



# North Texas Wind Ensemble

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Amy Woody, Conductor

Dachuan Cao, Doctoral Conducting Associate

Manuel Martínez, clarinet

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Thursday, November 2, 2023  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

## PROGRAM

Peterloo Overture, Op. 97 (1968) .....Malcolm Arnold (1921–2006)  
trans. Charles Sayre

Capriccio (2023) ..... Jack Stamp (b. 1954)

Manuel Martínez, clarinet  
*world premiere*

--Intermission--

Variations on "America" (1891/1968) .....Charles Ives (1874–1954)  
orch. William Schuman  
trans. William E. Rhoads

Roma (2011) ..... Valerie Coleman (b. 1970)

Dachuan Cao, doctoral conducting associate

Give Us This Day (2005) ..... David Maslanka (1943–2017)  
Moderate Slow  
Very Fast



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**Two hundred fiftieth program of the 2023–2024 season**  
**Photography and videography are prohibited**

## PROGRAM NOTES

**Malcolm Arnold** (1921–2006) was born in Northampton to a family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After hearing Louis Armstrong perform in Bournemouth, he began learning trumpet at the age of twelve and five years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, Arnold volunteered for military service, but upon learning the army wanted to place him into a military band, he subsequently shot himself in the foot in hopes of returning to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 when he chose to pursue becoming a full-time composer.

As a composer, Arnold was associated with Britten and Walton as one of the most sought-after composers in Great Britain. His natural gift for melody earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish dances and his scores to the *St Trinian's* films and *Hobson's Choice*. Arnold was a relatively conservative composer in terms of musical language, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison of Arnold with Jean Sibelius.

He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Regarding ***Peterloo Overture*** (1968), Arnold wrote the following:

It is the derisive name given to an incident on 16 August 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8000 people met to hear a speech on political reform. On the orders of the magistrates, they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic.

This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.

**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. He 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.

About **Capriccio** (2023) for clarinet and wind band, the composer says the following:

My first association with Manuel Martínez was with the Barcelona Clarinet Players and their 2018 recording session with Eugene Corporon and the North Texas Wind Symphony where I served as recording producer. My relationship has grown with the BCP over the past five years which will culminate with a recording of my music for clarinet quartet, all written for this fabulous ensemble. As Manuel has begun to embark on a solo career, he asked me if I would write him a clarinet concerto to which I flatly responded "No". However, I did agree to write him a one-movement work which will be given its world premiere this evening.

A "capriccio" is defined as "a lively piece of music, typically one that is short and free in form." Such is the case with my new work which pits the clarinet in conversation with the band, sometimes whimsical and always rhythmic and syncopated.

**Charles Ives** (1874–1954) was the son of a Civil War bandmaster and is often regarded as one of the first great American composers of the twentieth century. Encouraged by his father, Ives experimented with all kinds of music and acoustic sounds. He studied at Yale with Horatio Parker, but became an insurance executive instead of a professional musician. Upon making this decision Ives wrote, "Assuming a man lives by himself with no dependents, he might write music that no one would play prettily, listen to, or buy. But if he has a nice wife and some nice children, how can he let them starve on his own dissonances?" Well in advance of the late-romantic style of that time, Ives experimented with polytonality, atonality, polymetric patterns, tone clusters and microtones. Mixed with these were American hymn tunes, patriotic melodies, and ragtime, all together in a style that was both imaginative and daring. His compositions span a time frame of more than forty years and include works for orchestra, chamber ensemble, wind band, organ, piano solo, and voice.

Ives composed **Variations on "America"** (1891) for organ at the age of seventeen. It is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*. The melody has also been a part of the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The combined variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives. According to his biographers, Ives performed the work in organ recitals in Danbury and Brewster, New York. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!"

William Schuman transcribed this work for orchestra in 1964 and William Rhodes transcribed it for band in 1968.

**Valerie Coleman** (b. 1970) began her music studies at age eleven and, by age fourteen, she had written three symphonies and won several local and state competitions. She has a double bachelor's degree in theory and composition and flute performance from Boston University, and a master's degree in flute performance from the Mannes College of Music. She studied flute with Julius Baker, Alan Weiss, and Mark Sparks; she studied composition with Martin Amlin and Randall Woolf.

She is not only the founder of Imani Winds, but is a resident composer of the ensemble, giving Imani Winds their signature piece *Umoja* which is listed as one of the "Top 101 Great American Works" by Chamber Music America. In addition to her significant contributions to wind quintet literature, Valerie has a works list for various winds, brass, strings and full orchestra.

Ms. Coleman has served on the faculty of The Juilliard School's Music Advancement Program and Interschool Orchestras of New York. Currently, she is on the advisory panel of the National Flute Association.

Coleman composed **Roma** in 2011 to highlight the rich and colorful culture of the Romani people. "A nation without a country" is one way to describe these nomadic tribes. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas.

