



# North Texas Wind Orchestra

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Andrew Trachsel, Conductor

Dave Hall, Mark Ford, Paul Rennick,  
Noriko Tsukagoshi, Guest Musicians

present

PERCUSSIVE ARTS SOCIETY TEXAS DAY OF PERCUSSION

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Friday, April 21, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

## Percussive Arts Society Texas Day of Percussion

Run to the Light (2022)..... Ivan Trevino (b. 1983)

Dave Hall and Paul Rennick, marimbas and multi-drum setup

Marimba Concerto for  
Wind Ensemble (2022) .....Mark Ford (b. 1958)  
Exile  
Moon Chasers  
If It Goes About Us

Mark Ford, marimba • *American premiere*

Lauda Concertata for Marimba  
(1976/1979) .....Akira Ifukube (1914–2006)  
trans. Kaoru Wada

Noriko Tsukagoshi, marimba • *American premiere*



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**Eight hundred thirty-third program of the 2022–2023 season**  
**Photography and videography are prohibited**

**Ivan Trevino** (b. 1983) is a Mexican-American composer, percussionist, writer, and arts advocate. He is well known for his work as a drummer with Break of Reality, an international touring cello and percussion quartet. As a composer, his music is regularly performed worldwide and has become standard repertoire for percussionists. He has composed over 70 works for the percussion idiom and has won numerous Percussive Arts Society's International Composition Contest awards. Trevino currently serves as lecturer in percussion at University of Texas at Austin and is the co-director of the Eastman Percussion Festival, a biennial summer festival hosted by Eastman School of Music. He is an artist and clinician for Innovative Percussion, Black Swamp Percussion, Zildjian Cymbals, Evans Drumheads, Pearl/Adams, Meinl, and Beetle Percussion.

Commissioned by the Eastman Wind Ensemble for the Eastman School of Music's centennial celebrations, ***Run to the Light*** (2022) is an exciting work dedicated to "a thousand or so very special people in Victoria, Texas."

Trevino writes:

A newly hired band director at my high school had a diploma hanging up in his office.

"What's that?" I asked.

"It's from Eastman," he said.

"What's Eastman?" I asked again.

"It's a music conservatory," he said.

I left his office thinking to myself, "What's a music conservatory?"

That was my junior year of high school, and that's how foreign this whole classical music thing was to me. Fast forward one year later. I auditioned at Eastman and got in. This was due in large part to this teacher, his guidance, and my own luck that he took a job teaching music in small town Victoria, Texas, where I lived. Thank you again, Mr. Mikula.

When I told my mom I got accepted, she didn't congratulate me. Well, of course she did, but not right away. The first thing she said was "how are we going to pay for it?" My parents didn't go to college, but are hard-working, smart people who still make their living cutting hair. They did everything they could to make music part of my life. Paying for college though, especially at a school like Eastman, was far beyond anything they had saved or planned for.

My parents put together whatever funds they could and did what everyone does in Texas during a time of need: they organized a BBQ benefit. It's a go-fund me of sorts, but an in-person one with BBQ, beans, rice, and all the fixings. One of my dada's regulars was a writer for the local paper and wrote a charming story about my parents, my opportunity to attend Eastman, and about the upcoming BBQ benefit. Local restaurants donated food, and my parents and an assembly line of volunteers served plates to friends, family, and members of our community who showed up to give their support and enjoy a hot meal. There was even an auction with one of those fast-talking auctioneers helping the crowd bid on donated items.

My parents hosted this benefit for four summers, and each time, they raised \$10,000 for my college tuition, with over 1,000 people attending each year. This is still incomprehensible to me. Meanwhile, Eastman provided me with a generous yearly scholarship to ease the cost of tuition, which helped greatly. My journey to Eastman was looking more and more possible, thanks in part to this scholarship, and of all things BBQ. But we still weren't quite there.

One day, Mary Lou Urban, an unassuming family friend of ours, walked into the barber shop to see my mom for her regularly scheduled perm. This time, Mrs. Urban came in holding a small envelope with my mom's name on it. Inside was a gift: a personal check for \$10,000. My mom cried, Mrs. Urban cried. But that's not all. Each summer for four years, she gave my mom a check for this same amount. Mrs. Urban is no longer with us, but what she did for me and my family is unforgettable. My mom refers to her as my angel. I do too. Between the community's support, Eastman's scholarship, Mrs. Urban's gifts, and my parent's own hard work and sacrifice, I got to Eastman.

