



University of North Texas Wind Orchestra

Dr. Andrew Trachsel, Conductor

ME5 Aik Kee K. Steven Tan, Master's Conducting
Associate

Amy Woody, Doctoral Conducting Associate

Thursday, November 17, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Bootlegger's Break (2022).....Mason Bates (b. 1977)

Schattengänge (2018) Marco Pütz (b. 1958)

ME5 Aik Kee K. Steven Tan, Master's Conducting Associate

Variations (1957)..... Ralph Vaughan Williams (1872–1958)
trans. Donald Hunsberger/ed. Gary Brattin

150th anniversary of Ralph Vaughan Williams' birth

Danza de los Duendes (1996).....Nancy Galbraith (b. 1951)

Amy Woody, Doctoral Conducting Associate

Main Title from *Star Wars* (1977).....John Williams (b. 1932)
trans. Stephen Bulla

90th anniversary of John Williams' birth



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

PROGRAM NOTES

Mason Bates (b. 1977) is an American composer who is perhaps most well-known for his expansive orchestrations and integration of electronics in symphonic works. His experiences as a DJ have undoubtedly influenced his compositional practices, combining classical music idioms with that of contemporary and energetic techno pulses and beats one might expect to hear in a club with a DJ. Most recently he has worked closely with the San Francisco Ballet and as composer-in-residence with the Chicago Symphony. Bates considers himself an advocate, or “curator,” of bringing classical music to new audiences whether it be through his integrated musical compositional soundscapes in the symphonic hall or in alternative musical venues.

Bates composed ***Bootlegger's Break*** (2022) for the Frost Wind Ensemble at the University of Miami. About the work, Bates writes:

Concert bands—orchestras without strings and tons of brass, winds, and percussion—have continued to perform many of my works over the years. But it's been only rare occasions when I've written specifically for this marvelous medium [...]

Bootlegger's Break is a quicksilver opener driven by the soul of Lee Petty, a famous Prohibition-era getaway driver (his son Richard Petty channeled those skills into NASCAR). It has equal parts big-band-era energy and bluesy nods to Petty's southern roots, with a great deal of inspiration coming from the big-band music that constantly emanates from my father's man-cave. Stan Kenton, Artie Shaw, Glenn Gray: these masters of large ensembles are rarely heard today. It's not often I get to write for many saxophones and horns, with a half-dozen percussionists backing them up: the “break” of the title refers both to escapes and drum breaks.

Marco Pütz (b. 1958) is a native Luxembourgish composer. Since 1980, Pütz has taught saxophone, chamber music, and instrumentation at the Conservatory of Luxembourg. He is a founding member of the Luxembourg Saxophone Quartet (1982–2006). From 1981–2006 he played the saxophone parts for the Luxembourg Philharmonic Orchestra. He is also a board member of WASBE (World Association of Symphonic Bands and Ensembles).

Since 1987 Pütz has composed more than seventy-five works, primarily for wind instruments and for symphonic wind band, but also one musical for children, a string quartet, several compositions for chamber/symphony orchestra, and a number of educational pieces.

In June 2017, the “Plaque d'Honneur” of the Union Grand-Duc Adolphe, Luxembourg, was awarded to him for his international achievements in wind band music. In October 2017, Pütz received the prestigious “BUMA International Brass Award” (Netherlands) as an acknowledgment for his compositions, especially for wind and fanfare orchestra. Many of Pütz's works have become standards of the wind band repertoire.

About the piece, the publisher writes:

PROGRAM NOTES

Pütz composed **Schattengänge** ("shadow passages") at the beginning of 2018 on behalf of the German Music Council. The piece was a compulsory piece at the German Orchestra Competition in 2020 as well as at the preliminary competitions in 2019. Since the German Orchestra Competition took place in the year of Beethoven's 250th birthday, the composition has a strong connection to Beethoven. Pütz uses the second movement of Beethoven's 7th Symphony as the basis for his composition. He describes his work as a musical attempt to elaborate this famous symphony movement. The musical spectrum ranges from literal quotations to thematic and harmonic transformation to some freely composed additions.

