



North Texas Wind Orchestra

Dr. Andrew Trachsel, Conductor

ME5 Aik Kee K. Steven Tan, Master's Conducting
Associate

present

JOYOUS JUBILATION

Tuesday, February 6, 2024
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Aspen Jubilee (1984) Ron Nelson (1929–2023)

In memoriam Ron Nelson

A Joyous Trilogy (2019/2022) Quinn Mason (b. 1996)
Running
Reflection
Renewal

--Intermission--

A Solemn Music (1949) Virgil Thomson (1896–1989)
ME5 Aik Kee K. Steven Tan, Master's Conducting Associate

Dance Movements (1996) Philip Sparke (b. 1951)
Ritmico
Molto vivo (for the Woodwinds)
Lento (for the Brass)
Molto ritmico



***Four hundred sixty-first program of the 2023–2024 season
Photography and videography are prohibited***

PROGRAM NOTES

American composer **Ron Nelson** (1929–2023) began piano lessons at the age of six. At that tender age, he wrote his first composition, entitled *The Sailboat*, finding it more fun to improvise than to practice. He became a church organist at the age of thirteen. His early efforts rewarded him with the discipline to write down his improvisations and the basic principles of orchestration.

Nelson received his bachelor of music degree in 1952, his master's degree in 1953, and his doctor of musical arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole 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.

He composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. Composing for band became a major focus, and the community has been rewarded with his *Savannah River Holiday*, *Rocky Point Holiday*, *Passacaglia (Homage on B-A-C-H)*, and *Chaconne*.

In 1991, Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – 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. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

He received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the U.S. Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts. He also appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, Princeton, and the University of North Texas.

Aspen Jubilee was commissioned by the Manatee High School Band in Bradenton, Florida. Nelson shares his thoughts about the piece:

I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight on snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, and its corny ragtag Fourth of July parades and fireworks displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled Nightsong). There is only a passing nod to the Aspen which has now become a playground for the rich and famous. I spent thirteen of the most memorable summers of my life at the Aspen Music Festival. I was able to immerse myself in music, meet fascinating people, and recharge my batteries. Each year it became progressively more expensive and sophisticated, but I still associate it with wonderful music-making.

Quinn Mason (b. 1996) is an American composer and conductor.

Mason studied composition at Southern Methodist University Meadows School of the Arts with Dr. Lane Harder. He previously studied at Richland College with Dr. Jordan Kuspa, Texas Christian University with Dr. Blaise Ferrandino, and with the University of Texas at Dallas's Dr. Winston Stone. He has also worked with distinguished composers David Maslanka, Jake Heggie, Libby Larsen, Robert Xavier Rodriguez, and David Dzubay.

His orchestral music has received numerous performances in the United States by the Dallas Symphony Orchestra, San Francisco Symphony, Utah Symphony Orchestra, and many others. His work has been played in Europe by the Orchestra Sinfonica Nazionale de la RAI.

Mason has received awards from the American Composers Forum, Voices of Change, Texas A&M University, Dallas Foundation, Philadelphia Youth Orchestra, ASCAP, Heartland Symphony Orchestra, Arizona State University Symphony Orchestra, and was also named as a finalist for 2020's Texan of the Year. He is also a conductor, having studied with Marin Alsop, James Ross, Miguel Harth-Bedoya, and Will White, and has guest-conducted Orchestra Seattle and the MusicaNova Orchestra.

For ***A Joyous Trilogy***, the composer writes that he "wanted to create a composition that was the very embodiment of happiness and cheerfulness, an accessible work that would put any listener in a good mood." The first movement, Running, embodies the action because of its always-moving and seemingly never-waning energy that keeps going and going. The second, Reflection, is a gentle and introspective meditation featuring a solo trombone. The third, Renewal, picks the energy back up, but a little more spirited and zestful this time, and keeps it going to the very end, complete with dynamic and vibrant interplay between all the orchestral sections.

Originally written for the orchestral medium, the wind band transcription was created for the University of Texas Wind Ensemble.

Virgil Thomson (1896–1989) was an American composer and critic.

Thomson began studying piano at age five. In 1917, he enlisted in the U.S. Army and following the completion of his military service, he attended Harvard University, graduating in 1922. He was the recipient of a Payne Fellowship before going to Paris to study with Nadia Boulanger.

In addition to his composing, Thomson became widely known as a music critic, and his reviews appeared in *Vanity Fair*, *Modern Music*, the *New York Review of Books*, and the *New York Times*. He was chief music critic for the *New York Herald Tribune* from 1940–1954 and was the author of eight books on music subjects. He held honorary degrees from seven colleges and universities.