Twenty years later, I find myself at Eastman again, this time having acted as visiting teacher to step in for the one and only Michael Burritt, my former Eastman professor, who was on a sabbatical leave. What an honor. This music is dedicated to all of the supporters in my hometown community, Mr. Mikula, Mrs. Urban, my parents, and all of the people who helped me run to my light. I carry them with me, in my teaching, composing, and performing, and I hope this spirit of joy and gratitude shines through in this music.

**Mark Ford** (b. 1958) is an American composer, educator, and percussionist. He is a marimba specialist and the coordinator of one of the largest percussion programs in the United States at the University of North Texas. Ford has also served as past president of the Percussive Arts Society. With multiple marimba and percussion CDs to his credit, Ford's recordings have further established his dedication to music. He has also recorded with Japanese virtuoso marimbist Keiko Abe and the University of North Texas Wind Symphony.

As a composer, Ford has written several popular works for solo marimba and percussion ensemble, including *Head Talk*, *Polaris*, *Stubernic*, and *The Surface of Life* with compositions being featured at universities and concert halls worldwide. His works have also been featured on National Public Radio. Authored books, *Marimba: Technique Through Music*, a four-mallet marimba method book, and *#MarimbaBaby* highlight Ford's commitment to music education. Ford has been recognized as a leading percussion educator, and his UNT Percussion Ensemble was selected as winner of the 2009 PAS International Percussion Ensemble Competition.

Commissioned by the Melbourne Conservatorium of Music Wind Symphony, ***Marimba Concerto for Wind Ensemble*** (2022) is dedicated to University of North Texas alumnus and former faculty member, Dr. Nicholas Williams.

Ford expresses the following:

For me music has always been organic. Whether playing in a concert band, an orchestra, a rock band, a jazz band, or as a soloist, the "feeling" of music has always been my initial connection with expression. How the music makes me feel and move is equally important as the sounds I'm hearing and crafting.

So when my dear friend Professor Nicholas Williams asked me to compose a work for the Melbourne Conservatorium Wind Ensemble, the first thing I had to consider was "what feeling did I want to embrace for this music?" I knew that someday I would make the time to compose a concerto for marimba and now the opportunity was before me, but I was not sure where to start. I had to have more to compose a major work for wind ensemble, I had to have a story to tell.

In March of 2020 I was preparing for an exciting trip to perform and teach in Amsterdam, The Netherlands and then a week in St. Petersburg, Russia. My wife, Ewelina, flew from Dallas, Texas with our daughter, Emily (age 5) to Poland about a week before I was set to leave for Amsterdam. Our plan was to let Emily get over jet lag and become settled with her grandmother. Then Emily would stay with grandma for a week while Ewelina would fly to meet me in St. Petersburg. We were excited about exploring this unique city and also about hearing new music during the festival there. Well, unfortunately none of this beautiful adventure happened as planned...

A day before I was to fly to Europe Covid-19 took over the world, flights and events were canceled, and the Pandemic of 2020 began. I was stuck in Texas and Ewelina and Emily were stranded in Opole, Poland. Of course, we felt that this was just a temporary problem at first, but our separation turned out to be difficult and serious as it lasted months.

So here I was, in our house with a marimba, a piano and a computer and many feelings of frustration, anger, and loneliness. I decided that I needed to put these feelings into my *Concerto for Marimba*. The first movement, *Exile*, is centered around a beautiful love song for my wife but twisted by a separation out of our control. The mysterious opening cites the beginning notes of the love song but quickly becomes tense before the marimba enters. Eventually the love song is presented fully before becoming distorted as the movement builds to a climactic ending.

The second movement, *Moon Chasers*, is based on an earlier marimba solo I wrote for Ewelina. The title refers to two people in love separated by distance and connected only by the moon. I utilize the piano, harp, celeste, and vibraphone for imagery of the night as the moon moves across the sky.

The third movement, *If It Goes About Us*, is a dance of joy. Being together and sharing the beauty and trials in life together is everything. This music is a celebration of how we can rise above major problems (such as a pandemic) and still find joy and love in life.

