



# North Texas Wind Ensemble

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Amy Woody, Conductor

Jerianne Larson, Doctoral Conducting Associate

present

**REASSEMBLED**

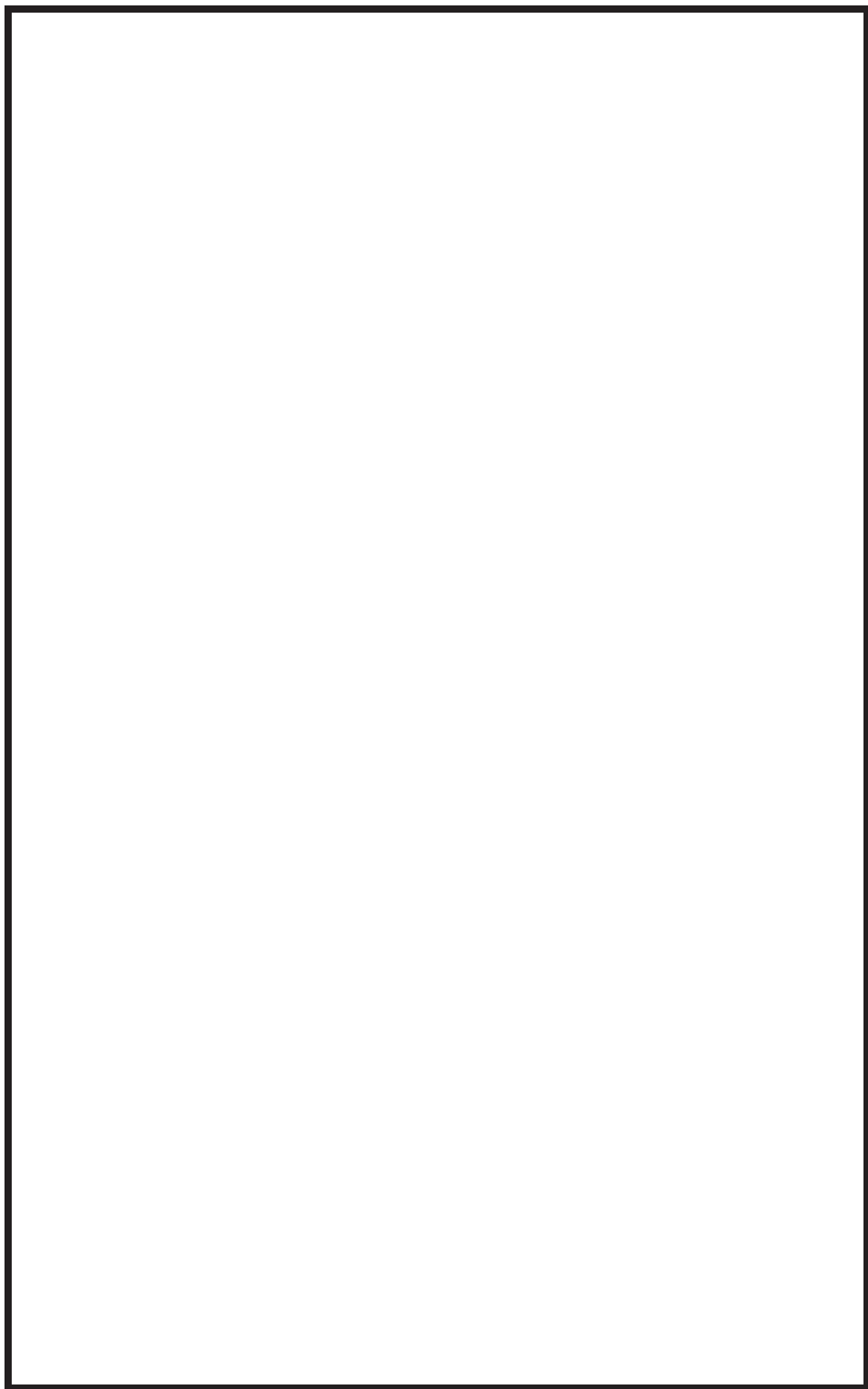
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Tuesday, February 27, 2024

7:30 pm

Winspear Hall

Murchison Performing Arts Center



## PROGRAM

Sonoran Desert Holiday (1995) ..... Ron Nelson (1929–2023)

*In memoriam Ron Nelson*

Rapid Unscheduled

Disassembly (2023) ..... Peter Van Zandt Lane (b. 1985)

*Texas premiere*

Divertimento for Band (1950) ..... Vincent Persichetti (1915–1987)

Prologue

Song

Dance

Burlesque

Soliloquy

March

Jerianne Larson, doctoral conducting associate

Bells for Stokowski (2001) ..... Michael Daugherty (b. 1954)



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**Five hundred twenty-fourth program of the 2023–2024 season**  
**Photography and videography are prohibited**

## PROGRAM NOTES

**Ron Nelson** (1929–2023) received all three degrees from the Eastman School of Music at the University of Rochester (1952, 1953, 1957). During his tenure, he studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993.

