



North Texas Concert Band

John Clemons, Conductor

Jerianne Larson, Conductor

Wednesday, November 15, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

John Clemons, Conductor

Introit (1983) Fisher Tull (1934–1994)

from *Three Preludes* (1926/1964)George Gershwin (1898–1937)
arr. John Krance

II. Prelude in C-sharp minor (Andante con moto)

Pusztai: Four Gypsy Dances (1988)Jan Van der Roost (b. 1956)

Andante moderato

Tranquillo

Allegro molto

Marcato e presto

--Intermission--

Jerianne Larson, Conductor

from *Symphony No. 1, "Lord of
the Rings"* (1987) Johan de Meij (b. 1953)
Gandalf – The Wizard

Terry Takes a Walk (2022)Bruce Broughton (b. 1945)

Shimmering Sunshine (2019)Kevin Day (b. 1996)

...letting go (2015).....Mark Surovchak (b. 1979)

Mannin Veen: Dear Isle of Man (1933).....Hayden Wood (1882–1959)



**Three hundred ninth program of the 2023–2024 season
Photography and videography are prohibited**

PROGRAM NOTES

Fisher Tull (1934–1994) was an American composer, arranger, educator, and trumpeter who spent his entire life in Texas. He attended public schools in Waco and eventually earned three degrees from the University of North Texas: a B.M. in music education (1956), a M.M. in music theory (1957), and a Ph.D. in music composition (1965). He studied trumpet with John Haynie and composition with Samuel Adler.

Tull entered into serious composition beginning in the early 1960s. His works are generally tonal and rhythmically vigorous and show a strong influence of Medieval and Renaissance music. His catalog of compositions includes over 80 published works for orchestra, band, chorus, and chamber ensemble, although he is known particularly for his works for concert band, brass, and percussion ensemble. His neoclassical band work *Toccata* (1969) won the Ostwald Award in 1970, and his highly revered compositions, including *Sketches on a Tudor Psalm* (1972), are considered staples of band repertoire. Tull was appointed to the faculty of Sam Houston State University in Huntsville, TX in 1957 and chaired the music department from 1965 to 1982.

Introit (1983) is based on the sixteenth-century hymn melody *Rendez à Dieu* (Return to God). About eight minutes in length, the piece uses techniques from different periods in music history as variations (there are three variations and a coda). Opening the piece is a homorhythmic, chorale presentation of the hymn in woodwind and brass choirs. Tull then creates a five-part fugue exclusively featuring the percussion section. He then fragments the theme throughout the ensemble in the third section and, in the fourth section, presents the theme in augmentation underneath ostinato figures in the woodwinds.

George Gershwin (1898–1937) was an American composer and pianist and the son of Russian immigrants. Fueled by a passion for music, he began studying the piano at the age of twelve. Not being academically inclined, he convinced his parents to let him quit school at fifteen, and he became a pianist in Tin Pan Alley, demonstrating songs for the Remick Publishing Company. He began to compose popular songs while still a teenager and produced a succession of musicals, including *Strike Up the Band* (1927), with his brother Ira as lyricist. Gershwin was a sensitive songwriter of great melodic gifts and blended jazz, folk, and classical styles into a uniquely American musical form.

Gershwin referred to the **Second Prelude from Three Preludes** (1926) as “a sort of blues lullaby.” The work comes from the middle movement of three short piano pieces first performed by the composer at the Roosevelt Hotel in New York in 1926. Gershwin originally planned to compose twenty-four preludes, but this number was reduced to five in public performance and further decreased to three when they were first published. In the second prelude, the melody is presented and repeated in a blues form, followed by a short bridge in a Major key. The initial theme then returns as the piece unwinds to a serene close.

Jan Van der Roost (b. 1956) is a native of Duffel, Belgium. He studied trombone, music history, and music education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. Van der Roost currently teaches at the Lemmensinstituut in Leuven, is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art, and guest professor at Senzoku Gakuen in Kawasaki (Japan). His musical activities have taken place in more than 45 countries on four continents and his compositions have been performed and recorded around the world.

Pusztá (1988) is a suite of four gypsy-style dances. Lying to the south and east of the Danube, the Pusztá is the great Hungarian plain that was home to nomadic shepherds and fierce horsemen. It is in this vast prairie in Hungary where gypsies used to move about with their wild horses. The suite depicts the temperamental, melancholic, and flamboyant moods of the nomadic gypsies of eastern Hungary. While having the sound of authentic folk dances and the compositional character of the Hungarian and Slavic dances by Brahms and Dvořák, the themes and melodies are all original. Written in four movements, the music of *Pusztá* is bright, colorful, and intriguing.