And after exactly 100 days of separation, Ewelina and Emily were able to fly home to Texas and we were reunited. It is a day I will never forget and my feelings for this experience are in the music you will experience tonight.

**Akira Ifukube** (1914–2006) was a prolific Japanese composer, perhaps best known for his film score works. Born into a distinguished family in Hokkaido, Ifukube gained interest in Western music via scores and records of music by Ravel, Falla, Copland, and Stravinsky. After studying forestry at the Hokkaido Imperial University of Sapporo, he self-educated himself as a composer with the influence of nature prevalent in many of his works. His output encompassed everything from Western art music influenced by traditional Japanese culture and Russian Nationalists, to gendai hōgaku (modern compositions for Japanese instruments), and innovative scores for dance, television, and film. His most widely recognized work for the visual medium comes from his scores for the *Godzilla* movie franchise. In addition to his film scores, Ifukube gained international acclaim with his first orchestral work, *Japanese Rhapsody*, which received the Tscherepnin Competition Prize in 1935 in Paris.

Ifukube joined the faculty at the Tokyo College of Music in 1974, serving as president starting in 1976. The Japanese government awarded him with the Order of Culture and the Order of the Sacred Treasure, Third Class.

Originally written for orchestra, ***Lauda Concertata for Marimba*** (1976/1979) has been performed by percussionists, worldwide, including the notable American premiere performance at the annual Music from Japan Festival in 1981. The premiere occurred in New York's Carnegie Hall, with Keiko Abe as soloist with the American Symphony Orchestra. An article in the *New York Times* described the performance as "frantic" with the note that "Keiko Abe, as the virtuosic soloist, savagely attacked the instrumental pattern according to instruction. Whole-tone scales and the marimba's hollow wooden sound were sharply contrasted with the seductive orchestral lines."

**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 seventy 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.

**Dave Hall** is associate professor of percussion. At his previous academic appointment and under his direction, the University of Nebraska Percussion Ensemble was selected to perform a showcase concert at PASIC in both 2019 and 2016 as winners of the Percussive Arts Society International Percussion Ensemble Competition. Besides directing the UNL Percussion Ensemble, Hall established and directed Nebraska Steel, the first university steel band in the state. Before his appointment in Lincoln, Dave was a percussion instructor at Texas Christian University (TCU) and taught lessons, ensembles and courses at the University of North Texas as a teaching fellow.



He regularly performs as a marimba and multi-percussion soloist, collaborative chamber musician (especially in contemporary classical settings), jazz drummer, timpanist, orchestral percussionist, steel pan player, and improviser—favoring an eclectic and omnivorous approach to percussion and the arts. In addition to regular engagements in the contiguous United States, he has performed in Spain, Puerto Rico, Belgium, France, Italy, and at the Montreux Jazz Festival in Switzerland.

Dave is an active composer, published by C. Alan Publications. His works for percussion have been commissioned, performed, and recorded around the world. His music has been called “the aural equivalent of a Dali painting” (*New York Concert Review*). His compositions are regularly performed at notable venues including the Midwest Clinic, Percussive Arts Society International Convention, National Conference on Percussion Pedagogy, and at major concert halls and performing arts centers in the United States and abroad. He is regularly involved nationally and internationally as an adjudicator and clinician for concert and marching percussion. In the summer of 2019, he joined the staff of the Bluecoats (Drum Corps International) as associate music ensemble coordinator.

Dr. Hall has earned degrees in percussion performance from the University of North Texas (DMA), TCU (MM), and the University of Nebraska-Lincoln (BM). He is an endorsing artist for Innovative Percussion sticks and mallets, Pearl/Adams concert percussion, Remo drumheads, and is a member of the Black Swamp Percussion Educator Network. He is a current member of the PAS Board of Advisors and co-chair of the PAS Percussion Ensemble Committee.



**Paul Rennick** is associate professor of percussion at University of North Texas where he has served on the faculty since 1991. Paul directs a variety of award-winning percussion ensembles, teaches an applied lesson studio, as well as percussion arranging and composition.



A leading figure in the world of marching percussion and percussion education, Paul has a long history of successful students and renowned performing ensembles, and has been a featured clinician and guest artist worldwide. In 2017, he was elected to the Drum Corps International Hall of Fame and the World Drum Corps Hall of Fame in 2021.

