



University of North Texas Wind Orchestra

Dr. Andrew Trachsel, Conductor

John Clemons, Doctoral Conducting Associate

Steven Harlos, Guest Artist

Tuesday, February 14, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Downey Overture (2011) Óscar Navarro (b. 1979)

John Clemons, doctoral conducting associate

Chávez, 1927 (2022) Giovanni Santos (b. 1980)

consortium premiere

Rhapsody in Blue (1924) George Gershwin (1898–1937)
trans. Ferde Grofé

Steven Harlos, piano

Symphony No. 1 (2008) James Stephenson (b. 1969)

Anxious

Adagio - Reverent

Interlude

Tempo vivo



Four hundred thirty-fourth program of the 2022–2023 season
Photography and videography are prohibited

PROGRAM NOTES

Óscar Navarro (b. 1979) was born in the town of Novelda (Alicante), where he began his musical studies, receiving the extraordinary prize at the end of the elementary level and honorable mention in the extraordinary award with an honorary degree at the end of his higher studies at the Conservatorio Superior Oscar Espla in Alicante, Spain. Later, he studied composition and conducting at the Allegro Internacional Music Academy in Valencia, where Ferrer Ferrán was his main teacher, going on to be selected by the prestigious University of Southern California, to specialize in composition for film and television, working under the tutelage of great professionals in the film industry.

Navarro has had his works recorded in large studios such as Capitol Records, Paramount Pictures, and Warner Bros. After finishing his studies, he received the arry Warren Endowed Scholarship for Scoring for Motion Pictures and TV" as the most distinguished student in his class. In addition, his music has been performed in large concert halls around the world, including La Scala Theater in Milan (Italy), Walt Disney Hall in Los Angeles (US), Carnegie Hall in New York (US), Musikverein (Vienna), Tchaikovsky Hall in Moscow (Russia), Tanglewood Music Festival (US), Palau de la Música in Valencia (Spain) and the National Auditorium of Spain.

About **Downey Overture** (2011), Navarro shares the following:

Downey Overture is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. *Downey Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic, and written with all my enthusiasm and dedication.

George Gershwin (1898–1937) born in Brooklyn, NY, was the son of Russian immigrants. Fueled by a passion for music, Gershwin began studying the piano at the age of 12. Not being academically inclined, he convinced his parents to let him quit school at 15, and he became a pianist in Tin Pan Alley, demonstrating songs for the Remick Publishing Company. He began to compose popular songs while still a teenager and produced a succession of musicals with his brother, lyricist Ira Gershwin. Gershwin was a sensitive songwriter of great melodic gifts and blended jazz, folk, and classical styles into a uniquely American musical form.

Gershwin began his compositional career as a song plugger but soon started composing Broadway theater works with his brother, Ira, and with Buddy DeSylva. He moved to Paris with the intention of studying with Nadia Boulanger, but she refused him, afraid that rigorous classical study would ruin his jazz-influenced style; Maurice Ravel voiced similar objections when Gershwin inquired about studying with him.

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The idea behind ***Rhapsody in Blue*** (1924) began when Ira Gershwin brought a brief *New York Tribune* article to the attention of his younger brother, George. The heading read, "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement, which was clearly a media ploy, conductor and bandleader Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented just five weeks later. Included would be "a jazz concerto" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on on January 7. Though a gifted melodist, he was ill equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made to both Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski, and Igor Stravinsky.

In the years following, multiple versions of *Rhapsody in Blue* were produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé arranging multiple settings of the work.

Giovanni Santos (b. 1980), born in Puerto Rico, is a Hispanic-American composer and educator. Santos is the son of a Cuban father and a Dominican mother. He was raised in Puerto Rico before moving to San Diego. He graduated from La Sierra University (B. Mus) and earned his MM in music education from the University of Southern California's Thornton School of Music, where he was also a scholarship trumpet student. Santos had the privilege of studying trumpet with Richard Hofmann, Boyde Hood, and Donald Green. He completed his Ph.D. in music education with an emphasis in instrumental conducting from Florida State University in 2022.

