



# North Texas Concert Band

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Jerianne Larson, Conductor

John Clemons, Conductor

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Monday, September 25, 2023  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

**Jerianne Larson, Conductor**

The Sinfonians (1960).....Clifton Williams (1923–1976)

Elfin Thunderbolt (1998) .....Nancy Galbraith (b. 1951)

Chorale and Toccata (1993)..... Jack Stamp (b. 1954)

Three Latin Dances (2019)..... Jeff Tyzik (b. 1951)  
Danzón  
Cha-Cha  
Malambo

--Intermission--

**John Clemons, Conductor**

Overture in B-flat (1966)..... Caesar Giovannini (1925–2017)  
arr. Wayne Robinson

Keep Silence (2004) .....David Gillingham (b. 1947)

Loch Lomond (2002) ..... Frank Ticheli (b. 1958)

Homeward Bound (1892) ..... John Philip Sousa (1854–1932)

## PROGRAM NOTES

**Clifton Williams** (1923–1976) began playing horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player, he would go on to perform with the San Antonio and New Orleans symphony orchestras, later serving in the Army Air Corps band as a drum major, composing in his spare time.

Williams attended Louisiana State University where he was a pupil of Helen Gunderson during his undergraduate studies, and the Eastman School of Music where he studied with Bernard Rogers and Howard Hanson during his master's studies. In 1949, Williams joined the Composition Department at the University of Texas School of Music. He taught there until he was appointed chair of the Theory and Composition Department at University of Miami in 1966, a position which he held until his death in 1976. His composition students included W. Francis McBeth and John Barnes Chance.

Commissioned by the Phi Mu Alpha Sinfonia Fraternity, *The Sinfonians* (1960) was the first in a series of instrumental pieces to be commissioned by the organization. Williams conducted the first performance of the work at the fraternity's national convention in July 1960.

The march opens with an extended fanfare introduction before the horns state the Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The melody is then completed, embellished, and extended. The "Hail Sinfonia!" melody is from *The Pirates of Penzance* by Sir Arthur Sullivan.

**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.

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.

*Fanfare Magazine* describes **Elfin Thunderbolt** (1998) as "music that drives hard from its opening to a lullaby-like woodwind passage. The dreaminess is dispatched by the arrival of a snare drum that slowly ratchets the excitement level back to that of the work's opening." Similar sentiments are echoed by Galbraith who draws attention to those explosive percussion moments that interject to create a thunderous conclusion to her piece.

**Jack Stamp** (b. 1954) is currently serving as International Composer in Association to the world-renowned Grimethorpe Colliery Brass Band. Dr. Stamp recently served as visiting professor of music at Luther College (Fall 2018), where he was acting director of bands and taught conducting and spent the prior three years as adjunct faculty at UW-River Falls. He recently retired from full-time employment as professor of music and director of band studies at Indiana University of Pennsylvania (IUP) where he conducted the Wind Ensemble and taught courses in graduate conducting. Stamp received his bachelor of science in music education degree from IUP, a master's in percussion performance from East Carolina University, and a doctor of musical arts degree in conducting from Michigan State University where he studied with Eugene Corporon.

Stamp is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He is also a contributing author to the *Teaching Music Through Performance in Band* series released by GIA Publications.

Commissioned by the Ohio Private College Instrumental Conductors Association (OPCICA) for their 1992 Honor Band, **Chorale and Toccata** (1993) uses many classic twentieth-century compositional techniques. Stamp dedicates the work to his teacher, Robert Washburn, who instilled many of the compositional techniques in him as a composer.

American conductor, arranger, and Grammy winner **Jeff Tyzik** (b. 1951) first fell in love with music at the age of nine when he picked up a trumpet. His love of music led him to the Eastman School of Music for both his bachelor's and master's degrees. During his time at the college, he studied with Chuck Mangione. Tyzik subsequently toured with Mangione as a lead trumpet and worked on five Mangione recordings as a producer and performer from 1976 to 1981. Tyzik holds the Dot and Paul Mason Principal Pops Conductor's Podium at the Dallas Symphony Orchestra and serves as principal pops conductor of the Detroit Symphony, Oregon Symphony, and Florida Orchestra. This season, Tyzik celebrates his 23rd season as principal pops conductor of the Rochester Philharmonic Orchestra.

