Torchi and Giuseppe Martucci, he moved to Russia where he studied privately with Rimsky-Korsakov. He played viola in the St. Petersburg Opera Orchestra for a number of years, and then turned his energies to composition; between 1914 and 1928, he composed his famous "Roman Triptych," consisting of *Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. All are vivid instrumental tone poems using various sections of the ensemble, and in brief passages, soloists chosen from those sections evoke the spirit of the scenes the composer had in mind.

PROGRAM NOTES

Respighi lived in Rome from 1913 for the rest of his life, after being appointed a teacher of composition at the Conservatorio di Santa Cecilia there. From 1923 to 1926 he was director of the Conservatorio. As a musicologist, he was a devoted scholar of Italian music of the sixteenth-eighteenth centuries. Because of his devotion to these older sources and the similarities that worked their way into his compositions, many would start to consider him as a typical exponent of Neo-classicism. In fact, different from the style of most Neo-classicist compositions, Respighi kept more or less clear from the musical idiom of the classical period: he rather combined pre-classical musical forms, such as dance suites, with a typical nineteenth-century romantic idiom.

Pines of Rome (1924) displays Respighi's skill at orchestration and his affinity for wide-ranging tone colors, and Kimura's transcription uses the timbral flexibility of the wind ensemble to maintain the integrity of Respighi's vision. In order to clarify the inspiration for his picturesque work – presented in four movements without pause – Respighi wrote the following:

Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play with soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.

Suddenly the scene changes—we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

There is a thrill in the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing.

Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

BIOGRAPHIES

With reviews such as “a most skillful artist” (*Fanfare Magazine*), “breathtaking...” (*The Clarinet*), “virtuosic tone and technique” (*Tampa Bay Times*), “exceptionally sensitive and introspective rendition” (*The Clarinet*), **Kimberly Cole Luevano** continually establishes herself as a formidable soloist and chamber musician. Currently professor of clarinet and chair of the Division of Instrumental Studies, Luevano joined the University of North Texas faculty in 2011. She was a member of the clarinet faculty at the Interlochen Arts Camp from 2003 to 2012, has served the International Clarinet Association as pedagogy chair and is currently coordinator of the ICA High School Competition. Luevano has presented acclaimed solo and chamber performances, adjudicated, and presented masterclasses on four continents and has performed at the International Clarinet Association's ClarinetFest® on numerous occasions. Her students have been prize winners in international competitions, and former students now occupy performing and teaching positions throughout the United States and Canada. With pianist Midori Koga and soprano Lindsay Kesselman, she forms the trio, Haven, “....A refuge for the creation of new music for soprano, clarinet, and piano.” She is also a founding member of the acclaimed clarinet, violin, and piano trio, TrioPolis.

Luevano's recordings on the Fleur de Son label, *Bright Angel* (2013) and *Atonement* (2015), received critical acclaim and were included in the Grammy nomination process. Haven recently received 2021 commissioning grants from both the Chamber Music America Classical Commissioning Fund and the Barlow Foundation to partner with composers Ivette Herryman-Rodriguez and David Biedenbender, respectively, in the creation of new works for the trio. Luevano's disc of world premiere recordings with TrioPolis, *TrioPolis One*, was released on the Fleur de Son label in 2017. Her recording of Michael Daugherty's “Brooklyn Bridge” with the UNT Wind Symphony was released on the GIA label in 2016, and numerous chamber recordings are available on the Centaur and Albany labels. A versatile freelance musician, Luevano has performed as a member of the Michigan Opera Theater Orchestra, as principal clarinetist of the Ann Arbor, Lansing, Toledo, and Traverse Symphony Orchestras, with the Detroit and Windsor (Canada) Symphony Orchestras, and with Keith Brion's New Sousa Band, among others. As an advocate of contemporary American repertoire, Luevano spearheaded consortiums to commission works for clarinet from composers Evan Chambers and Roshanne Etezady and recorded William Bolcom's clarinet concerto with the UNT Wind Symphony in April 2022.

Originally from Albuquerque, New Mexico where she studied with Keith Lemmons, Luevano studied in Paris, France with Guy Deplus and Alain Damiens as the recipient of a U. S. Government Fulbright Grant and a Kade Fellowship. Luevano was a prizewinner in competitions such as the International Clarinet Association Young Artist Competition, Oklahoma City Young Artists Competition, and Coleman Chamber Music Competition. She earned degrees at Michigan State University where she studied with Elsa Ludewig-Verdehr and the University of North Texas where she studied with James Gillespie. Prior to her appointment at the University of North Texas, she was professor of clarinet at Eastern Michigan University for fifteen years. Luevano plays and endorses Selmer Paris instruments and is a D'Addario and Company Performing Artist. She resides in Corinth with her husband, two teen-aged sons, and a spirited border collie.

BIOGRAPHIES

Dr. Bobby Lapinski is lecturer at the University of Texas at Dallas where he conducts the Wind Ensemble and University Orchestra. In addition to his position at UT Dallas, Lapinski maintains an active clarinet studio in Flower Mound, where his students consistently receive high honors and place in TMEA All-State, All-Region, All-District, and other honor ensembles. Previous teaching appointments include North Central Texas College and the University of North Texas.

Lapinski performs as E-flat clarinetist and personnel manager for the Lone Star Wind Orchestra and second clarinet with the McCall SummerFest Orchestra (McCall, ID). In addition to clarinet, he is also a woodwind specialist frequently teaching and performing across the DFW metroplex.

