Wednesday, October 3, 2018
7:30 pm
Winspear Hall
Murchison Performing Arts Center

Seventy-eighth program of the 2018-2019 season.

University of North Texas

UNIVERSITY BAND
Brett Penshorn, conductor

CONCERT BAND
Lauren Yacht, conductor

All concerts begin at 7:30 pm and are held in Winspear Hall unless noted.

Wind Studies
Eugene Migliaro Corporon, Director of Wind Studies
Dennis W. Fisher, Associate Director of Wind Studies
Nicholas Enrico Williams, Assistant Director of Wind Studies
Danny Brock, Brett Penshorn, Lauren Yacht, Doctoral Conducting Associates
Jochen McEvoy, Master’s Conducting Associate
Daniel Sailer, Percussion Graduate Assistant
Heather Coffin, Administrative Assistant
Paul Conyers, Gabriel Garza, Melody Muñoz, Stage Crew
Katie Dickerson, Erica Willis, Librarians
Floyd Graham, Director of Bands, Emeritus (1927-1937)
Maurice McAdow, Director of Bands, Emeritus (1945-1975)
Robert Winslow, Director of Bands, Emeritus (1975-1993)

Instrumental Studies
Mary Karen Clardy, flute
Elizabeth McNutt, flute
James Scott, flute
Terri Sundberg, flute
James Ryon, oboe
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Phillip Paglialonga, clarinet
Gregory Raden, clarinet
Jorge Cruz, bassoon
Kathleen Reynolds, bassoon
Brad Leali, saxophone
Eric Nestler, saxophone
John Holt, trumpet
Caleb Hudson, trumpet
Raquel Rodriguez, trumpet
Stacie Mickens, horn
Natalie Young, horn
Tony Baker, trombone
Nick Finzer, trombone
Natalie Mannix, trombone
Steven Menard, trombone
David Childs, euphonium
Jeff Baker, tuba
Don Little, tuba
Jeffrey Bradetic, double bass
Gudrun Raschen, double bass
Lynn Seaton, double bass
Christopher Deane, percussion
Mark Ford, percussion
Paul Rennick, percussion
Quincy Davis, drumset
Jaymee Haefner, harp
Ning Zhou, piano

College of Music Administration
John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Jon Christopher Nelson - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Enrollment Management and External Affairs
Felix Olschofka - Interim Director, Graduate Studies
Kirsten Soriano Broberg - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions

Upcoming Events
Brass Band - Oct. 8
Wind Ensemble - Oct. 9
Symphonic Band - Oct. 23 (with visiting composer Julie Giroux)
U.S. Air Force Concert Band & Singing Sergeants - Oct. 25 (free; open seating)
Wind Symphony - Nov. 8 (with flutist James Walker)
University Band, Concert Band & Brass Band - Nov. 14
Symphonic Band & Wind Ensemble - Nov. 29 (with alto saxophonist Brad Leali and trumpeter Mike Steinel)
North Texas Tuba Christmas, noon, Willis Library Mall - Dec. 22

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UNIVERSITY BAND

Sound Off (1885) ............................................................... John Philip Sousa (1854-1932)
Beyond the Horizon (2009) ................................................. Rossano Galante (b. 1967)
A Moorside Suite (1928/1987) ............................................. Gustav Holst (1874-1934)
trans. Denis Wright
Scherzo
Nocturne
March

Four French Songs of the 16th Century (1973) ...................... Robert Hanson (b. 1946)
Troubadours
Solemn Ceremony
Petite Dance
Festivals

--Intermission--

CONCERT BAND

Festivo (1985) ................................................................. Edward Gregson (b. 1945)
On This Bright Morning (2013) .............................................. David Maslanka (1943-2017)
First Suite in E-flat (1909) ................................................... Gustav Holst
ed. Colin Matthews
Chaconne
Intermezzo
March


Download the UNT College of Music app for a complete listing of all music performances throughout the semester.
The UNT College of Music - serving our diverse musical culture with excellence, integrity, and imagination.
Photography and videography are prohibited.

