



North Texas Wind Symphony

Eugene Migliaro Corporon, conductor

St. Andrew Presbyterian Church Handbell Choir

Kirsten Trachsel, director

Thursday, April 4, 2024
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Traveler (2003) David Maslanka (1943–2017)

Sinfonietta (1961)Ingolf Dahl (1912–1970)
Introduction and Rondo
Pastoral Nocturne
Dance Variations

Atomic Time (2023)James M. David (b. 1978)

Texas premiere

Lincolnshire Posy (1937) Percy Aldridge Grainger (1882–1961)
Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
Lost Lady Found (with bell choir)

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

Written in 2003, **Traveler** was commissioned by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Of the work, Maslanka wrote:

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" (Not so sad, not so much). The chorale was chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future—the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for the next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.

American composer, conductor, and pianist **Ingolf Dahl** (1912–1970) began his formal education in Germany and continued his studies in Switzerland after fleeing the Nazi regime. Dahl later immigrated to the United States to study with Nadia Boulanger in California. There, he undertook a wide array of musical activities including composing, conducting, and radio and film studio work before joining the faculty of the University of Southern California, Los Angeles in 1945.

With a relatively small compositional output, this music includes periods of expressionism, neoclassicism, serial techniques, and key-centered tonality. Having been a promoter of contemporary music, Dahl's works have had a wide appeal for audiences, conductors, and performers. His most significant wind band works include *Music for Brass Instruments* (1944), *Concertino a Tre* (1946), *Concerto for Alto Saxophone and Wind Ensemble* (1949), and *Sinfonietta* (1961).

Commissioned by the Western and Southwestern Divisions of the College Band Directors National Association, *Sinfonietta* (1961) was first performed by the University of Southern California Wind Orchestra. It is a thoroughly modern work that, despite the composer's use of serialism and other modern techniques, has a strong audience appeal. The composer states:

When I received a commission to write a work for band, there were many things to be considered. First of all, I wanted it to be a piece full of size, a long piece, a substantial piece -- a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But, in addition, I hoped to make it a 'light' piece, something in a serenade style, serenade tone, and perhaps even form. This was the starting point.

You will remember that in many classical serenades the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn's and Mozart's march-enclosed divertimenti to Beethoven's *Serenade for Flute, Violin and Viola* (and beyond), this was a strong tradition, and it was this tradition which motivated at least the details of the beginning and ending of the *Sinfonietta* (a work in serenade tone but with symphonic proportions, hence the title). The quiet beginning, the backstage trumpets, and at the very end an extremely quiet ending with backstage trumpets -- this is the form of the work.

Arthur Honneger once was commissioned to write an oratorio (*King David*) for chorus and an ill-assorted group of wind instruments. He asked Stravinsky, "What should I do? I have never before heard of this odd combination of winds." Stravinsky replied, "That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life." This is good advice and I tried to follow it. Only in my case it was not only before but after the work was done and the *Sinfonietta* was finished that it turned out to be indeed the piece I had wanted to write all my life.

As a native of southern Georgia, American composer **James M. David** (b. 1978) began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, U.S. Army Band "Pershing's Own", U.S. Army Field Band, U.S. Navy Band, Des Moines Symphony Orchestra, Fort Collins Symphony Orchestra, Showa Wind Symphony (Japan), Osaka Shion Wind Orchestra, and North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, College Band Directors National Association Biennial Conference, American Bandmasters Association Convention, World Association for Symphonic Bands and Ensembles Conference, International Clarinet Fest, International Trombone Festival, Percussive Arts Society International Convention, International Horn Symposium, and World Saxophone Congress. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles.

Atomic Time (2023) is one of David's newest works for wind ensemble. Commissioned by the Fossil Ridge High School Wind Symphony in Fort Collins, Colorado, *Atomic Time* pays homage to a NIST-F1 atomic clock in Boulder that enables radio broadcasts to report with accurate time. Of the work, David writes:

Since 1945, the government radio station WWVB near my home in Fort Collins, Colorado has played a vital role in the lives of Americans. Broadcasting the official U.S. time at various frequencies to countless machines, this small station has provided the rhythm to our modern technological nation for generations. The source of the station's impeccable timing accuracy is the nearby NIST-F1 atomic clock located in Boulder. My composition *Atomic Time* depicts this remarkable "clock radio" as an exploration of how pitch and rhythm are interrelated and a function of how the human ear perceives time. Using a simple cipher to convert "WWVB" to musical notes, a short motif was created and manipulated into many different permutations. A constant pulsation is maintained at 21,600 vibrations per hour – the same rate as a mechanical watch. Polyrhythms, tempo modulations, and swirling counterpoint build from a single steady beat to a frenetic and breathless dance with strong jazz and Afro-Latin references, finally slowing to a stop as the watch winds down. My goal is to provide listeners with an ever-building groove that, like WWVB, will connect people from coast to coast to the nation's beating heart in the Rocky Mountains.