Johan de Meij (b. 1953) is a Dutch composer, conductor, and arranger living in the United States. After studying trombone and conducting at the Royal Conservatory of Music at The Hague, he gained international reputation as an arranger. His first substantial symphonic band composition, *Symphony No. 1, "Lord of the Rings"*, received the Sudler Composition Award in 1989 and was followed by four other symphonies for the wind band medium.

Besides composing, Johan de Meij is active in various musical fields. He is a trombonist with the orchestra De Volharding (The Perseverance), and as a regular substitute with various other ensembles and orchestras. He is an active guest conductor and clinician, having conducted concerts and seminars in almost all European countries, in Japan, Singapore, Brazil, and the United States. In 2010, he was appointed regular guest conductor of the renowned Simón Bolívar Youth Wind Orchestra in Caracas, Venezuela. He became the principal guest conductor of the New York Wind Symphony and the Kyushu Wind Orchestra in Fukuoka, Japan in 2014.

Based on the J.R.R. Tolkien book trilogy, ***Symphony No. 1, "Lord of the Rings"*** (1987) was premiered in Brussels by the Groot Harmonieorkest van de Gidsen. The symphony consists of five separate movements, each illustrating a character or important moment from the books.

The first movement is a musical portrait of the wizard Gandalf, who is a principal character in the trilogy. His wise and noble personality is expressed by a stately motif that is countered by an abrupt shift that is indicative of the unpredictability of the gray wizard, followed by a wild ride on his horse, Shadowfax.

Bruce Broughton (b. 1945) is best known for his many film scores, which include *Silverado*, *Tombstone*, *The Rescuers Down Under*, *Young Sherlock Holmes*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. His television themes include "The Orville," "JAG," Steven Spielberg's "Tiny Toon Adventures," and "Dinosaurs." His scores for television range from mini-series like "Roughing It" and "The Blue and Gray" to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as "Dallas," "Quincy," "Hawaii Five-O," and "How the West Was Won." Amongst his numerous other compositions, notable titles include *Eloise at the Plaza*, *Glory and Honor*, *True Women*, and *Killjoy*.

With 24 nominations, he has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world. His score for *Heart of Darkness* was the first recorded orchestral score for a video game. In 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Many of Broughton's concert works have been performed by the Cleveland Orchestra; the Chicago, Seattle and National symphonies; the Los Angeles Chamber Orchestra; the Sinfonia of London; and the Hollywood Bowl Orchestra. Pieces include *Fanfare for 16 Horns*, a joint commission by the Los Angeles Philharmonic and the International Horn Society premiered at the Hollywood Bowl; *Modular Music*, composed for the Los Angeles Chamber Orchestra; the children's fantasy *The Magic Horn*; *In the World of Spirits* and *A Celebration Overture* are among his commissioned works for symphonic winds; and *Fanfares*, *Marches*, *Hymns and Finale* and *Masters of Space and Time* are among his works for brass. Broughton has also had numerous works for chamber ensembles performed and recorded throughout the world, including his *Five Pieces for Piano*, recorded by pianist Gloria Cheng; *Excursions* for trumpet and band, recorded by virtuoso Philip Smith; and his string quartet *Fancies*, recorded and commissioned by the Lyrus Quartet. Broughton's *Heroes* was chosen as the 2020 Championship Section Final for The National Brass Band Championships of Great Britain.

Broughton is a board member of ASCAP, a former governor of both the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past-president and founding member of The Society of Composers and Lyricists. He has taught composition and orchestration at the Thornton School of Music at the University of Southern California, and at the UCLA Herb Alpert School of Music. Broughton is composer-in-residence at the University of North Texas College of Music where he houses his catalogued collection.

Written for Dr. Terry Austin, retired director of bands at Virginia Commonwealth University, Broughton shares the following on **Terry Takes a Walk** (2022):

Terry Takes a Walk, composed for the occasion of a friend's retirement, is a sort of good-natured musical ramble, and begins with a solo bassoon playing not the main tune but the bass line. The bass line repeats, and the main melody is added, played by a solo clarinet; and the piece is off. These two elements, the main theme and the bass line, are repeated in the manner of a rather aimless stroll, the presumed walker leisurely looking at this and that, simply out for a good time, going hither and thither. It's a piece to enjoy listening to, not to think too much about.

Kevin Day (b. 1996), an American composer whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony), has quickly emerged as one of the leading young voices in the world of music composition today. His music ranges from powerful introspection to joyous exuberance. Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. He serves as the vice president of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in composition from the University of Georgia, and BM in performance from Texas Christian University (TCU). He is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Day shares the following on ***Shimmering Sunshine*** (2019):

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different "shimmers" of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful.