Originally from Maryland, Lapinski earned his undergraduate degree in music education from Towson University in Baltimore, MD, and his master of music and doctor of musical arts degrees in clarinet performance from the University of North Texas. He is proud to return to UNT after spending many fond years recording extensively with the North Texas Wind Symphony and Symphony Orchestra. Lapinski's teachers and mentors include Dr. Kimberly Cole Luevano, Dr. Marguerite Levin, and Eugene Migliaro Corporon.

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.

BIOGRAPHIES

Daniel Cook is currently on the faculty at the University of North Texas where he conducts the Wind Ensemble, teaches courses in wind band literature, graduate and undergraduate conducting and serves as the director of athletic bands. In this capacity, he is proud to lead the 425-member Green Brigade Marching Band and oversee performances at various other university events. Cook earned doctor of musical arts and master of music degrees in conducting from Northwestern University in Evanston, Illinois, where he studied with Dr. Mallory Thompson. He graduated *magna cum laude* with his bachelor of music degree in music education from the University of Georgia in Athens. There, he was also recognized as a Theodore Presser Scholar.

Cook is an in-demand clinician, adjudicator, speaker, and guest conductor. In addition to his work at UNT, he is also the resident conductor for the Dallas Brass Band, the metroplex's only brass band of its kind. Established in early 2017, the ensemble is rooted in the standard British tradition and performs several concerts a year. His lecture and research interests focus on the adaptation of trends in positive psychology to enhance the efficacy of music classroom instruction. Cook has also participated in prestigious masterclasses, such as the inaugural Reynolds Conducting Institute at the Midwest Clinic, and as a winner/invited conductor for the Young Conductor/Mentor Project sponsored by the National Band Association.

Prior to graduate work, Cook was the director of bands at DeLand High School in Florida. Ensembles under his direction consistently received accolades for their performances, notably appearing at the Music for All National Concert Band Festival in Indianapolis and at the Florida Music Educators Association In-Service Conference. During his time in Florida, he was a member of the Florida Bandmasters Association and chaired numerous marching and concert band events. Additionally, he served as staff pianist and organist at Our Lady of Lourdes Catholic Church in Daytona Beach. An active drum and bugle corps instructor, Cook is currently on staff at the Santa Clara Vanguard as an ensemble specialist. He was previously the assistant brass caption head at the Phantom Regiment Drum and Bugle Corps and prior to that was on the brass instructional team at the Blue Knights. Cook was a marching member of Carolina Crown. His professional affiliations include the Collegiate Band Directors National Association, National Association for Music Education, National Band Association, Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

The North Texas Wind Ensemble is dedicated to broadening the artistic level and interest of its members while performing challenging music of artistic and historical significance. The members of the ensemble are selected from the most talented musicians in the Wind Studies area. Through flexible instrumentation, members of the Wind Ensemble will broaden and expand performance skills to experience the highest level of music making. The Wind Ensemble was named the 2021 first-place winner of the American Prize for large collegiate wind band performance.

WIND ENSEMBLE

Flute

Seth Adams
Paige Andree
Brandon Revilla
Abigail Rieger
Hannah Vander Tuig
Sebastian Villanueva*

Oboe

Ava Bigalke
Emilio Gonzalez
Francisco Rubio*

Bassoon

Sonakshi Bhatia*
Sam Hardcastle
Omari Wiseman

Clarinet

Jordan Cotter
Cecelia Flatt
Oziel Flores
Blain Laumer
Iliana Leal*
Hasani Little
Mauricio Orellana
Anthony Pineiro
Sam Poage
Kenneth Reed
Rey Rostro
Alex Yanez

Saxophone

Ronald Bonitatibus
Andrew Bryson
Ryan Fillingner*
Kyle Leonard
Gabriel McQuade
Joseph Zapp

Horn

Sabrina Allard*
Andrew Bennett
Justin Beyer
Abigail D'Acunto
Trampus Marek
Amanda Strickland

Trumpet

Alex Black
Gavin Blehm*
Tais Loye
Michael McWhorter
Andrew Morales
Jack Nagel
Jade Rhea

Tenor Trombone

Austin Hallmark
Molly Lum*
Ian McGuire
Matt Wood

Bass Trombone

Aaron Anderton-Coss

Euphonium

Keaton Costlow
Jordan Meza*
Cuyler Murata
Joseph Nguyen

Tuba

Wesley Arnold*
Charles Moats
Jennifer Yulfo

Percussion

Evan Bahm
Matthew Estrada
Luke Gibson
Sam Koch
Logan Myers*
Krish Shahidadpury
Jack Spelman

Piano

Yongseok Kwon

Celeste

David McCaulley

Harp

Chi-Yun Chien
Maria De Jesus Contreras

Double Bass

Camryn Lafargue
Zachary Seymour

Buccine Cornet

Gabe Ayers
Adam Elmur
Gabe Hathaway
Mackenzie McCulloch
Kyleigh Randolph
Jeffrey Ray
Seth Seneca
Joseph Williams
Marcel Williams

Buccine Euphonium

Jason Becht
Grant Jameson
Adonijah Lovett
Scott McClain

Buccine Tenor Horn

Sarah Clements
Owen Eichenseer
Dane Riggs
Benjamin Ruiz

*Section Manager

Members of the **Wind Ensemble** 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
David 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	Adam Wodnicki, 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 Soriano 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

FACULTY AND STAFF

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