Coleman offers a tribute to the Romani people in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: Romani Women, Mystic, Youth, Trickster, and History. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.

In 2010, the College Band Directors National Association's Committee on Gender and Ethnic Issues offered Coleman a commission with very specific guidelines: In addition to the stipulation that the composer be from an underrepresented community, the premiere performance would be awarded to a high school with a largely minority student body – Roma High School, in Roma, Texas. As part of the project, Coleman visited Roma High School twice in order to gain a full appreciation of the program she was composing for, and she was inspired by the talent and range of the ability in the band. The title of the work is not only a tribute to the name of the school and town, but is also a reference to another culture entirely.

Regarding the commission of this piece, the composer recalls:

It featured two trips to Roma, a small town on the Mexico-U.S. border, where a good number of students cross the divide daily in order to attend the school. The residency was a true musical exchange of minds. In the first residency, I attended a rehearsal to observe the full breadth of the band's ability. The enthusiasm of the students was infectious and their humble demeanor was endearing. The second visit focused on the commissioned work itself: the cultural aspects, the ostinato rhythms, and style. Between visits, internet correspondence was kept, as the band would send sound recordings of the rehearsals in progress. It was an exciting process to work with such talented young minds in a band program that sets such a high standard with discipline, musicality and integrity.

**David Maslanka** (1943–2017) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and completed master's and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known, having composed over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. Additionally, he wrote a variety of orchestral and choral pieces. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death.

***Give us This Day*** (2005) was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, California, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, *Give Us This Day* has been widely performed across the United States and the world

Maslanka Says the following about this piece:

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, "Short Symphony for Wind Ensemble," because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody "Vater Unser in Himmelreich" (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.



Born in 1982 in Villar del Arzobispo (Valencia), **Manuel Martínez** began clarinet studies at age six with his father, at the Santa Cecilia Musical Union school in his hometown. He studied at the Llíria Conservatory with Salvador Marí, finishing with the highest marks and expanding his training with José Miguel Martínez Falomir, solo clarinet of the Municipal Band of Valencia. In 2006 he graduated, with Honors in clarinet interpretation in Rafael Albert and José Cerveró's classes at the "Joaquín Rodrigo" Superior Conservatory of Valencia.

After having attended advanced classes for several years with Vicente Alberola—solo clarinet of the Mahler Chamber Orchestra and Les Dissonances and international concert player—he took, in 2008, a postgraduate course at the Mozarteum in Salzburg with Professor Alois Brandhofer (ex- solo clarinet of the Berliner Philharmoniker). Also noteworthy is his active participation in various international courses, such as the one taught by Carles Riera (specialist in historical clarinets), that of the members of the Vienna Clarinet Connection and that of the Blair School of Music in Nashville.

As an orchestral musician he was, for five years, solo clarinet of the Young Orchestra of the Generalitat Valenciana. In 2005 he joined—also as solo clarinet—the Jeunesses Musicales World Orchestra, where he remained until 2010, acquiring great artistic experience and performing concerts in Spain, China, Austria, Germany, Holland, Canada, among other countries with performances in prestigious venues such as the Berlin Philharmonic and the Vienna Konzerthaus. In these orchestras he has worked with such outstanding teachers as Joan Enric Lluna, Enrique Pérez, Miguel Espejo among others. Also noteworthy are his collaborations with the Valencia Municipal Orchestra, the Stuttgart-based SWR Symphony Orchestra, Les Dissonances, the Diaghilev Festival Orchestra (Russia) and MusicAeterna—directed by Teodor Currentzis—with whom he collaborates and makes recordings regularly. In addition, he was invited to the Berlin Philharmonic's piccolo clarinet auditions.

Greatly passionate about chamber music, he has been part of The World Orchestra Wind Quintet, Quinteto Aridane and has collaborated several times with The World Orchestra String Quartet.

Since 2009 he resides in Barcelona where he develops his artistic activity as a clarinetist in the Barcelona Municipal Band and a member of the Barcelona Reed Quintet and Barcelona Clarinet Players.



**Dachuan Cao** is pursuing the doctor of musical arts in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching fellow for the Wind Studies area. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody. Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by the University of Cincinnati College Conservatory of Music. There he studied trumpet with Alan Siebert and studied conducting with Kevin Holtzman and Thomas Gamboa. During his undergraduate degree, Cao became extremely fascinated by the wind band's sonorities and gained rich experiences conducting and performing with wind bands. As a teacher and conductor, Cao devotes himself to the development of wind band music education in China. He has worked with wind bands ranging from primary school levels to the college level. He has lectured on wind conducting, wind band establishments, and has conducted non-profit public and charitable performances in his hometown. Cao is the co-founder and director of the Qingdao Chamber Wind Ensemble, and the guest conductor for the Qingdao Performing Arts Dance Theater Orchestra and the Qingdao Concert Hall Symphony Orchestra.



**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  
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  
Maria 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.

## **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 Fillingner, 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