This work was written in conjunction with the M.O.T.I.F. triptych consortium, including *Across a Golden Sky* by Quinn Mason and *Midnight Skyline* by Josh Trentadue.

Mark Surovchak (b. 1979) is a music educator and freelance musician residing in Pittsburgh, Pennsylvania. He received a bachelor of science degree in music education from Indiana University of Pennsylvania in 2002 and a master of music degree in percussion performance from the University of North Texas in 2004.

As a performer, he has had the opportunity to perform and record with the Keystone Wind Ensemble (Dr. Jack Stamp, conductor) on multiple occasions. Additionally, Mark has been part of the Pittsburgh Creators Project Board of Directors for the past several years, a nonprofit organization in the Pittsburgh region whose mission is to promote Pittsburgh artists of all concentrations. For the past three summers, the Pittsburgh Creators Project Symphonic Winds has hosted multiple summer reading sessions in order to provide young composers in the Pittsburgh region full recordings of their music.

Mark has been an instrumental music teacher in the Belle Vernon Area School District in Belle Vernon, Pennsylvania for the past 20 years, where his position currently includes teaching instrumental music performance to students in grades 7–12. As a creator and composer, much of the writing that he has done has reflected his experience in public school music education, with a few pieces written specifically for his students. Performances of his music have ranged from elementary and middle schools to the university and professional level.

Outside of music, Mark is an avid cyclist and loves exploring western Pennsylvania and east coast trails on two wheels.

Surovchak notes the following:

...letting go (2015) is, above all, an emotional journey. My hope and goal for this piece, as it was being composed, was to capture the emotions that we as humans experience through loss. Whether it be a relationship ending, the loss of a loved one or someone/something close to us, we all experience peaks and valleys as we journey through a sea of emotions, oftentimes fighting back in an effort to fully understand them. The most we can hope for in those times is to surround ourselves with the good people in our lives... those who can help us grow through the pains and become a better, stronger person in the end.

Douglas, the capital of the Isle of Man, was a holiday mecca in Victorian times for people from Northern England including Hayden Wood (1882–1959) and his family, who regularly journeyed there from Yorkshire. During the 1885 tourist season, Hayden's elder brother, Harry, was hired as a leader and soloist of the large orchestra at the Falcon Cliff Castle in Douglas. From the age of 7, Hayden studied violin with Harry and enjoyed being a member of Harry's Student Orchestra that regularly performed on the Isle of Man.

By the late 1920s, Wood was becoming known as a conductor of his own music. In June 1927, in a large Manx (the common demonym for the Isle of Man) Celtic Concert, in which Harry was greatly involved, Hayden conducted the Palace Orchestra in *A Health to All Who Cross the Main*, which he had composed expressly for the Manx Homecoming Celebration.

Wood's formative years would inspire him to compose his large-scale *Manx* orchestral pieces in 1931. *Mannin Veen* (1933) was the first of these to be played in Douglas, with Wood conducting. Later published in 1936, the work draws on the composer's experiences of Manx culture on the Isle of Man, this autonomous island situated between Ireland and the English mainland in the Irish Sea. The composition exhibits both symphonic grandeur and Celtic tunefulness.

When the BBC first broadcasted *Mannin Veen* in February 1933, Wood was quoted as saying to the *Isle of Man Times*:

The critics were struck by the beauty of the national airs. I feel very proud and gratified that our tunes are so appreciated... It was my original intention to call the work *Mannin Veg Veen* (Dear Little Isle of Man) but I found that people would insist on pronouncing 'veg' as a waiter does in a cheap restaurant when he bawls down the lift for 'meat and a couple of veg.' I decided to abandon the 'potatoes and peas' portion of the title.

Wood also provided context for the folk songs used in his composition:

The work, based on Manx folk songs, is founded on four of those tunes. The first, "The Good Old Way," is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – "The Manx Fiddler." The third tune, "Sweet Water in the Common," relates to the practice of summoning a jury of 24 men, three from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last is a fine old hymn, "The Harvest of the Sea," sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

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 Genevro, 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.

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.

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
Rn 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

Andrew Camey
Joseph Cortier
Delia Esparza
Nina Garza
Erin Lynch
Roozbeh Masoumi
Malachi Masscott
Aidan Owens
Auron Ragsdale
Eli Rodgers
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
Asher Seracen
Cody Tedder
Joseph Woodburn

Piano

David McCauley

Harp

Sophie Chien

Double Bass

Kevin Nunez Alejandro
Jake McWhorter
Julie Rompf

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