About the piece, Tyzik writes:

**Three Latin Dances** (2019) was composed for the Eastman Wind Ensemble at the request of Mark Scatterday. In the past twenty years, Mark has been very instrumental in encouraging me to compose wind music. I am grateful for the many wind ensemble projects and recordings we have collaborated on including *Images*, our CD that was released in October 2018.

I've always been attracted to the music of great Latin composers, including de Falla, Gimenez, Chapi, Piazzolla, Ginastera, Lacuona, and many others. In this short suite, I used three different popular Latin dance forms. The first dance section is based on the Danzón, a Cuban dance that is slow, formal, and elegant. The Danzón transitions into a Cha-Cha, another Cuban dance that is a medium tempo rhythmic dance that I first experienced during my student days at Eastman when I played in local Latin bands. After a brief recap of the Danzón, another transition evolves into a Malambo, an Argentine dance that is exciting, up-tempo, and whose roots can be traced back to the 1600s.

**Caesar Giovannini** (1925–2017) was born in Chicago and began piano lessons at the age of five at the Chicago Conservatory of Music. He graduated from Lane Tech High School in 1943 and joined the U.S. Navy later that year, where he became a soloist with the Navy Band in Washington, D.C. Giovannini resumed his studies at the Chicago Conservatory after his release from the Navy in 1946 and graduated with a MM degree in composition in 1948. From there, he joined the National Broadcasting Co. Staff Orchestra as a pianist, appearing as a soloist on various radio and television shows.

Giovannini moved to Los Angeles in 1959, beginning his most productive years as a composer. His **Overture in B-flat** (1966) from this period, is a spirited composition written in a contemporary manner and in one tempo throughout. The opening sounds are those of energetic brass fanfares answered by legato woodwind passages. Giovannini initially retired to Arizona in the early 1990s before returning to his native Chicago in 2007.

**David Gillingham** (b. 1947) earned bachelor and master degrees in instrumental music education from the University of Wisconsin-Oshkosh and the PhD in music theory/composition from Michigan State University. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble*. Dr. Gillingham's works have been recorded on the Klavier, Sony, Summit, and Centaur labels. He is professor of music at Central Michigan University and the recipient of an Excellence in Teaching Award.

About **Keep Silence** (2004) he writes:

*Keep Silence* is a fantasy for band on the tune known as 'Picardy,' a French carol melody. The tune is found in most Protestant hymnals with the words taken from the fourth-century liturgy of St. James:

Let all mortal flesh keep silence,  
And with fear and trembling stand;  
Ponder nothing earthly-minded,  
For with blessing in his hand,  
Christ our God to earth descendeth,  
Our full homage to demand.

King of kings, yet born of Mary,  
As of old on earth he stood,  
Lord of lords, in human vesture,  
In the body and the blood;  
He will give to all the faithful  
His own self for heavenly food.

The fluctuation between minor and Major tonality and the fluctuation between awe and wonder reflected by the words make this hymn particularly attractive. The fantasy attempts to show a broad range of mood from wonder to mystery to awe and celebration.

**Frank Ticheli** (b. 1978) is one of America's preeminent contemporary composers for wind band, orchestra and choir. Having earned degrees from Southern Methodist University as well as the University of Michigan, Ticheli has joined the ranks of his teachers such as William Bolcom, as one of the defining voices in the ever-evolving canon of wind band literature. Ticheli has won countless awards for his diverse compositional output, and recently retired from teaching at the University of Southern California Thornton School of Music. He continues to write for various ensembles from his home in the Los Angeles area.

Ticheli writes the following of his work, *Loch Lomond* (2002):

In my setting, I have tried to preserve the folk song's simple charm – 'ye'll tak' the high road and I'll tak' the low road' – while also suggesting a sense of hope and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folk song *Danny Boy*. It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

**John Philip Sousa** (1854–1932) was America's best known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also playing the violin. At the conclusion of the apprenticeship, he joined a theatrical (pit) orchestra, where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880 and remained the conductor until 1892. Later that year, having left the Marine Band, he formed his own group,

The Sousa Band, which would become the most famous musical ensemble of its time. The Sousa Band toured nationally and internationally from 1892–1931, performing a remarkable 15,623 concerts.