Santos serves as assistant professor of music and director of wind and percussion studies at La Sierra University, Riverside, California, where he directs the university wind ensemble, chamber winds, big band, and teaches courses in instrumental music education, popular music, and conducting. For seven years, Santos had the privilege of leading the band department at Loma Linda Academy, where he led their wind symphony in performances across the United States and Europe.

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Santos has conducted performances across the United States and Europe. Most recently, he led performances at Carnegie Hall, the Disney Concert Hall, and the Kennedy Center for the Performing Arts (with the U.S. Naval Academy Band Brass Ensemble).

As a composer, Santos has premiered his works across the United States, Asia and Europe, including a premiere with the U.S. Naval Academy Band Brass Ensemble at the John F. Kennedy Center for the Performing Arts in Washington, D.C. His works have received performances by ensembles at the University of Michigan, University of Illinois, Florida State University, University of Florida, Ball State University, Oklahoma State University, UCLA, Pacific Symphony Youth Wind Ensemble, Illinois State University, among others. His music has also been performed for music education conferences across the United States, the Villa-Lobos Music Festival, and for the Tanglewood Music Festival in 2022.

A strong advocate for music education, Santos frequently presents at conferences, school in-service days, classrooms, and as clinician for young ensembles across the United States. Most recently, Santos presented at the California All-State Music Education Conference, for the California Music Educators Association's "Casting a Wider Net" at Azusa Pacific University, the North American Division National Teachers Convention, the Midwest Clinic International Band and Orchestra Conference in Chicago, for the 2019 SCSBOA Professional Development Conference, and for the College Band Directors National Association National Conference at Arizona State University. Santos has proudly implemented a yearly wind band conducting workshop at La Sierra University.

Santos shares the following about **Chávez, 1927** (2022):

César Chávez (1927–1993) was a Mexican-American civil rights activist and leader. Chávez co-founded the National Farm Workers Association, alongside Dolores Huerta. His enduring fight for equal rights and humane working conditions led the way for a nationwide revolution. Among many recognitions, he was awarded the Presidential Medal of Freedom (1994).

This work explores quotes attributed to César Chávez. These quotes have endured time and paint a powerful picture into the mind of a father, husband, leader, activist, revolutionary, and American.

Each section of this work is represented by the following quotes:

"There's no turning back...we will win. We are winning because ours is a revolution of the mind and heart."

"We draw our strength from the despair in which we have been forced to live. We shall endure."

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"The fight is never about grapes or lettuce. It is always about people."

"Preservation of one's own culture does not require contempt or disrespect for other culture."

"We cannot seek achievement for ourselves and forget about progress and prosperity for our community."

"History will judge societies and governments, not by how big they are or how well they serve the rich and powerful, but by how effectively they respond to the needs of the poor and the helpless."

"Si, se puede!" Yes we can! – D. Huerta

"True worth is not measured in money or status or power. It is measured in the legacy we leave behind for those we love and those we inspire."

Chicago-based composer **James M. Stephenson** (b. 1969) came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida. As such, he is largely self-taught, making his voice truly individual. Leading American orchestras, instrumentalists, and wind ensembles around the world have performed his music, both to critical acclaim and the delight of audiences. A formal sense of melody and tonality characterize his music, each embedded in a contemporary soundscape. These qualities, coupled with his keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects.

In June 2019, the Chicago Symphony Orchestra and music director Riccardo Muti gave the premiere of Stephenson's bass trombone concerto with soloist Charles Vernon. Also in 2019, Stephenson's *Symphony No. 3, "Visions"* was premiered at the University of Miami and subsequently recorded by the Lake Forest (IL) Symphony. Additional recent collaborators include "The President's Own" United States Marine Band, San Francisco Ballet, Grand Rapids Symphony, violinist Joshua Bell, and soprano Larissa Martinez.

