



North Texas Wind Orchestra

Dr. Andrew Trachsel, Conductor

Dachuan Cao, Doctoral Conducting Associate

Jerianne Larson, Doctoral Conducting Associate

present

CHAIN OF CIRCUMSTANCES

Thursday, October 19, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

PROGRAM

Urban Pulse (2022) Jacob Harrison (b. 1999)

Chain of Circumstances (2020/2023) Joseph Klein (b. 1962)

Dachuan Cao, Assistant Conductor

world premiere

An Outdoor Overture (1938/1942) Aaron Copland (1900–1990)

Kauyumari (2022) Gabriela Ortiz (b. 1964)
trans. Michael Brignolo

Jerianne Larson, Doctoral Conducting Associate

--Intermission--

Symphony No. 5, "Elements" (2017) Julie Giroux (b. 1961)

Sun in C

Rain in D-flat

Wind in E-flat



One hundred sixty-sixth program of the 2023–2024 season
Photography and videography are prohibited

PROGRAM NOTES

Indiana-based composer **Jacob Harrison** (b. 1999) grew up with quite an eclectic musical upbringing. As a child, he sang with choirs, took piano lessons, played trumpet in concert and jazz bands, fiddled with a bluegrass group, and produced his own electronic and pop music. Today, he combines elements from these musical styles—bluegrass, EDM, jazz, and pop—with a deep love and appreciation of the western canon to create works that balance newness with tradition. His works have garnered the attention and support of directors and musicians at institutions throughout the United States, including the University of Central Florida, Idaho State University, Eastern Tennessee State University, UCLA, and the University of North Texas. Harrison holds degrees in composition and mathematics from Indiana State University, where he was the recipient of the Music Scholar Award. He is currently pursuing private studies in composition.

About ***Urban Pulse*** (2022), the composer says the following:

Although I am from a small town in Indiana, I have considered myself to be a “city person” for quite some time. I love landing in a new place and learning what makes it unique; Boston is full of historic charm and Los Angeles has a creative exuberance, for example. Despite their differences though, every city I have visited seems to have this indescribable energy to it, which constantly pushes life forward. If you try to resist its force, you will get left behind as the city evolves around you; if you allow yourself to get swept away by the force however, you are in for an exciting experience. It will be gritty, jarring, and overwhelming at times, but it will never be dull. *Urban Pulse* tries to musically depict this energy as it pulls the listener through an unexplored city, revealing everything that makes the city unique.

Born in Los Angeles, **Joseph Klein's** (b. 1962) music has been described as “a dizzying euphoria... like a sonic tickling with counterpoint gone awry” by *New Music Box*, and exhibiting a “confident polyvalence that heightens its very real excitement” by *The Wire*. His music reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself.

Klein's compositions have been performed and broadcast internationally and his work has been recognized by such organizations as the National Endowment for the Arts, American Music Center, Pew Center for Arts & Heritage, Gaudeamus Foundation, International Society for Contemporary Music, International Confederation of Electroacoustic Music, Society of Composers, Inc., Society for Electroacoustic Music in the United States, American Composers Forum/Jerome Foundation, Meet the Composer, National Foundation for Advancement in the Arts, and ASCAP. Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

Originally written for piano and dance, Klein says the following about ***Chain of Circumstances*** (2023):

As with other recent works of mine, *Chain of Circumstances* is an open-form composition that explores aspects of recombination, modularity, and non-linear musical structures. The work is conceived as a series of disparate, distinctive, and relatively static musical states that provide an ever-changing sonic canvas. Originally for solo piano, this transcription of the work for symphonic band—created for Andrew Trachsel and the University of North Texas Wind Orchestra and completed in June of 2023—enhances the modular aspect of the work by expanding the timbral palette from the original and dividing the ensemble into five separate sub-groups, each of which is assigned one or two of the eight distinct musical modules that comprise the work. Unlike sections of a typical multi-movement work, these modules are often heard concurrently rather than sequentially—overlapping, interrupting one another, and recurring in various ways—resulting in a continuously shifting and recontextualized musical soundscape.

Chain of Circumstances was supported by a grant from Texas Woman's University, and composed in February/March 2020 for pianist Richard Shuster and dancer/choreographer Jordan Fuchs, who first performed the work in September 2021. The video version of the work was premiered at the University of North Texas Sonic Murals Festival in November 2020.

Aaron Copland (1900–1990) is often referred to as the “Dean of American composers.” Studying with pedagogue Nadia Boulanger, Copland’s music achieved a balance between modern music and American folk styles. Said to evoke the vast American landscape, the open, slow-changing harmonies of many of his works achieved just that.