In addition to his teaching responsibilities at the university, applied lessons, percussion ensembles, percussion arranging, Paul has been the music coordinator, percussion director and arranger for the 2018 world champion Santa Clara Vanguard Drum & Bugle Corps, winning the DCI Fred Sanford Award for Percussion Performance five times in a six-year span (2014, 2016, 2017, 2018, 2019), achieving the rare feat of winning the DCI drum trophy multiple times with two different organizations. Paul has also been the percussion coordinator and arranger for the Troopers Drum & Bugle Corps. Paul served as the director of percussion for the Phantom Regiment Drum & Bugle Corps from 2003-2010, winning the Drum Corps International Fred Sanford Award for Percussion Performance three times (2006, 2008, 2010), and the DCI Championship in 2008.

Paul was a design team member, music composer/arranger, instructor, and percussion manager for the Tony and Emmy award-winning Broadway production *Blast!*

He is also an active performer, appearing as a featured soloist across the United States and Asia, most recently on the UNT Wind Symphony recording *Contact* (2018), the University of North Texas Percussion Ensemble recording *Vespertine Formations* (2009), and the UNT Wind Symphony DVD recording *Percussive Palooza*, with a related showcase concert at PASIC 2006. He is also an active composer with many popular works for percussion published by Innovative Percussion, Musicon Publications, and Drop6 Music.

Paul is an artist and product consultant with Dynasty/Titan USA, and designed the "Custom Elite" series of drums and keyboards. He is also a signature artist with Innovative Percussion, Inc., with four stick designs, FS-PR, FS-PR2, TS-PR, and CMS-1, as well as an artist/clinician and product consultant for Remo Inc. and SABIAN/Gon Bops Percussion.

**Mark Ford** is a marimba artist and the coordinator of percussion at The University of North Texas College of Music in Denton, Texas. As a past-president of the Percussive Arts Society and the coordinator of one of the largest percussion programs in the world at UNT, Ford is an active performer and composer. Mark has been featured as a marimba soloist throughout the United States at universities, festivals and music conferences. He has performed internationally throughout Europe as well as in Japan, China, Taiwan, Australia and South America. In addition to his duties at UNT, Ford is also the artistic director for the bi-annual Drum Fest Marimba/Vibraphone Competition in Opole, Poland.



With over four decades of performing, teaching and composing to his credit, Mark's recordings have established his dedication to excellence in music. Ford's solo marimba CDs, *Stealing a Moment*, *Motion Beyond* and *Polaris*, have become standards in the percussion world. His CDs have been described by PAS' Percussive Notes as "beautiful, exceptional and virtuosic." *Contact*, with the North Texas Wind Symphony conducted by Eugene Corporon features Mark performing marimba and percussion concertos by Jennifer Higdon, Daniel McCarthy, Keiko Abe and Ford.

Additionally, Ford has written popular works for solo marimba and percussion ensemble including *Head Talk*, *Polaris*, *Stubernic*, *Afta-Stuba! CABASA!*, *Wink* for alto saxophone, *Marimba*, *Coffee Break* (co-composed with Ewelina Ford) and many others. Mark's latest work, *Concerto for Marimba and Wind Ensemble* (2022) was recently premiered in Australia by the Melbourne Conservatorium Wind Symphony directed by Nicholas Enrico Williams. His *Stubernic Fantasy Concerto* (2012) has been recorded on five albums and performed on tour by the U.S. Navy Band, the U.S. Air Force Band and numerous university wind ensembles. His percussion compositions have been performed at universities and concert halls throughout the world and also featured on National Public Radio.

Ford is also the author of *Marimba: Technique Through Music* (Musicon Publications), an intermediate four-mallet marimba method book, used by conservatories and schools of music around the world. His latest book, *#MarimbaBaby*, has received critical acclaim and is established as a progressive educational songbook for marimba.

Ford has been recognized as a leading percussion educator, and the UNT Percussion Ensemble under Ford's direction has recorded two CDs, won the PASIC Percussion Ensemble Competition and also performed in Belgium, France, Poland and Croatia. Mark Ford is the artistic educational director for Tama/Bergerault and also proudly represents Sabian Cymbals, Evans Drum Heads, Musicon Publications, Meinl Percussion and Innovative Percussion Inc. as performing artist and clinician.