The only clue to the existence of the unpublished march **Homeward Bound** (1892) was a mention in the list of compositions given in Sousa's autobiography, *Marching Along*, until manuscripts turned up in a trunk in the basement archives of his Sands Point home in 1965. Several copyists' manuscripts bearing the names of U.S. Marine Band musicians were found. Marine Corps enlistment records of these men are incomplete, so establishing an exact date for the composition is improbable unless other manuscripts are some day discovered. Inasmuch as it was written while Sousa was leader of the Marine Band, it would seem that it would have been written during the homeward leg of one of the Marine Band tours (1891 and 1892) or perhaps on the return from the engagement in Fayetteville, North Carolina (1889).



**John Clemons** is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas. As a graduate teaching fellow in the Wind Studies area, he is a student of Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.

Prior to his studies at UNT, Mr. Clemons taught in the public schools of Illinois and Indiana, where ensembles under his direction consistently received superior ratings in concert band, marching band, and jazz band at local, state, and national festivals. Under his direction, the Libertyville (IL) High School Wind Ensemble served as a demonstration ensemble at the 2012 Midwest Clinic.

A native of Tinley Park, IL, he has served as a clinician, conductor, and adjudicator throughout the Chicagoland area, including guest conducting appearances with the Harper College Wind Symphony and Chamber Winds, the Chicago Clarinet Ensemble, and the North Suburban Wind Ensemble. Mr. Clemons earned the master of music degree in wind conducting from Northwestern University, where he was a student of Dr. Mallory Thompson, and the bachelor of music education degree from the University of Illinois.





**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 fellow for the Wind Studies program. She studies conducting under Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.



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, adjudicator, 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 Band World" at the 2022 PMEA Conference. Since moving to Texas, Ms. Larson has had the privilege of clinicing in the DFW area. She has been invited to present "Empowering and Mentoring the Next Generation of Female Band Director" at the 2023 Midwest Clinic.

Ms. Larson earned her master of music degree in wind conducting from Messiah University (PA), studying under Dr. Bradley Geneviro, and her bachelor of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig. Her affiliations include the National Association for Music Education, National Band Association, College Band Directors National Association, Women Band Directors International, Pennsylvania Music Educators Association, and Texas Music Educators Association.

**Flute**

Seth Adams  
Savanna Bezick  
Cassandra Cervantes  
Kendall Curtis-Malone  
Julia Dunphy  
Betsy Espinal  
Camille Gonzales  
Skye Guidry  
Lauren Hamilton  
Rachel Hatanaka  
Marina Lackey  
Brenda Carolina Martinez  
Leo Martinez  
Doryann Mueller  
Dayeon Namkoong  
Sophia Nichols  
John Perez  
Princess Ransom  
Riley Stephens  
Brytan Veracruz

**Oboe**

Kaiden Doetsch  
Victoria Hartman  
Haydee Norris  
Francisco Rubio

**Bassoon**

Anthony Jordan  
Alexis Mathew  
Emaline Wylie

**Clarinet**

Jared Balderas  
Lauren Bristol  
Aracely Castillo  
Marissa Cuetlach  
Landon Foy  
Katherine Law  
Jacob McCauley  
Ren McGirr  
Matthew Olin  
Sam Poage  
Hannah Prendergast  
Robin Sabatini  
Jacob Sisney

**Saxophone**

Nathaniel Backus  
Robby Brewer  
Zane Crider  
John Garcia  
Malik Harding  
Daniel Jipster  
Reagan Lillie  
Kevin Minitier  
Sebastian Ortega  
Adam Rodriguez  
Jacob Ryter  
Collin Sanford, Jr.  
Teague Shelton  
Thomas Starnes  
Caleb Taylor  
Zhuofan Zhang

**Trumpet**

Joseph Cortier  
Delia Esparza  
Nina Garza  
Erin Lynch  
Roozbeh Masoumi  
Malachi Massicott  
Auron Ragsdale  
Osvaldo Terrones  
Aiden Waldo