Ralph Vaughan Williams (1872–1958) was born in the Gloucestershire county of England in 1872. He showed an early talent for music, beginning violin lessons at the age of six. After graduating from preparatory school he began studies at the Royal College of Music in 1890. He left the Royal College for three years to complete two bachelor's degrees at Cambridge University. He ultimately returned to the Royal College, studying composition with Charles Villiers Stanford, earning a doctoral degree in 1901. It was at the Royal College of Music that Vaughan Williams met Gustav Holst, forming a friendship that would last through their mutually successful careers.

Vaughan Williams became an avid collector of British folk songs, recognizing the important role this native music would play in the development of his own compositional style. His incorporation of folk material, reflecting similar work by contemporaries Bartók and Kodály, contributed substantially to the twentieth-century revival of English music. A prolific composer, Vaughan Williams wrote nine symphonies, five operas, film scores, and many works for chorus and orchestra. His band compositions include *English Folk Song Suite* (1924), *Toccata Marziale* (1924), *Sea Songs* (1925), and **Variations** (1957).

As one of Vaughan Williams's final works during his prolific career, *Variations for Brass Band* is a vast composition that, while considered standard repertoire in brass band circles, is relatively obscure compared to his other works. This short, rarely heard piece is a set of eleven variations on an original theme and was written for the British National Brass Band Championships. Donald Hunsberger's 1988 transcription has gained popularity as a quality rendition and *Variations for Wind Band* has become a welcomed addition to the wind band medium.

Nancy Galbraith (b. 1951) resides in Pittsburgh, Pennsylvania, where she is Chair of Composition at the Carnegie Mellon University School of Music and holds the Vira I. Heinz Professorship of Music endowed chair. In a career that spans four decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

PROGRAM NOTES

Growing up in Pittsburgh, Galbraith's musical upbringing was supported wholeheartedly by her family as well as her community. Much of Galbraith's earliest exposure to music involved attending her family church, where many family members, including her church organist mother performed and sang hymns, anthems and organ preludes. This early exposure served as an ideal template for her later compositional creativity and fresh approach, as she elaborates in a correspondence with Ernest Arthur Jennings, Jr.:

I was never really convinced that I was ready to abandon some of the most fundamental elements of music that I loved the most—harmony, melody, counterpoint, rhythm, form. My contemporaries eschewed all of these. So when I decided to return to those fundamental ingredients and to utilize and shape them in a new way, I felt very much alone in that endeavor. There were, of course, a few brave souls in the twentieth century who swam against the current—Orff, Copland, Bernstein, and a few others—and eventually I discovered the minimalism of Reich and Glass, and the postminimalism of John Adams. I knew that a new era was dawning, and that I wanted to write music that would influence this new current of creativity.

Originally composed as an orchestra piece in 1992 for the Orquesta Sinfónica de Tucumán in Argentina, the wind band edition of **Danza de los Duendes** (1996) was revised and rescored by Galbraith. Her wind band version has become one of her most popular works; the dramatic thematic material and pulsating rhythms make the piece a popular selection for concert bands. The unique title was suggested by the composer's student and refers to the malicious goblin-like creatures (*los duendes*) of South American folklore.

In a career that spans six decades, **John Williams** (b. 1932) has become one of America's most accomplished and successful composers for film and the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra since 1980 and has maintained creative relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony and Los Angeles Philharmonic. Williams has received a variety of awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards, and Golden Globe Awards.

In addition to composing original music for five Olympic games, Williams has composed music for notable films such as the *Star Wars* franchise, *Indiana Jones* franchise, *Jurassic Park* franchise, *Harry Potter* franchise, *Schindler's List*, *ET: The Extra-Terrestrial*, *Jaws*, *Saving Private Ryan*, *Amistad*, *War Horse*, *BFG*, and many more.