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

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

Nelson's distinctive style, often inspired by America's rich landscape of natural wonders, is woven into several overtures that have become staples in the repertoire, including *Rocky Point Holiday*, *Savannah River Holiday*, and *Aspen Jubilee*.

***Sonoran Desert Holiday*** (1995) was the last chapter of this overture cycle. For many years, Nelson had lived in Scottsdale, Arizona. His experiences in the American Southwest inspired this work which was composed for the Ohio-based Air Force Band of Flight.

Nelson describes *Sonoran Desert Holiday*:

*Sonoran Desert Holiday* is a quasi-programmatic piece, the final in a series of eight overtures which began in 1953 with *Savannah River Holiday*. Although no specific program is intended, there are gestures and allusions to night, to sunrise, to Native American and Hispanic influences, to wide open Southwestern expanses, and to the remarkable variety of holiday experiences available in this diverse and beautiful part of our country.

**Peter Van Zandt Lane** (b. 1985) is an American composer and an alumnus of Brandeis University (MA, Ph.D.) and University of Miami Frost School of Music (BM). He currently serves on the composition faculty at the University of Georgia. Van Zandt Lane is a recipient of the 2018 Charles Ives Fellowship, a 2017 Aaron Copland House Award, a 2015 Composers Now residency at the Pocantico Center, and most recently named the Music Teachers National Association (MTNA) Distinguished Composer of the Year.

***Rapid Unscheduled Disassembly*** (2023) is one of Van Zandt Lane's newest works. The composer provides this insight to his composition:

I first heard the term “rapid unscheduled disassembly” when it was used as a euphemism to describe the explosion of SpaceX's unmanned Starship rocket four minutes into its test launch on April 20, 2023. My first thought was “that would make for a great title for a piece!” and the phrase appears to date back several decades. Like many people watching the stream of the launch with my kids, I was completely baffled when the engineers in the control room began to cheer after the rocket exploded! Ultimately, the probability of failure was high, the explosion was a likely result, and the celebration of the explosion was an outward celebration of failure as an opportunity to learn. As an educator, I am often encouraging students to take risks in how they approach creative projects, even if it means the final product may seem like a “failure” to them. We learn so much more by going out on a limb than working towards safe or predictable results. And so, this piece is a celebration of spectacular failure.

**Vincent Persichetti** (1915–1987) was born in Philadelphia and began his musical life at a young age, first studying the piano, then organ, double bass, tuba, theory, and composition. By age eleven he was paying for his own musical education by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of sixteen, he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next twenty years. During this time, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

By age twenty, he was serving as head of the theory and composition departments at Combs College, studying conducting with Fritz Reiner at the Curtis Institute, and studying piano with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947, he joined the faculty of the Juilliard School of Music, becoming the chair of the Composition Department in 1963. Persichetti composed for nearly every musical medium, with more than 120 published works. His works for winds rank as some of the most original and well-crafted compositions in the medium.

Persichetti conducted the premiere of *Divertimento* (1950) with the Goldman Band in June of the same year. Originally intended to be an orchestral work, as Persichetti began writing, he found there to be a clash between the choirs of woodwinds and brass instruments, as a timpani was "arguing" with them. After this realization, the strings were removed from the idea of the work. Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band" because of certain qualities long associated with this medium – rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

**Michael Daugherty's** (b. 1954) works for band and orchestra have been performed across the globe and are inspired by American idioms, mythologies and icons. Born in Cedar Rapids, Iowa, Daugherty is the son of a dance band drummer and is the oldest of five brothers, all professional musicians. His music has received six GRAMMY Awards, including "Best Contemporary Classical Composition" in 2010 for *Deus ex Machina* for piano and orchestra and in 2016 for *Tales of Hemingway* for cello and orchestra. In addition to being a frequent guest of professional orchestras, festivals and universities around the globe, Daugherty serves as professor of composition at the University of Michigan School of Music, Theater and Dance in Ann Arbor, where he is a mentor to many of today's most talented young composers. He is an alumnus of the University of North Texas where he earned his bachelor's degree.