Members of the Concert Band are listed alphabetically to acknowledge each performer’s unique contribution. Every individual plays a principal role in this performance.
Members of the **University Band** are listed alphabetically to acknowledge each performer's unique contribution. Every individual plays a principal role in this performance.

**UNIVERSITY BAND**

**Flute**
- Nia Bourne
- Jordan Cameron
- Francisco Carreon
- Gabrielle Davis
- Antonio Jasiczek
- Varun Raja
- Isabela Stefanyshyn

**Saxophone**
- Matthew Bos
- Cameron Bush
- Joseph Sheehan
- Raven Walker-Jackson
- Benita Ashford
- Emma Dadres
- Will Keller
- Chance Martin
- Charity Morrison

**Trumpet**
- Benjamin Birchfield
- Trenord Fobb
- Seth Lieder
- Luis Lopez
- Joash Rozeboom
- Jonah Turner
- Caleb Ashford
- Anil Asakawa
- Jessica Emert
- Theodore Arocha
- Anil Asakawa
- Jessica Emert

**Trombone**
- Andrew Anderson
- Daniel Cosio
- Michael Jenkins
- Jeremy Pansano
- David Coughlin
- Andres Rodriguez
- Tami Seigler
- Virgil Woods
- Theodore Arocha
- Jessica Emert
- James Garza
- James Garza
- Ryan Minniear
- Ali Yehl

**Oboe**
- Adrian Ramirez
- Megan Taylor
- Raquel Coleman
- Tyler Pressley
- Marco Uriegas

**Bassoon**
- Raquel Coleman
- Tyler Pressley
- Marco Uriegas

**Clarinet**
- Sam Ash
- Tommy Burnette
- Logan Edwards
- Nicholas England
- Ethan Gomez
- Nicholas Harper
- Giselle Ladenheim
- Ryan Malin

**Horn**
- Michael Jenkins
- Ethan Ocanas
- Max Santana
- Andrea Rodriguez
- Tami Seigler
- Virgil Woods
- Theodore Arocha
- Jessica Emert
- James Garza
- Shawn Morales
- Ali Yehl

**Tuba**
- Andres Rodriguez
- Tami Seigler
- Virgil Woods
- Theodore Arocha
- Jessica Emert

**Euphonium**
- Elijah George
- Loeke Lovett
- Cheng Wei Meng
- Max Santana
- Elijah George
- Loeke Lovett
- Cheng Wei Meng
- Max Santana

**Percussion**
- Thomas Arocha
- Akinwumi Akinosile
- Jessica Emert
- Theodore Arocha
- Jessica Emert

**NOTES**

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**University Band**

**John Philip Sousa** (1854-1932) was born in Washington, D.C., the son of American immigrants and the third of a family of ten. At the age of thirteen, Sousa was approached by the leader of a circus band and enticed to secretly "run off and join the circus." His father, a trombonist with the United States Marine Band, intervened and the next day Sousa enlisted in the Marine Band as an apprentice musician. After making a living in Philadelphia as a theater violinist and conductor, Sousa was selected in 1880 as the fourteenth leader of the United States Marine Band, "The President's Own." In 1892, Sousa left to form his own group, The Sousa Band. The band established annual transcontinental tours, made frequent appearances in Europe, and in 1910-11 embarked on its famed World Tour. Sousa Band concerts attracted thousands in an era of pavilions, bandshells, coliseums, and concerts in the park. Predating both the phonograph and radio, it was through his visionary musical programming that ordinary Americans would first discover classical music, opera, Broadway, and marches. "The March King" composed 136 marches, 70 songs, 21 fantasies, 15 operettas, 11 suites, and 5 overtures. He wrote 7 books and over 120 articles. Sousa led his band until his death in 1932.