**Horn**

Caleb Barnett  
Sophia Carbajal  
Preston Garrison  
Jordan Hammer  
Alexander Kolto  
Joshua Landers  
Damian Maldonado  
Bradley Oates  
Riley Tippitt  
Landry Wallach  
Carter White

**Trombone**

Katherine Beberman  
Gianluca Castro  
David Cohen  
Nathan Granados  
Derek Jackson  
Sean Lasker  
Logan Myers  
Tyler Parilla  
Jackson Thomas  
Jose Villegas

**Bass Trombone**

Jaden Bullock

**Euphonium**

Marco Alzaitoun  
Spencer Knutti  
Jenna McClain  
Aidan Montgomery  
Frankie Rivera

**Tuba**

Ella Allen  
Max Fritch  
John Holsinger  
Samuel John  
Trinity Jones  
Dante Sanor  
Parker Taylor  
Matthew Velilla  
Oscar Wells

**Percussion**

LaDarius Bailey-Hunt  
Mickey Beauvais  
Lluvia Castillo  
Bailey Dixon  
Cam Dorchester  
Nic Dunn  
Tim Franklin  
Daniel Hamilton  
Brad Martinez  
Chris Mason  
Hannah McDowall  
Juan Perez  
Braden Price  
Ethan Scheller  
Asher Seracen  
Joseph Woodburn

**Piano**

David McCauley

**Harp**

Sophie Chien

**Double Bass**

Jake McWhorter  
Kevin Nunez Alejandro  
Julie Rompf

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

The Concert Band fosters the highest performance standards while offering its members an opportunity to expand their technical, intellectual, and musical horizons. The ensemble is open to any university student, although the majority of the players are selected from the most talented musicians in the College of Music. Through various demonstrations of flexible instrumentation, the ensemble allows the musicians to experience the highest levels of participation in the music making process. In addition, the group seeks to broaden performance and teaching skills through the programming of exemplary literature while fostering an interest in the band as an integral part of the American musical scene.

## **Wind Studies**

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony  
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra  
Amy Woody, Director of Athletic Bands; Conductor, Wind Ensemble  
David Childs and Raquel Samayoa, Conductors, Brass Band  
Dachuan Cao, John Clemons, Jerianne Larson, Doctoral Conducting Associates  
ME5 Aik Kee K. Steven Tan, Master's Conducting Associate  
Hannah Weller, Master's Teaching Fellow  
Heather Coffin, Administrative Coordinator  
Erick Morales, Alena Scott, Catherine Yang, Librarians  
Lauren Chambers, Ryan Fillinger, Max Fritch, Spencer Knutti, Aidan Olsen,  
Arturo Ortega, Alena Scott, Stage Crew

Floyd Graham, Director of Bands, Emeritus (1927–1937)  
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1937–1939)  
Harry Parshall, Director of Bands (1939–1943)  
Lawrence Chidester, Director of Bands (1943–1945)  
Maurice McAdow, Director of Bands, Emeritus (1945–1975)  
Robert Winslow, Director of Bands, Emeritus (1975–1993)  
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)

## **Instrumental Studies & Jazz Studies (\*Adjunct)**

Mary Karen Clardy, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
Terri Sundberg, flute	Natalie Mannix, trombone
*Amy Taylor, piccolo	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	Quincy Davis, drumset
Brad Leali, saxophone	*Stockton Helbing, drumset
Eric Nestler, saxophone	*Steven Pruitt, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Rob Parton, trumpet	*Sandi Rennick, percussion
Raquel Rodriguez Samayoa, trumpet	Jaymee Haefner, harp
*Kyle Sherman, trumpet	Adam Wodnicki, piano
Katherine McBain, horn	Jesse Eschbach, organ
Stacie Mickens, horn	

## **College of Music Administration**

John W. Richmond - Dean  
Warren H. Henry - Senior Associate Dean, Academic Affairs  
Kirsten Soriano - Associate Dean, Operations  
Emilita Marin - Assistant Dean, Business and Finance  
Raymond Rowell - Assistant Dean, Scholarships and External Affairs  
Jaymee Haefner - Director, Graduate Studies  
Mark Montemayor - Director, Undergraduate Studies  
Joel D. Wiley - Director, Admissions  
Matt Hardman - Director, Communications, Marketing and Public Relations