Thomson was instrumental in the development of the "American Sound" in classical music. He has been described as a modernist, a neo-classicist, a composer of "an Olympian blend of humanity and detachment" whose "expressive voice was always carefully muted," until his late non-romantic opera *Lord Byron* which, in contrast to all his previous work, exhibited an emotional content that rises to "moments of real passion."

Thomson received a Pulitzer Prize for his score to the movie *Louisiana Story* in 1949. In 1988, he was one of the few recipients of the National Medal of Arts, awarded by the Congress of the United States.

A Solemn Music (1949), written for band and later orchestrated, was composed in a rather conservative atonal idiom. Written in memory of Gertrude Stein and the painter Christian Bérard, it is one of Thomson's most powerful works.

Commissioned by the League of Composers for the Goldman Band, it was first performed by the ensemble at the season's opening concert on June 17, 1949, in Central Park, New York City, with the composer conducting.

British composer and arranger **Philip Sparke** (b. 1951) studied composition, trumpet, and piano at the Royal College of Music, where he gained his degree. It was at the college that his interest in bands arose. He played in the college wind orchestra and also formed a brass band among the students, writing several works for both ensembles.

At that time, his first published works appeared: *Concert Prelude* for brass band, and *Gaudium* for wind band. A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand: *The Land of the Long White Cloud*.

Further commissions followed from individual bands, various band associations, and the BBC, for whom he is a three-time winner of the EBU New Music for Band Competition (with *Slipstream*, *Skyrider*, and *Orient Express*). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia, and the United Kingdom, including three times for the National Finals at the Royal Albert Hall.

A close association with bands in Japan led to the commission of *Celebration* which was recorded by the Tokyo Kosei Wind Orchestra. This piece opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the United States Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In 2005, *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest.

Sparke's conducting and adjudicating activities have taken him to multiple European countries, Australia, New Zealand, Japan, and the United States. He runs his own publishing company, Anglo Music Press, which he formed in May 2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

Dance Movements was commissioned by the United States Air Force Band and premiered at the Florida Music Educators Association Convention in January 1996. It is cast in four movements which are played without a break; the second and third feature woodwinds and brass, respectively.

Sparke notes the following about this work:

In many respects, the circumstances of the commission itself were the musical inspiration for the piece: I had been asked to write for a very large band, which included piano and harp. It was the first time I had used these instruments in a concert band score and (as in Stravinsky's *Symphony in Three Movements*) their presence colored the score and, indeed, the type of music I wrote.

The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, cabasa, tambourine, and wood block to give local color. The second woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The brass movement was composed without a specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein, and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*.

I. Ritmico. The opening theme on horns and saxophones is played amidst stabbing chords from the top and bottom of the band. A gentler theme follows on piccolo and clarinet, followed by the flute, oboe, trumpet, harp, and glockenspiel. The main motif of the movement then arrives, which includes a dotted rhythm, which is to recur at all significant moments. A climax is reached and an angular figure follows on oboes, saxophones, and clarinets. Previous material then reappears to bring the movement to a close.

II. Molto vivo (for the Woodwinds). The second movement starts with a rustic dance tune, which is continually interrupted. It passes through various keys and stages of development until a bubbling ostinato arrives on piano, harp, glockenspiel, and cello. Over this, the oboe lays a languid tune, which is then taken up by soprano and alto saxophones. Clarinets and lower winds introduce a new idea; it is built on 9th and 11th chords, highly syncopated and interspersed by snatches of the ostinato. Eventually the oboe theme reappears, accompanied by the lower wind chords. The dance tune then establishes itself once more and reaches a climax before winding down to a close.

III. Lento (for the Brass). The third movement opens with whispering muted trumpets, harp, and vibraphone. Declamatory statements from horn and trombone answer each other and a slow and majestic chorale gets underway. Trumpets join to reach a climax where the original trombone statement reappears, bringing back the opening trumpets' figures.

IV. Molto ritmico. The final movement bursts into life with a passage featuring the percussion section. The whole band then joins in until a driving bass ostinato establishes itself. Melodic snatches are thrown around the band until a gradual crescendo leads to a unison passage for the entire band. A robust theme appears on horns and saxophones but eventually the earlier sinister music returns. After a short pause, a plaintive tune on the woodwinds leads to a more rhythmic one on the brass, but it is not long before the percussion reminds us of the opening of the movement, and the ostinato reappears. The robust horn tune is this time played by the full band but the moment of triumph is short and a running passage appears that starts in the bottom of the band but works its way to the upper woodwinds. Eventually, the brass plays a noble fanfare that dispels the darker mood and ends the movement in a blaze of color.