Australian-born composer and virtuoso pianist **Percy Aldridge Grainger** (1882–1961) is considered one of the foremost composers in the history of the wind band medium to this day. His rise to fame began with his virtuosic interpretation of the Grieg *Piano Concerto*, Op. 16, with Grieg deeming Grainger the only person who could “actually” perform the work. Shortly after World War I, Grainger moved to America where he joined the U.S. Army as a bandsman. In this position, he gained experience composing and arranging for bands, and developed the compositional devices and style traits now known by ear to be quintessentially “Grainger.” While Grainger discloses he was not initially drawn to folk music, during his time in England, he did develop a certain sense of responsibility to preserve it. This cultivated duty led him to become an ethnomusicologist of sorts, and he traveled the English countryside collecting folk songs. Through the use of a wax cylinder recording device, he gathered numerous songs and tunes that had not made their way out of the foothills of rural English towns and villages.

After receiving a commission in 1937 from the American Bandmasters Association, Grainger took the opportunity to gather songs he had so carefully collected over the years and set them for wind band. In six movements, Grainger's settings seek to remain true to the verse structure of the folk songs, while also depicting the character of the singers from whom Grainger collected these tunes. Since its premiere, ***Lincolnshire Posy*** (1937) has been revered as a cornerstone of the wind band repertoire. The work has undergone numerous revisions and meticulous corrections over the years, however Grainger's fondly written notes are included in all editions.

Lincolnshire Posy, as a whole work, was conceived and scored by me directly for wind band early in 1937. This bunch of “musical wildflowers” (hence the title) is based on folk songs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905–1906, and with the help of the phonograph), and the work is dedicated to the old folk singers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer's personality no less than of his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone. For these folk singers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness, and individuality of style.

The lyrics of the folk tunes Grainger collected are written below:

“Lisbon”
(Sailor's Song)

'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.

I wrote a letter to Nancy, for her to understand
That I should have to leave her, unto some foreign land.
She said, "My dearest William, these words will break my heart,
Oh, let us married be tonight, sweet Willie, before you start."

"For ten long weeks and better I've been with child by thee,
So stay at home, dear William, be kind and marry me."
"Our captain has commanded us, and I shall have to go,
The Queen's in want of men, my love, I'd never dare answer, 'No.'"

"I'll cut my long yellow hair off, your clothing I'll put on,
And I will go with you, love, and be your waiting-man.
And when it is your watch on deck, your duty I will do,
I'd face the field of battle, love, in order to be with you."

"Your pretty little fingers, they are both long and small.
Your waist it is too slender to face the cannonball.
For loud the cannons rattle, love, and blazing bullets fly,
And silver trumpets sound, my love, to cover the dismal cry."

"Pray do not talk of danger, for love is my desire,
To see you in the battle, and with you spend my time.
And I will go through France and Spain, all for to be your bride,
And I will lay me down upon the battlefield at your side."

'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.

"Horkstow Grange"
(The Miser and his Man: A local Tragedy)

In Horkstow Grange there lived an old miser.
You all do know him as I've heard say.
It's him and his man that was named John Bowlin'
They fell out one market day.

Pity them who see him suffer,
Pity poor old Steeleye Span;
John Bowlin's deeds they will be remembered;
Bowlin's deeds at Horkstow Grange.

With a blackthorn stick old Steeleye struck him,
Offens had threatened him before;
John Bowlin turned round all in a passion,
He knocked old Steeleye on to the floor.

Pity them who see him suffer,
Pity poor old Steeleye Span;
John Bowlin's deeds they will be remembered
Bowlin's deeds at Horkstow Grange.

I wrote a letter to Nancy, for her to understand
That I should have to leave her, unto some foreign land.
She said, "My dearest William, these words will break my heart,
Oh, let us married be tonight, sweet Willie, before you start."

Jon Bowlin' struck him quiet sharply;
It happened to be on a market day.
Old Steeleye swore with all his vengeance,
He would swear his life away.

