



North Texas Wind Ensemble

Amy Woody, Conductor

John Clemons, Doctoral Conducting Associate

present

Reverence & Remembrance

Thursday, September 28, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

PROGRAM

Gavorkna Fanfare (1991)..... Jack Stamp (b. 1954)

A Moorside Suite (1928).....Gustav Holst (1874–1934)
arr. Denis Wright/ed. Geoffrey Brand

Scherzo
Nocturne
March

Psalm for Band, Opus 53 (1952)..... Vincent Persichetti (1915–1987)

John Clemons, doctoral conducting associate

--Intermission--

Canticles (2022)..... Paul Dooley (b. 1983)

Alleluias
Prayers
Hosannas

Rest (2011)..... Frank Ticheli (b. 1958)

in memory of Mary Lynn Brown

The Speed of Heat (2010) Julie Giroux (b. 1961)

PROGRAM NOTES

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 an active 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. Stamp has over sixty compositions available from Neil A. Kjos Music Company.

Stamp writes the following about **Gavorkna Fanfare** (1991):

The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

Stamp composed and dedicated *Gavorkna Fanfare* to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony.

Gustav Holst (1874–1934) was born into a musical family in Cheltenham, England. His father conducted the town's chamber orchestra, and the young Holst's first experience with orchestration came from writing in cues for the orchestra. During the 1890s, he studied composition with Robert Brides and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England's most prominent composers, Holst was a teacher of composition and organ, as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music compositions include operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *Suite No. 1 in E-flat*, Opus 28 (1909) and *Suite No. 2 in F*, Opus 28 (1911) are universally acknowledged as the foundation of the wind band repertoire.

A Moorside Suite (1928) is a masterpiece of Holst's maturity. Written six years before his death, it achieves a synthesis of his creative talent as a composer with the strong folk-song influences of 20 years earlier. The title of the work alludes to a country setting but does not describe an exact location. This is mirrored in the musical material—the folk-song influence is apparent but not overt. The work was originally written for brass band, commissioned for the National Brass Band Championships held at the Crystal Palace in London, England and transcribed for wind band in 1934 by Denis Wright, although the score was not published until 1983. Interestingly, Holst himself always intended the work to be transcribed for “Military Band” and a first movement and some bars of the second movement exist in manuscript in the British Library.--from the forward by editor Geoffrey Brand

Vincent Persichetti (1915–1987) was born in Philadelphia and began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 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 the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of twenty, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major 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 and became the chairman 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.

About ***Psalm for Band***, Opus 53 (1952), Persichetti writes:

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections—a sustained chordal mood, a forward moving chorale, followed by a paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

With the passionate guidance of two musically progressive parents, **Paul Dooley** (b. 1983) began his musical career by playing a wide range of genres, from drumset and piano in rock and jazz groups to orchestral percussion. At age 12, he began studying composition and improvisation with Doc Collins and later Charles Sepos. He earned a degree in music composition, and a second bachelor's degree in mathematics, at the University of Southern California, where his mentors included Frank Ticheli, Stephen Hartke and Frederick Lesemann. Dooley is currently completing a doctorate in composition at the University of Michigan, where he works primarily with composers Michael Daugherty, Bright Sheng and Evan Chambers.

About **Canticles** (2022), Dooley writes the following:

Canticles was commissioned to honor Dr. Eric Wilson's 15 years of service and dedication as the director of bands at Baylor University School of Music. The commission consortium, organized by associate director of bands Dr. Isaiah Odajima, includes many of Dr. Wilson's friends, colleagues and students.

Alleluias are first presented in a playful modulating tune, played by the clarinets. I then develop the tune in four variations featuring the flutes, oboes, horns, euphonium and saxophones.

Prayers begin softly with an affectionate alto saxophone solo, and mellow church organ chords played by the tenor and baritone saxophones, clarinets and bassoons. The music is modally developed, culminating in a passionate C Major variation on the prayer theme played by the full band.

Hosannas are initially shouted by the trumpets and marimba. The woodwinds join the ceremony playing boisterous chords, before the music settles into a spirited dance. The brass becomes increasingly possessed, playing relentlessly chromatic chords, drawing everyone into a climactic frenzy.

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.

Rest (2011) is a concert band adaptation of Ticheli's choral work, *There Will Be Rest*. About his adaptation for wind band, the composer writes:

I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to carefully preserve the fragile beauty and quiet dignity suggested by Sara Teasdale's (1884–1933) words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, above me
Stars I shall find.