Military Expert 5 (ME5, equivalent to the rank of Major in the army) **Aik Kee Ken Steven Tan** joined the Singapore Armed Forces (SAF) as a military musician in late 1993 furthering his passion for music and clarinet performance. He had graduated from the Ngee Ann Polytechnic in mechanical engineering before his employment with the SAF. Shortly after his employment, he was appointed both the Concert Master and Drum Major of the SAF Central Band, the premier band of the SAF. ME5 Tan obtained the qualifications of the Associate Diploma from the Trinity College of London and the Licentiate Diploma from the Guildhall School of Music and Drama in 1997 and 1998 respectively. In 1998, he attended the Drum Major Course at the Defense Force School of Music in Melbourne, Australia and was awarded the Excellent Award by the Defense Administrative Group, Ministry of Defense, in recognition of his dedication to the organization. In 2001, under the scholarship of the SAF, ME5 Tan pursued the

coveted 3-year Bandmaster Course at the Royal Military School of Music (RMSM), London. During his studies, ME5 Tan was sponsored by the British Army to participate in the United Kingdom 2004 National Association of Brass Bands Young Conductors Competition in which he won the semi-finals in London and the Southern counties. He went on to win the overall third prize in the national finals. Upon completion of the Bandmaster Course, ME5 Tan won The Besson Cup for gaining the highest marks in the academic examinations, the Besson Graham Wallace Award for being the best overseas student, The Choral Prize for best in choral setting, The Fred Mortimer Memorial Prize for best in brass band arrangement, The Jaeger Trophy for gaining the highest marks in secondary instruments studies and The Principal Director of Music Prize for best in conducting. ME5 Tan graduated with the qualifications of Bandmaster from RMSM and a bachelor of arts in music, 1st Class Honors, from Kingston University, London. He was commissioned as a SAF military officer on August 1, 2004, assuming the position of Director of Music and Head of Publicity and Multimedia Officer. In 2007, he took became Manpower Officer of the SAF Band. In 2008, during the SAF Military Music Service 50th Anniversary, ME5 Tan organized a collaboration with "The President's Own" United States Marine Band and invited the Director, Colonel Michael J. Colburn, and several principal musicians of the band for a joint celebratory concert which received acclamations. In 2011, ME5 Tan was appointed the Director of Music of the SAF Central Band and led the band's performances during State banquets, Welcome Ceremonies, Presidential Inauguration ceremonies, State funerals, National Day parades, and other ceremonial duties. ME5 Tan also led the band in public concerts such as the SAF Central Band's In Harmony and Chamber Repertory concert series, the SAF Family Concerts, and overseas performances in cities such as Virginia (America), Brunei, Nanchang (China), Tokyo (Japan), Kuala Lumpur (Malaysia), Moscow and Khabarovsk (Russia), Malmö (Sweden), Basel (Switzerland), Edinburgh (UK) and Hanoi (Vietnam). ME5 Tan's musical compositions and arrangements have been performed both in Singapore and abroad. ME5 Tan graduated from the 5th Command and Staff Course (Executive) at the prestigious Goh Keng Swee Command and Staff College in 2015. Outside his work hours, ME5 Tan adjudicates at the annual Singapore Youth Festival Arts Presentation for Concert Bands and Ensembles, and the Singapore International Band Festival (SIBF). Additionally, he is frequently invited as a clinician for wind band conducting and band performance. ME5 Tan has been the resident conductor of the concert band of his alma mater Ngee Ann Polytechnic (NP) since 2004. In 2013, he was awarded the Top 25 Alumni Award during the polytechnic's 50th Anniversary celebration for his musical contribution to society. Besides concerts and overseas collaborations, ME5 Tan has led the NP Concert Band in competitions where the band won several prizes including the 1st Prize (Gold) in the 1st Division of the 2016 SIBF. ME5 Tan is now pursuing his master of music in wind conducting at the University of North Texas, under the sponsorship of the SAF, learning wind conducting, wind band history, wind literature, and score interpretation and analysis from Regents Professor Eugene Migliaro Corporon, and is also studying conducting with Dr. Andrew Trachsel. In addition, he is learning orchestral conducting and symphonic literature from Professor David Itkin. ME5 Tan also assisted the faculty in teaching instrumental conducting. His other accomplishments include initiations into the Golden Key International Honour Society, American Honor Societies of the University of North Texas Chapter of Phi Kappa Phi, and the Alpha Alpha Chapter of Pi Kappa Lambda. ME5 Tan is currently the Director of Music of the SAF Ceremonial Band and the Head of the Operations Support Branch of the SAF Band. He is married and has two sons.