Pity them who see him suffer,
Pity poor old Steeleye Span;
John Bowlin's deeds they will be remembered;
Bowlin's deeds at Horkstow Grange.

"Rufford Park Poachers"
(Poaching Song)

A buck or doe, believe it so, a pheasant or a hare
Were sent on earth for every man quite equally to share.
So poacher bold, as I unfold, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

They say that forty gallant poachers, they were in distress,
They'd often been attacked when their number it was less.

Among the gorse, to settle scores, these forty gathered stones,
To make a fight for poor men's rights, and break the keepers' bones.

The keepers went with flails against the poachers and their cause,
To see that none again would dare defy the rich man's laws.

The keepers, they began the fray with stones and with their flails,
But when the poachers started, oh, they quickly turned their tails.

Upon the ground, with mortal wound, head-keeper Roberts lay,
He never will rise up until the final Judgment Day.

Of all that band that made their stand to set a net or snare
The four men brought before the court were tried for murder there.

The judge he said, "For Roberts' death transported you must be,
To serve a term of fourteen years in convict slavery."

So poacher bold, my tale is told, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

"The Brisk Young Sailor"
(who returned to wed his True Love)

A fair maid walking all in her garden, a brisk young sailor she chanced to spy,
He stepped up to her thinking to woo her, cried thus, "Fair maid, can you fancy I?"

"You seem to be some man of honor, some man of honor you seem to be, I am a poor and lowly maiden, not fitting, sir, your servant for to be."

"Not fitting for to be my servant? No, I've a greater regard for you. I'd marry you, and make you a lady, and I'd have servants for to wait on you."

"I have a true love all of my own, sir, and seven long years he's been gone from me,
But seven more I will wait for him; if he's alive, he'll return to me."

"If seven long years thy love is gone from thee, he is surely either dead or drowned,
But if seven more you will wait for him, if he's alive, then he will be found."

He put his hand all in his bosom, his fingers they were both long and small.
He showed to her then the true-love token, and when she saw it, down then she did fall.

He took her up all in his arms, and gave her kisses, one, two and three,
Here stands thy true and faithful sailor, who has just now returned to marry thee.

"Lord Melbourne"
(War Song)

I am an Englishman born by birth, Lord Melbourne is my name.
In Devonshire I first drew breath, that place of noble fame.
I was beloved by all my men, by kings and princes likewise.
I never failed in anything, but won great victories.

Then good Queen Anne sent us on board, to Flanders we did go.
We left the banks of Newfoundland to face our daring foe.
We climbed those lofty bidells away, with broken guns, shields likewise.
And all those famous towns we took, to all the world's surprise.

King Charles the second we did preserve, to face our foeman French,
And to the battle of elements we boldly did advance.
The sun was down, the earth did shake, and I so loud did cry.
"Fight on my lads, for old England's sake, we'll join the field, or die."

And now the glorious victory's won, so boldly keep the field.
When prisoners in great numbers took, which forced our foe to yield.
That very day my horse was shot, all by a cannonball.
As soon as I got up again, my aide-de-camp, he did fall.

Now on a bed of sickness lie, I am resigned to die.
You generals all and champions bold, stand true as well as I.
Stand to your men, take them on board, and fight with courage bold.
I've led my men through smoke and fire but now to death must yield.

"The Lost Lady Found"
(Dance Song)

'Twas down in yon valley a fair maid did dwell;
she lived with her uncle they all knew full well.
'Twas down in yon valley where violets grew gay,
three gypsies betrayed her and stole her away.

Long time she'd been missing and could not be found.
Her uncle he searched the country around
till he came to the trustee between hope and fear.
The trustee made answer, "She has not been here."

The trustee spoke over with courage so bold,
"I fear she's been lost for the sake of her gold.
So we'll have life for life sir," the trustee did say.
"We'll send you to prison and there you shall stay."

There was a young squire that loved her so,
off-times to the school-house together they did go:
"I'm afraid she's been murdered, so great is my fear;
if I'd wings like a dove I would fly to my dear."

He traveled through England, through France and through Spain,
till he ventured his life on the watery main,
and he came to a house where he lodged for a night,
and in that same house was his own heart's delight.