Remaining an active conductor throughout his life, Copland virtually stopped composing in the 1970s. Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring* in 1945, only three years into the creation of the award. He also wrote several books including *What to Listen for in Music*, *Music and Imagination*, and *Copland on Music*. His scores for *Of Mice and Men*, *Our Town*, and *The North Star* all received Academy Award nominations, while *The Heiress* won Best Music in 1949.

Commissioned as “American Music for American Youth,” **An Outdoor Overture** (1938/1942) was written for indoor ensembles, contrary to its title. The musical scenes of exploration, heard throughout the piece, invite the audience to an outside adventure. Lighthearted interludes are countered by weighted lines to create thoughtful moments that lead the listener to consider an adventurer’s place in the large, outdoor world.

The piece came about during a significant time of change for Copland’s overall musical style. His willingness to compose for young people, and his noted Americana characteristics, can be seen in works such as *An Outdoor Overture*, *Appalachian Spring*, *Rodeo*, and *Variations on a Shaker Melody*.

Copland wrote the wind band version of *An Outdoor Overture* for the Goldman Band and their conductor, Edwin Franko Goldman, who premiered the work on June 22, 1942. Nearly a year later, the work was again performed by the Goldman Band, with up-and-coming young conductor, Leonard Bernstein.

Gabriela Ortiz (b. 1964) is a Mexican composer and educator. Her parents were musicians in the famous folk music ensemble Los Folkloristas, founded to preserve and record the traditional music of Mexico and Latin America. She trained at the National Conservatory of Music, the National University of Mexico, and The City University in London.

Twice Latin Grammy-nominated, Ortiz is one of the foremost composers in Mexico. She has been honored with the National Prize for Arts and Literature, The Mexican Academy of Arts, Civitella Ranieri Artistic Residency, John Simon Guggenheim Memorial Foundation Fellowship, Fulbright Fellowship, first prize of the Silvestre Revueltas National Chamber Music Competition, and Mozart Medal Award, among others.

She currently teaches composition at the Mexican University of Mexico City and as visiting faculty at Indiana University.

Initially commissioned by Gustavo Dudamel and the Los Angeles Philharmonic, the composer writes the following on **Kauyumari** (2022):

Among the Huichol people of Mexico, *kauyumari* means “blue deer.” The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to “hunt” the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul. When I received the commission to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music.

I used [a Huichol melody] material and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into a texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I noted once again how music has the power to grant us access to the intangible, healing our wounds and binding us to what can only be expressed through sound.

Although life is filled with interruptions, *Kauyumari* is a comprehension and celebration of the fact that each of these rifts is also a new beginning.

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

Symphony No. 5, “Elements” (2017) was premiered as a commission by Daniel J. Van Abs for the Eastern Wind Symphony in Princeton, New Jersey with Todd Nichols conducting. It was composed in memory of Patricia Page Van Abs. Giroux offers the following regarding the composition:

When I was a kid, I always had a job. My family didn't have much money, so there were plenty of chores but no allowance. If I wanted something I had to make the money myself and buy it. I spent all my money on music: printed music, record albums, headphones, and record player needles. I would turn out the lights, put on headphones, and listen to entire symphonies late into the night while laying on the floor, eyes closed, letting the music take me to wondrous places. Beethoven, Mozart, Mahler, Holst, Mussorgsky, Sibelius, Saint-Saëns, Strauss, Tchaikovsky, Berlioz, and Rossini were my travel guides.

When I sat down to write *Symphony No. 5*, my goal was to take people to wondrous inner places. Holst's *The Planets*, and Mussorgsky's *Pictures at an Exhibition* were two of my favorite works, like painting pictures with music. I wanted to do the same thing with my 5th symphony. Those two works were quite masculine with strong, hard musical edges. I wanted to do something more feminine. I think we have the name "Mother Nature" and not "Father Nature" for that reason. Nature doesn't have hard, masculine edges. Everything is fluid, parts of a greater force, like a natural, endless reincarnation, which is as feminine as birth.

Symphony No. 5 is my attempt at creating a work worthy of listening in the dark, letting music take you on a tour of the inner sanctums of Mother Nature. To describe with notes and phrases how the "Sun" feels on your skin, the loneliness of a 10-billion-year life, and the power of sustaining life here on "Earth." To drench the listener with "Rain." Its beauty, its destruction, its melancholy, wrapped up in everything living on earth. An inner journey of the water inside everything. Finally, the "Wind"; its power, unpredictability, its life-taking forces, or when it's as soft as a sensual breeze, caressing a sweat-covered body. To whirl into a twister only to blow itself out and to weave its essence musically with "Sun" and "Rain."