Andrew Trachsel serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band. An advocate for new music, Trachsel has premiered, commissioned, or co-commissioned more than eighty new works over the past decade. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand Festival to explore new opportunities for authentic collaboration between the contemporary wind band and other creatives.



Prior to this appointment, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the College Band Directors National Association, Ireland and Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List.

In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band* series after serving for fifteen years as the coordinator of research associates and as a contributor to eleven volumes. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in a variety of music organizations at the state, national, and international levels. A native of Iowa, Trachsel received a bachelor of music education degree from Drake University, a master of music and doctor of musical arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher. Prior to his appointment at Ohio University, Trachsel taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

Flute

Parker Andree
 Josh Diaz
 Jiaqi Li
 Sebastian Villanueva

Oboe

Daniel Moreira
 Ava Raymond
 Connor Rury

Bassoon

Sonakshi Bhatia
 Gabrielle Gunn
 Landon Murr
 Fiona Thernault

Clarinet

Samuel Aparicio
 Lindsey Byrom
 Maria Sotello Castillo
 Megan Courson
 Cecelia Flatt
 Cale Golden
 Charlie Kantenberg
 Caleb LaBelle
 Blain Laumer
 Meaghan O'Connor
 Anthony Pineiro
 Rey Rostro
 Mitchell Sidden
 Hengjing Su

Saxophone

Andrew Bryson
 Andrew Byrd
 Jordan Calhoun
 Joey Zapp
 Ruiqian Zhang

Horn

Sarah Clements
 Abigail D'Acunto
 Eva Gomez
 Trampus Marek
 Sebastian Ruiz
 Samantha Sheats

Trumpet

Zach Dyess
 Henry Lesser
 Michael Mcwhorter
 Jacaleb Shepard
 David Vazquez
 Joseph Williams

Tenor Trombone

Charles Brantley
 Nicholas Bryan
 Hunter Frybergh

Bass Trombone

Joseph Fremed
 Jackson Roth

Euphonium

Simon Elizondo

William Lum
 Cameron Seale
 Karla Torres

Tuba

Wesley Arnold
 Charles Moats
 Michael Moxley

Percussion

Spencer Alger
 Nicholas Bruce
 Sam Fothergill
 Benjamin Garza
 Sebastian Havner
 Nathan Hossenlopp
 Joshua Landin
 Dominic Willis

String Bass

Eduardo Flores
 Alain Mpinda

Piano

Nicole Ying

Harp

Sophie Chien
 Halie Douglas
 Victoria Gonzalez

Vocalist on Aspen Jubilee

Jennifer Watson

Members of the North Texas Wind Orchestra are listed alphabetically to acknowledge each performer's unique contribution.

Every individual is considered to be a principal player.

The **North Texas Wind Orchestra** has developed an exemplary national reputation for their performances and recordings. Membership is drawn from the finest musicians attending the College of Music. The highest quality contemporary music—mixed with traditional and standard literature—make up the foundation of repertoire performed by the group. The ensemble is dedicated to playing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. The Wind Orchestra has performed at the Southwest Regional College Band Directors National Association Convention and has released more than 15 CD recordings on the Mark, Klavier, GIA, and Eurosound labels. Critical comments include "Bravo...for a resplendent performance!"; "...played with great gusto by the ensemble"; "played with brilliance!"; "the elegant sonority of this marvelous band is apparent in the slow sections"; "The attention to detail, precise intonation, and beautiful phrasing make this a compelling performance"; "WOW! Absolutely stunning!"; "...what an incredible CD! An enormously valuable addition to the band world."

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, 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	Stacie Mickens, horn
*Jeong Hoon Lee, 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	Mark Ford, percussion
Philip Dizack, trumpet	David P. Hall, percussion
Adam Gordon, trumpet	Paul Rennick, percussion
John Holt, trumpet	*Sandi Rennick, percussion
Rob Parton, trumpet	Jaymee Haefner, harp
Raquel Rodriguez Samayoa, trumpet	Steven Harlos, piano
*Kyle Sherman, trumpet	Elvia Puccinelli, piano
Katherine McBain, horn	Jesse Eschbach, organ

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