**Noriko Tsukagoshi** is an acclaimed Japanese marimbist who has earned accolades in concert halls and competitions all over the world. Noriko has won or placed in many major international marimba competitions including the 8th Japanese Classical Music Competition, 2nd International Marimba Competition in Belgium, 4th World Marimba Competition in Shanghai, and 2nd International Marimba Competition in Paris, and Japanese PAS Percussion Solo Competition. She is an active performer and has performed extensively in Japan as well as Belgium, Switzerland, Poland, the United Kingdom, Argentina, and the United States. Noriko was also selected by virtuoso marimbist Keiko Abe as the "Best Player" at the 2002 Hamamatsu International Wind Instrument Academy and Festival.



Noriko graduated with honors from Kunitachi College of Music in Tokyo in 2006 and performed for the Japanese Imperial Family in the Imperial Palace. She earned a graduate artist certificate from the University of North Texas in 2010.

Noriko's debut CD, *Dear Marimba*, received outstanding reviews including praise from Charles Dutoit who stated; "I have never heard anyone playing the marimba better than Noriko Tsukagoshi. She is totally amazing. Apart from her incredible technique, she is also an extremely sensitive and intelligent musician, who is promised a brilliant career." Noriko has released three additional CDs; *Passion*, *Lauda Concertata* by Akira Ifukube and *Marimba Concerto* by Emmanuel Séjourné, and *Cantabile*. *Dear Marimba* and *Cantabile* are considered two of the best CDs in Japan by the music magazine *Record Geijutsu*.

In 2012 Noriko won the 22nd Idemitsu Music Award as a percussion/marimba player for the first time in the award's history.

Noriko has performed with the Yomiuri Nippon Symphony Orchestra, Tokyo Philharmonic Orchestra, Pacific Philharmonia Tokyo Orchestra, Hiroshima Philharmonic Orchestra, Gunma Philharmonic Orchestra, Miyazaki International Music Festival Orchestra, to name a few. Noriko also often appears on TV shows and radio programs in Japan.

She has studied with numerous teachers including Keiko Abe, Momoko Kamiya, Kazunori Momose, Shinichi Ueno, Mark Ford, Ed Smith, and Christopher Deane. Noriko represents Yamaha and Innovative Percussion as an artist and clinician.

**Flute**

Summer Bruner  
 Vanessa Cassidy  
 Daniel Esperante\*  
 C. Reynolds  
 Sebastian Villanueva

**Oboe**

Allison Crabb\*  
 Abigail Espinosa  
 Connor Rury

**Bassoon**

Georgia Clement\*  
 Donovan Neal  
 Omari Wiseman

**Clarinet**

Megan DeWalt  
 Sophia Englerth  
 Cecelia Flatt  
 Crysten Ivy\*  
 Sam Jensen  
 Caleb LaBelle  
 Sylvia Nalbandian  
 Emily O'Brien  
 Meaghan O'Connor  
 Mauricio Orellana  
 Andrew Platz  
 Shane Uhl  
 Allyson Verret

**Saxophone**

Andrew Bryson  
 Scott Coward  
 Jiawei Liang\*  
 Gabriel McQuade  
 Ruiqian Zhang

**Horn**

Andrew Bennett  
 Haley Ginn  
 Nicole Keller\*  
 Brandon Kofahl  
 Benjamin Ruiz  
 Ellyse Sanchez

**Trumpet**

Zach Dyess  
 Remy Gilboe  
 Henry Lesser  
 Leland Rossi  
 Jacaleb Shepard  
 Guillermo Villa  
 Abby Ward\*

**Tenor Trombone**

Robert Caney  
 Tim George\*  
 Joseph Polanco

**Bass Trombone**

Clayton Yoshifuku

**Euphonium**

Chris Finch  
 Liam Gompf  
 Loke Lovett\*  
 Sophia Rivera

**Tuba**

Corrian Dearman\*  
 Jacob Fulkerson  
 Eric Kassay

**Percussion**

Luke Gibson  
 Sebastian Havner  
 Aidan Henderson  
 Sam Koch  
 Raina Liao  
 Logan Myers  
 Jacob Thompson  
 Brandon Waters\*

**Piano**

Chun-Syuan Wei

**Harp**

Victoria Gonzalez  
 Kathryn Horton

**Double Bass**

Wyatt Gaugler  
 Riley Hale

\*Section Manager

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** (formerly Symphonic Band) 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."