Stephenson's catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker "The Concerto King" from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players in Chicago, Boston, New York, Philadelphia, Minnesota, Washington, D.C., St. Louis, Oregon, Milwaukee, and Dallas, among others. A major break came from the Minnesota Commissioning Club, which led to two works (violin concertos) receiving premieres in 2012—by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä and by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. Other international soloists for whom Stephenson has composed include saxophonist Branford Marsalis and trumpeter Rex Richardson, whose concerto has been performed on five continents. With such prolific output,

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Stephenson's music is well represented in recordings. Nearly all of his solo brass works (over 50) have been professionally recorded, and in total, his extensive catalog for all instruments can be heard on over 30 CDs.

Stephenson says the following about ***Symphony No. 1*** (2008):

In the early part of 2006, I received an unexpected call from an old high school friend: David Alpar. Though we both were trumpeters in high school, we had each moved on to other passions: conducting for him, and composing for me.

He told me he was now conducting the Wright-Patterson Air Force Band and had heard my short orchestral work, *American Fanfare*. He was interested whether I could re-score it for concert band, which I did. After many successful performances of that work, he "warned" me that when the time came, there would be something significant in the future. As fortune had it, Dave moved on shortly thereafter to a new post with the Air Force Band of Liberty at Hanscom Air Force Base, and almost immediately held true to his promise. Another unexpected call came, and after a bit of discussion, we decided that the commission would be for a "major work." It didn't take long for me to decide that it was time for *Symphony No. 1*.

The timing couldn't have been better for me. Having come to composition somewhat late, I still knew that I wanted to have some major works under my belt by that mystical age: 40. It seemed to me that most composers, if they wanted to achieve lasting "significance," needed to have at least two of the following three works on their résumé: violin or piano concerto, a symphony, or an opera. I had just been commissioned for a violin concerto, so the choice was obvious: the opera would have to wait!

The symphony is in four movements. It seemed to me too obvious to start my first symphony with brasses blaring, so I decided on an ironic twist: a single triangle note, followed by a guitar strum. (I wanted to highlight the unique solo instrument available to Dave's concert band.) The movement anxiously attempts to churn into action, only to be stifled repeatedly by the single triangle note. Finally, with the guitar as inspiration, the main theme gets underway, revealing an almost Spanish, or even Eastern European, flavor. Ideas and themes get reworked, developed, repeated and augmented throughout the movement, before finally closing out just as it began, but in reverse: this time guitar followed by triangle.

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The second movement steals from an angular and shrieking motif of the first, but is presented in opposite fashion: with the warm blend of the low brass. Hints of iconic military symbolism are interspersed throughout this movement, as homage to the commissioning ensemble. The main theme is inverted and awarded to a solo trumpet midway before giving way to a brass fanfare, though not done loudly, but here muted, from afar. The low brass return at the end, fading away to nothing as the bell tolls. The third movement is merely a short interlude—a break, in almost Gershwin-like fashion—from the seriousness of the movements that precede and follow.

The fourth movement is a wild one: with mixed meters and plentiful percussion penned to propel the movement throughout. The movement's themes are all reworkings of material presented earlier. Only after several minutes does it shift gears and allow for the return of the guitar; here the flute (accompanied by the guitar) reminds us of the theme of the Interlude (third movement), set this time in the same blend and nuance of the first movement. The coda follows, and revs up to the exciting conclusion: the triangle again returns with a triumphant trill, but is joined, as expected, by brasses blaring!

I would be remiss if I didn't extend a most sincere thanks to David Alpar for having the trust in me to allow for the creation of such a work as this. It is with my sincerest gratitude that I dedicate the score of my *Symphony No. 1* to David Alpar and the United States Air Force Band of Liberty.