Commissioned and premiered by the Philadelphia Orchestra in celebration of their centennial, ***Bells for Stokowski*** (2001) was inscribed with help from the National Endowment for the Arts and the Philadelphia Music Project. Daugherty transcribed the work for symphonic band after prompting by a consortium of 12 schools including University of Michigan, Baylor, University of Texas, and Texas Tech University. Regarding the work, Daugherty states:

*Bells for Stokowski* is a tribute to one of the most influential and controversial conductors of the twentieth century. Born in London, Leopold Stokowski (1882–1977) began his career as an organist. Moving to America, Stokowski was fired from his organ post at St. Bartholomew's Church in New York in 1908, after he concluded a service with *Stars and Stripes Forever*. As maestro of the Philadelphia Orchestra (1912–1936) he became known for his brilliant interpretations of classical music, his enthusiasm for new concert music, and for taking risks by constantly pushing the envelope of what was acceptable in the concert hall.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate.

To create various bell effects, I frame the ensemble with two percussionists positioned stereophonically on the stage performing on identical ringing percussion instruments such as tubular bells, crotales, bell trees, and various non-pitched metals. I also echo Stokowski's musical vision and legacy in order to look to the past and the future of American orchestral concert music. To represent the past I've composed an original theme in the style of Bach. Midway in the composition, there is also a brief fantasy where we hear a Daugherty orchestral transcription of a portion of Bach's *C Major Prelude* from *The Well-Tempered Klavier* introduced by two stereophonic harps. To represent the future I take my original theme composed in the style of Bach and process it through my own musical language in a series of tonal and atonal variations. During the variations I employ complex musical canons, polyrhythms, counterpoints, and move at will between various musical idioms, resonating Stokowski's enthusiasm for music of all styles and cultures. In the last chords of *Bells for Stokowski* we hear the final echoes of a long legacy of great orchestral performances in Philadelphia at the Academy of Music.

**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 and most recently presented "Empowering and Mentoring the Next Generation of Female Band Directors" 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's 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.



**Amy Woody** is Lecturer in Wind Studies and Director of Athletic Bands. She has completed coursework toward a doctor of musical arts in conducting with a related field in clarinet performance from the University of North Texas. Ms. Woody was recently named one of four 2023 Outstanding Teaching Fellows on the UNT campus. Her teachers include 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, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.



Previously, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensembles (WASBE), Texas Bandmasters Association (TBA), 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 (master of music in clarinet performance) and Baylor University (bachelor of music education).

**Flute**

James Connor  
Kaitlyn Maresca  
Yuma Okada  
Brandon Revilla  
Shane Salinas  
Alena Scott

**Oboe**

Presley Arvin  
Ava Bigalke  
Francisco Rubio

**Bassoon**

Josh Diaz  
Cathal Mayfield  
Kyle Palmer

**Clarinet**

Marissa Ceutlach  
Jordan Cotter  
Landon Foy  
Julian Johnson  
Hasani Little  
Nguyen Nguyen  
Nyla Ortiz  
Elijah Paterson  
Sanuel Poage  
Hannah Prendergast  
Kenneth Reed  
Shane Uhl  
Jilin Zhang

**Saxophone**

Trinity Bahng  
Ryan Fillinger  
Daniel Jipster  
Kevin Minitier  
Sarah Mizzen  
Jacob Ryter

**Horn**

Preston Garrison  
Nathaniel Holland  
Jocelyn Long  
Emily Moore  
Deija Nunn  
Bradley Oates  
Carter White

**Trumpet**

Elaina Garza  
Robert Jones  
Mackenzie McCulloch  
Aidan Olesen  
Ethan Sandoval  
Abigail Striblen

**Tenor Trombone**

David Cohen  
Emma Collins  
Logan Myers  
Ashlee Thompson

**Bass Trombone**

Jaden Bullock  
Jeremy Kvale

**Euphonium**

Jenna McClain  
Jaden Overbeck  
Chase Thomas  
Angel Rios Torres

**Tuba**

Will Cooke  
Raegan Dishman  
Ali Masswi

**Percussion**

Gracie Bazan  
Taylor Bowen  
Josh Camacho  
Lluvia Castillo  
Matthew Chovanec  
Bailey Dixon  
Christopher Mason  
Spencer Pedone  
Benjamin Waddill