Mary Lynn Brown

(1997–2023) was a well-loved music educator and band director in the Denton area. She graduated from Hamshire-Fannett High School in 2005 and went on to earn a Bachelor's degree in music education in 2008 from the University of North Texas. After graduation, she became the assistant band director at Ryan High School and later became the head band director of the program.



Mary was known for her many accolades as a band director; however, she was especially known for touching so many lives on and outside the campus for fifteen years.

Mary was a light that shined bright. She was an amazing mother, wife, daughter, sister, colleague, and teacher. Mary could find the good within everyone. Anyone who crossed her path felt her kind and loving presence and embraced it with open arms. Her smile was contagious and her love for people was inspiring. Mary truly had no enemies, only friends.

Mary was known as a “boy mom” to her two sons Luke and Logan, whom she loved and laughed with passionately. Along with her two boys, Mary is survived by her husband Zach, her parents Jim and Vickie, her siblings Emily and Chris, and the countless students, friends, and colleagues who had the opportunity to know her.

Teaching was a special career and Mary always went above and beyond. She was talented, caring, nurturing, and a loving band director. She has inspired so many educators, administrators, students, and colleagues. Mary inspired so many people and will continue to do so in the years to come.

Julie Giroux (b. 1961) is an alumnus of Louisiana State University and Boston University, and studied composition with John Williams, Bill Conti, and Jerry Goldsmith. She began her compositional career in 1985 writing, arranging, and conducting music for television and film, including for the Emmy Award winning mini-series “North and South,” “Dynasty,” “The Colbys,” *Karate Kid II*, *White Men Can’t Jump*, and *Broadcast News*. Giroux holds over 100 film, television, and video game credits to her name. Since beginning her band composition career in 1983, much of her music has become a staple in ensembles worldwide.

The Speed of Heat (2010) was commissioned by Col. Larry H. Lang during his tenure as commander of the United States Air Force Academy Band in Colorado. About the work the composer writes:

The Speed of Heat is a musical depiction of the adventures of a fighter pilot, specifically an F-22 Raptor pilot. Rambunctious and daredevilish in nature, this work takes the listener through a series of events which are all based on fighter pilot ‘slang’. Even the title is pilot slang for Warp One, or very, very fast.

Sections include:

“Let’s Dance” - Targets are sighted and we are in active pursuit

“Punch Out” - Eject

“Heater” - A heat-seeking missile

“GAP” - Gauges all pinged (at max)

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.

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. 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
Devon Devonish-Sanchez
Joshua Diaz
Kaitlyn Maresca
Yuma Okada
Viviana Pichardo
Brandon Revilla
Abigail Rieger
Shane Salinas
Alena Scott
Hannah VanderTuig

Oboe

Ava Bigalke
Madison Church
Emelie Evrard

Bassoon

Mikey Kreuzer
Cathal Mayfield
Kyle Palmer
Fiona Theriault

Clarinet

Lindsey Byrom
Jordan Cotter
Julian Johnson
Charlie Kantenberg
Blain Laumer
Iliana Leal
Hasani Little
Nyla Ortiz
Kenneth Reed
María Sotello Castillo
Shane Uhl
Victoria Utz
Jilin Zhang

Saxophone

Ronald Bonitatibus
Andrew Byrd
Lucas Davis
Alexander Olguin
Xuanzhou Wang
Ziliang Zhang

Horn

Abigail D'Acunto
Caleb Harold
Jocelyn Long
Trampus Marek
Emily Moore
Rebecca Yang

Trumpet

Tyler Jones
Mackenzie McCulloch
Camden Mize
Aidan Olesen
Ethan Sandoval
Marcel Williams

Tenor Trombone

Molly Lum
Jacob Macias
Alexander Parker
Ashlee Thompson

Bass Trombone

Jeremy Kvale

Euphonium

Adonijah Lovett
William Lum
Cuyler Murata
Chase Thomas

Tuba

Raegan Dishman
Ali Masswi
Michael Moxley
Jackson Roberts

Percussion

Gracie Bazan
Taylor Bowen
Devin Brown
Nicholas Bruce
Lucas Conley
Carter Ewing
Chris Masters
Ben Waddill

Piano

David McCaulley

Double Bass

Lillian Holder
Ethan Miranda

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. The Wind Ensemble was named the 2021 first-place winner of the American Prize for large collegiate wind band performance.

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	Liudmila Georgievskaya, 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