BIOGRAPHIES

Steven Harlos finds himself equally at home on the concert stage, in the jazz club, or in the pit of a Broadway musical. He performs regularly in a wide range of roles including concerto soloist, chamber musician, and in contemporary works involving electronics and improvisation. He has performed with such diverse artists as Timofei Dokschutzer, Harvey Phillips, Dick Hyman, Marvin Gaye and Maureen McGovern. In 2010, he played the world premiere of *Dysfunctional*, a piano concerto written for him by American composer and jazz artist Stephen Anderson. 2021 marked the release of his recording of solo piano music by Dick Hyman.



He has served as staff keyboardist for the Dallas Symphony Orchestra, and currently as chair of the Division of Keyboard Studies at the University of North Texas. He is also a successful composer—his *Sonata Rubata* for flute and piano is published by Southern Music Company, and *Benniana*, his jazz sonata for clarinet and piano, is gaining worldwide popularity. In 2021 he completed and premiered *Billiana*, *Sonata #2* for clarinet and piano. Other works include *Three Bach Inventions Re-Invented* in the styles of Busoni, Godowsky, and Rachmaninoff for piano solo (2020).

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 Dr. Daniel Cook.

Prior to UNT, Mr. Clemons taught in the public schools of Illinois and Indiana, where ensembles under his direction consistently received superior ratings in jazz band, marching band, and concert band at local, state, and national festivals. In 2012, the Libertyville (IL) High School Wind Ensemble served as a demonstration ensemble at the 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.

BIOGRAPHIES

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 fifty 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, chair of the Division 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, and 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.

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

WIND ORCHESTRA

Flute

Summer Bruner
Vanessa Cassidy
Daniel Esperantel*
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
Ruqian 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
Daisy Waters*

Piano

Chun-Syuan Wei

Harp

Victoria Gonzalez
Kathryn Horton

Violin

Annie Barnette
Miguel Guillén
Lauren Nelson

Double Bass

Wyatt Gaugler
Riley Hale

Banjo

Maristella Fuestle

Guitar

Sergio Hernandez Felix

**Section Manager

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!"

FACULTY AND STAFF

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra
Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble
David Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band
Dachuan Cao, John Clemons, Jerianne Larson, Amy Woody, Doctoral Conducting

Associates

ME5 Aik Kee K. Steven Tan, Master's Conducting Associate
Heather Coffin, Administrative Coordinator
Erick Morales, Catherine Yang, Librarians
Connor Altagen, Tim George, Nathan Davis, Maile Hawryluk, Aidan Olesen,
Alena Scott, Catherine Yang, 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)
Dr. 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
Terri Sundberg, flute	Nick Finzer, trombone
*Amy Taylor, piccolo	Natalie Mannix, trombone
Jung Choi, oboe	Steven Menard, trombone
Daryl Coad, clarinet	David Childs, euphonium
Deb Fabian, clarinet	*Matthew Good, tuba
Kimberly Cole Luevano, clarinet	Don Little, tuba
Phillip Paglialonga, clarinet	Jeffrey Bradetich, double bass
*Gregory Raden, clarinet	Gudrun Raschen, double bass
Darrel Hale, bassoon	Lynn Seaton, double bass
Brad Leali, saxophone	*Stephen Barnes, drumset
Eric Nestler, saxophone	Quincy Davis, drumset
Philip Dizack, trumpet	*Stockton Helbing, drumset
Adam Gordon, trumpet	Mark Ford, percussion
John Holt, trumpet	David P. Hall, percussion
Caleb Hudson, trumpet	Paul Rennick, percussion
Rob Parton, trumpet	*Sandi Rennick, percussion
Raquel Rodriguez Samayoa, trumpet	Jaymee Haefner, harp
Stacie Mickens, horn	Gustavo Romero, piano
*Natalie Young, horn	Jesse Eschbach, organ

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Felix Olschofka - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Kirsten Soriano - Director, Undergraduate Studies
Jaymee Haefner - Director, Graduate Studies
Andrew Trachsel - Chair, Division of Conducting and Ensembles
Matt Hardman - Director, Communications, Marketing and Public Relations
Joel D. Wiley - Director, Admissions