**Double Bass**

Victoria Boland  
Ethan Miranda

**Piano**

David McCaulley

**Harp**

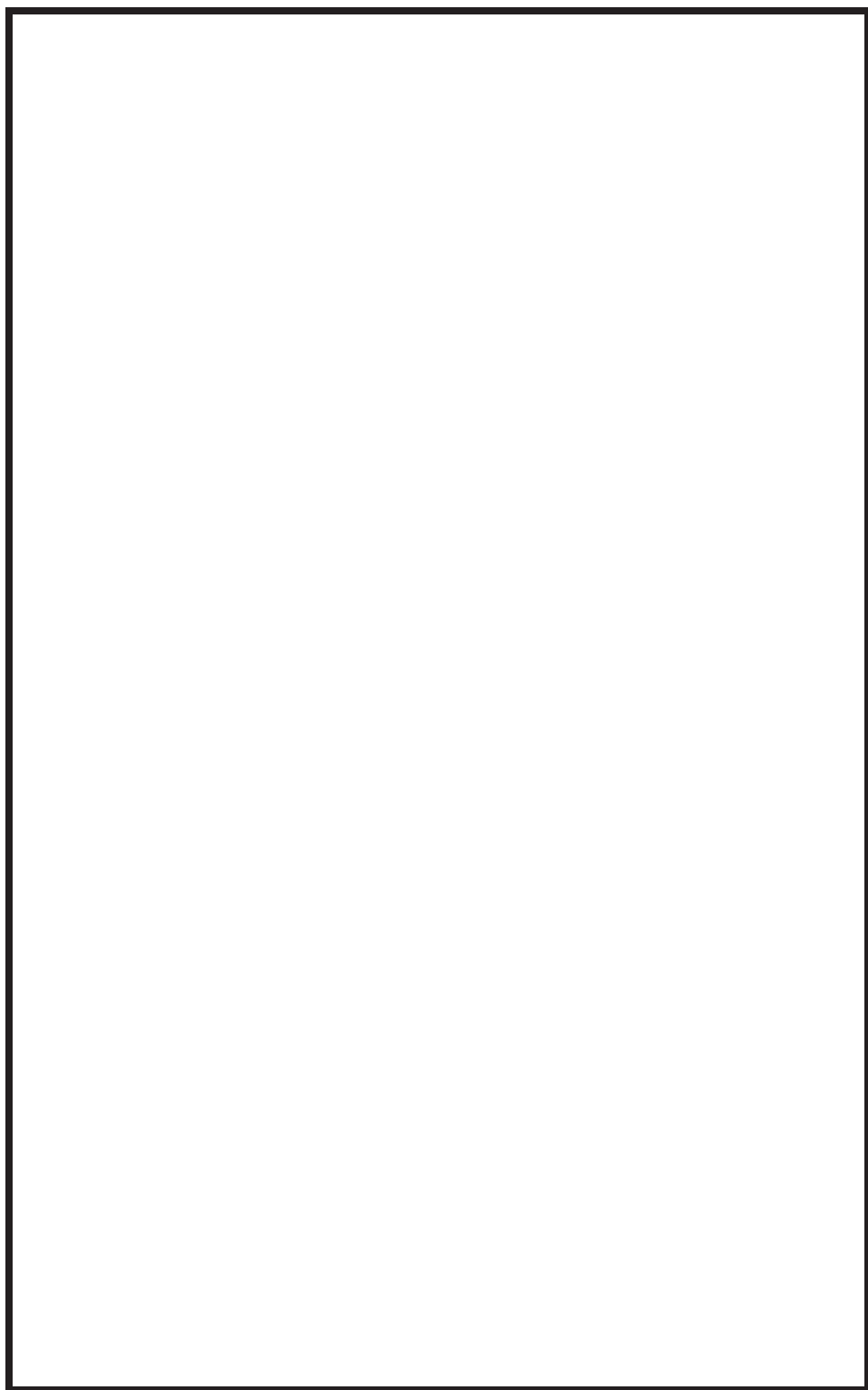
Sophie Chien  
Halie Douglas

**Organ**

Ryan Giraldi

Members of the North Texas Wind Ensemble are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

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.



## **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 Rodriguez 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, Librarians  
Lauren Chambers, Ryan Fillinger, Spencer Knutti, Sean Lasker, Aidan Olesen,  
Arturo Ortega, 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            | Liudmila Georgievskaya, piano  |
| Katherine McBain                  | 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