PROGRAM NOTES

Long ago, in a galaxy far, far away Williams wrote what would become one of the most famous film scores of all time. The opening fanfare of **Main Title from *Star Wars*** (1977) is instantly recognizable and has inspired generations of rebels in the Galactic Republic. The music written for *Star Wars* would go on to win the 1977 Academy Award for Best Original Score as well as the Grammy Award for Best Instrumental Composition in the same year. Originally recorded by the London Symphony Orchestra, subsequent saga scores have continued to receive praise by old and new fans alike.

BIOGRAPHIES

In 1993, Military Expert **(ME) 5 Aik Kee K. Steven Tan** joined the Republic of Singapore Navy (RSN) Band and was later appointed as the concertmaster and drum major of the SAF Central Band. In 1998, he was selected to attend the Drum Major Course at the Defence Force School of Music in Melbourne, Australia. In that same year, he also choreographed and arranged the music of the marching performance by the SAF Central Band and the SAF Silent Precision Drill Squad for the National Day Parade. In recognition of his dedication, he was awarded the 'Excellent Award' by the Defence Administrative Group, MINDEF. As a clarinetist, ME5 Tan was admitted as an Associate of the Trinity College of London and a Licentiate of the Guildhall School of Music and Drama in 1997 and 1998 respectively. In 2001, ME5 Tan received a scholarship to pursue the Bandmaster Course at the Royal Military School of Music (RMSM), Kneller Hall, in London, United Kingdom. During this period, ME5 Tan learned conducting from Major (Retired) Roger Swift and Professor Robin Page, studied harmony and composition under Professor Mark Uglow, music history and analysis with Dr Tom Czepiel, orchestration with Professor Stephen Roberts and Major Dennis Burton, keyboard works with Professor Berendina Cook as well as the clarinet with Captain (Retired) Frank Slack. Under the sponsorship of the British Army, ME5 Tan participated in the United Kingdom 2004 National Association of Brass Bands Young Conductors Competition and won the semifinals in London and the Southern Counties. He went on to win third prize at the national finals. Upon his graduation from RMSM, he won 'The Besson Cup' for gaining the highest marks in the academic examinations, 'Besson Graham Wallace Award' for being the best overseas student bandmaster, 'The Choral Prize' for being the best in a choral setting, 'The Fred Mortimer Memorial Prize' for being the best in brass band arrangement, 'The Jaeger Trophy' for gaining the highest marks in secondary instrumental studies, and 'The Principal Director of Music Prize' for being the best in conducting. ME5 Tan graduated and attained a bachelor's degree in music with first class honors from Kingston University, London in 2004. ME5 Tan was commissioned as an officer of the Singapore Armed Forces on August 1, 2004, and was appointed as one of the directors of music. In 2015, ME5 Tan attended the 5th Command and Staff Course (Executive) and graduated from the prestigious Goh Keng Swee Command and Staff College. ME5 Tan frequently adjudicates at the yearly Singapore Youth Festival Arts Presentation and most recently was invited to adjudicate at the Singapore International Band Festival 2022. ME5 Tan is also the resident conductor of the Ngee Ann Polytechnic Concert Band. He is married to Justina and has two sons, Jeremy and Cale.



BIOGRAPHIES

Amy Woody is currently serving as a doctoral conducting associate for the UNT Wind Studies program, and conducts the Concert Band. She studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook. Prior to UNT, Ms. Woody served as the director of bands (2014–2021) and associate director of bands (2007–2014) at John H. Guyer High School in Denton, Texas. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence Wind Band National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington. Amy Woody has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the group she has enjoyed a variety of concert experiences that include performing at the International Midwest Band and Orchestra Conference, World Association for Symphonic Bands and Ensembles, Texas Bandmasters Association, Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra. Ms. Woody is a graduate of the Eastman School of Music (MM clarinet performance and literature) and Baylor University (BME). She is a native North Texan and a graduate of Marcus High School in Flower Mound. She currently resides in Denton and very much enjoys spending time with her friends, family, and her most loveable labrador pup, Russell.



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.

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

Amaya 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

*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