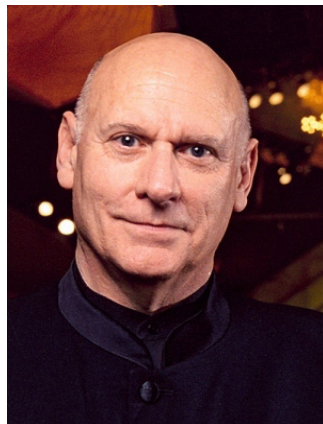
When she saw him she knew him and fled to his arms;
she told him her grief while he gazed on her charms.
"How come you to Dublin, my dearest, I pray?"
"Three gypsies betrayed me and stole me away."

"Your uncle's in England, in prison does lie,
and for your sweet sake is condemned for to die."
"Carry me to Old England, my dearest," she cried.
"One thousand I'll give thee, and will be your bride."

When they came to Old England her uncle to see,
the cart it was under the high gallows tree.
"Oh pardon, Oh pardon. Oh pardon I crave!
I'm alive! I'm alive! Your dear life to save."

Then from the high gallows they led him away;
their bells they did ring and their music did play.
Every house in that valley with mirth did resound
as soon as they heard that lost lady was found.

Eugene Migliaro Corporon is the conductor of the North Texas Wind Symphony and regents professor of music at the University of North Texas. As director of Wind Studies he guides all aspects of the program, including the master's and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs and music critics alike. Professor Corporon's career, which spans seven decades, began in 1969 as director of instrumental music at Mt. Miguel High School in Spring Valley, California. He has held collegiate positions since 1971 which include California State University, Fullerton, University of Wisconsin,



University of Northern Colorado, Michigan State University, Cincinnati College Conservatory of Music, and University of North Texas. His ensembles have performed at the Midwest Clinic International Band and Orchestra Conference, Southwestern Music Educators National Conference, Texas Music Educators Association Clinic/Convention, Texas Bandmasters Association Convention/Clinic, International Trumpet Guild Conference, International Clarinet Society Convention, North American Saxophone Alliance Conference, Percussive Arts Society International Convention, International Horn Society Conference, National Wind Ensemble Conference, College Band Directors National Association Conference, Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles.

Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is past president of the College Band Directors National Association and a past member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership. Corporon, a frequent guest conductor at the Showa University of Music in Kawasaki City, Japan, has also served as a visiting conductor at the Manhattan School of Music, Juilliard School, Interlochen World Center for Arts Education and Aspen Music Festival and School. He is the music director and conductor of the Lone Star Wind Orchestra, a professional group made up of passionate and committed musicians from the Dallas/Denton/Fort Worth metroplex.

North Texas Wind Symphony

Flute

Cameron Bilek
Yoojin Kim
Arianna Knee
Tiffany Mak
Jessica Wu

Oboe

Madeline Lee
Hayley Monk
Hyungju Oh

Bassoon

Victoria Donaldson
Aaron Lukenbill
Donovan Neal
Samuel Viebrock

Clarinet

Megan DeWalt
Anna Ferrari
Thomas Gosnell
Charlotte MacDonald
Erick Morales
Samara Morris
Emily O'Brien
Andrew Platz
Kevin Ramirez
Lucas Shroyer
Jerry Su
Allyson Verret
Brandon Von
Hannah Weller

Saxophone

Tyler Brooks
Scott Coward
Jiawei Liang
Gabriel McQuade
Dylan Pich

Trumpet

Dayvison Costa
Ben Gerkins
David Hall
McKenna Hill
Abby Ward

Horn

Andrew Bennett
Sam Himes
Jake Osmond
Patrick Ring
Benjamin Ruiz

Trombone

Daniel Chevallier
Nate Gardner
Hojun Kim

Bass Trombone

Matthew Fowler

Euphonium

Chris Finch
Loke Lovett
Kaho Mills

Tuba

Jiwoong Hyun
Arturo Ortega
Nino Vuddhananda

Percussion

Naji Abubukker
Tzu-Ling Hung
Kayla Liptak
Isaac Morgan
Patrick Overturf
Jacob Thompson
Maddie Wallace

Piano

Nicole Ying

Harp

Acadia Ferguson
Margaret Anne Gunter

Double Bass

Aiyana Armstrong
Lillian Holder

Handbells

St. Andrew Presbyterian
Church Handbell Choir

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

Internationally acknowledged as one of the premier ensembles of its kind, the **North Texas Wind Symphony** is selected from the most outstanding musicians attending the College of Music. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.

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 Rodriguez 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 Fillingner, Spencer Knutti, Sean Lasker, Aidan Olesen,
Arturo Ortega, 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 | 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