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.



Jerianne Larson is pursuing a Doctor of Musical Arts degree in wind conducting at the University of North Texas in Denton, where she currently serves as a graduate teaching fellow for the Wind Studies program. She studies conducting under Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.



Ms. Larson began her teaching career in the California Area School District (PA) where she instructed high school and middle school instrumental ensembles. She continued her teaching career at Yough School District (PA) where she directed the high school concert bands and multiple jazz ensembles. During her time at Yough, the concert bands earned consistent Superior ratings at assessment and the top jazz ensemble was invited to perform at the state capitol. During her time in Pennsylvania, Ms. Larson had the privilege of being a guest conductor, performer, adjudicator, and clinician in the greater Pittsburgh area. She served as region/state coordinator for the Pennsylvania Music Educators Association and was invited to present "Women in a Band World" at the 2022 PMEA Conference. Since moving to Texas, Ms. Larson has had the privilege of clinicing in the DFW area. She has been invited to present "Empowering and Mentoring the Next Generation of Female Band Director" at the 2023 MidWest Clinic.

Ms. Larson earned her master of music degree in wind conducting from Messiah University (PA), studying under Dr. Bradley Genevro, and her bachelor's of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig. Her affiliations include the National Association for Music Education, National Band Association, College Band Directors National Association, Women Band Directors International, Pennsylvania Music Educators Association, and Texas Music Educators Association.

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

P. Andree
Vanessa Cassidy
Mary Chamoun
Jiaqi Li
Sebastian Villanueva

Oboe

Daniel Moreira
Ava Raymond
Connor Rury

Bassoon

Sonakshi Bhatia
Gabrielle Gunn
Landon Murr
Omari Wiseman

Clarinet

Samuel Aparicio
Megan Courson
Cecelia Flatt
Cale Golden
Sam Jensen
Caleb LaBelle
Sylvia Nalbandian
Emily O'Brien
Meaghan O'Connor
Anthony Piñeiro
Andrew Platz
Rey Rostro
Mitchell Sidden

Saxophone

Tyler Brooks
Andrew Bryson
Jinkai Li
Joey Zapp
Ruiqian Zhang

Horn

Sarah Clements
Owen Eichenseer
Eva Gomez
Jake Osmond
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
Ian Hodsdon-McGuire

Bass Trombone

Joseph Fremed
Jackson Roth

Euphonium

Simon Elizondo
Liam Gompf
Scott McLain
Karla Torres

Tuba

Wesley Arnold
Charles Moats
Jennifer Yulfo

Percussion

Naji Abubukker
Nicholas Bruce
Carter Ewing
Benjamin Garza
Logan Myers
Jacob Thompson
Dominic Willis
Alex Yang

String Bass

Eduardo Flores
Alain Mpinda

Piano

Jiapeng Xu

Harp

Sophie Chien
Halie Douglas
Victoria Gonzalez

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, Catherine Yang, Librarians
Lauren Chambers, Ryan Fillinger, Max Fritch, Spencer Knutti, Aidan Olsen,
Arturo Ortega, Alena Scott, Stage Crew

Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1937–1939)
Harry Parshall, Director of Bands (1939–1943)
Lawrence Chidester, Director of Bands (1943–1945)
Maurice McAdow, Director of Bands, Emeritus (1945–1975)
Robert Winslow, Director of Bands, Emeritus (1975–1993)
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)

Instrumental Studies & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
Terri Sundberg, flute	Natalie Mannix, trombone
*Amy Taylor, piccolo	Steven Menard, trombone
Jung Choi, oboe	David Childs, euphonium
Daryl Coad, clarinet	*Matthew Good, tuba
Deb Fabian, clarinet	Don Little, tuba
Kimberly Cole Luevano, clarinet	Jeffrey Bradetich, double bass
Phillip Paglialonga, clarinet	Gudrun Raschen, double bass
*Gregory Raden, clarinet	Lynn Seaton, double bass
Darrel Hale, bassoon	Quincy Davis, drumset
Brad Leali, saxophone	*Stockton Helbing, drumset
Eric Nestler, saxophone	*Steven Pruitt, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Rob Parton, trumpet	*Sandi Rennick, percussion
Raquel Rodriguez Samayoa, trumpet	Jaymee Haefner, harp
*Kyle Sherman, trumpet	Adam Wodnicki, 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