**Sound Off** (1885) was written specifically for the United States Marine Band and dedicated to a gentleman viewed by Sousa as "a stern but fair officer," General George Porter Houston, who was the barracks commanding officer from July 1883 to March 1888. The march derives its title from a military command frequently heard during parades and formations at Marine Barracks Washington, directing the band to march up and down the parade deck in order to be reviewed by the commanding officer and spectators.

**Rossano Galante** (b. 1967) was born and raised in Buffalo, NY, receiving his bachelor of arts degree in trumpet performance from SUNY at Buffalo in 1992. After studying at the University of Southern California's Film Scoring Program with the late Jerry Goldsmith, he remained in California to pursue a career in film composition and orchestration. Mr. Galante has been commissioned most notably by the Hofstra University Symphonic Band, Nebraska Wind Symphony, Amherst Chamber Orchestra, Trenton State College, SUNY at Buffalo, and Erie County Wind Ensemble, among others.

**Beyond the Horizon** (2009) is Galante's musical depiction of, as he writes, "the earth's breathtakingly beautiful horizon." The piece is structured in a typical overture form, opening with brilliant brass fanfares, and leading to broadly cinematic melodic lines.
**Gustav Holst** (1874-1934) was born into a musical family in Cheltenham, England. His father conducted the town’s chamber orchestra; young Holst’s first experience with orchestration came from writing in cues for the orchestra. During the 1890s he studied composition under Robert Bridges and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England’s most prominent composers, Holst was a teacher of composition and organ as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *First Suite in E-flat* (1909) and *Second Suite in F* (1911) are universally acknowledged as the foundation of the band repertoire. These works, coupled with *Hammersmith Prelude and Scherzo* (1930), are considered among the band’s standard repertoire.

*A Moorside Suite* (1928) was originally written for brass band as a commission by the National Brass Band Festival for their annual championship contest. While Holst had never written for brass band, as a former trombonist he was comfortable composing for this medium. He preferred the brass band to the military band because of its more homogeneous tonal blend. In 1932, Holst made an arrangement of *A Moorside Suite* for strings. He also began scoring the suite for full band, completing only the Scherzo and the first thirty-eight measures of Nocturne. Holst’s unpublished and incomplete full band version resides in the British Library. Subsequent scorings of the suite for full band include versions by Gordon Jacob (published in two sections: *March*, 1960; and *Scherzo and Nocturne*, 1970), and Denis Wright, whose version Holst saw and approved.

**Samuel R. Hazo** (b. 1966) received his bachelor and master of music degrees from Duquesne University, where he served on the Board of Governors and was recognized as Duquesne’s Outstanding Graduate in Music Education. He has been a music teacher at every educational grade level, including tenure as a high school and university director. The Southwestern Pennsylvania Teacher Excellence Foundation has twice named Hazo “Teacher of Distinction.” In 2001, the National Band Association (NBA) awarded him the Merrill Jorgenson prize, and in 2003, the William D. Revelli prize, making him the first composer in history to win both composition contests sponsored by the NBA. He has written music for television, radio, and the stage, and his music has been performed alongside actors Brooke Shields, James Earl Jones and singer/songwriter Lucinda Williams. His works have been premiered and performed at the Music Educators National Conference, Midwest Band Clinic, National Honor Band of America, National Bandmasters Association and Texas Bandmasters Association conventions, College Band Directors National Association Convention, and also aired in full-length programs on National Public Radio.

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**Lauren Yacht** is in her first year as a doctoral conducting associate at the University of North Texas, where she conducts the Concert Band and assists with all aspects of the Wind Studies program. She is a conducting student of Eugene Migliaro Corporon with additional mentoring from Dennis Fisher and Nicholas Enrico Williams.

Lauren earned her master of arts in music with an emphasis in wind conducting from the University of Central Florida, where she studied conducting with Scott Tobias and Tremon Kizer. She conducted the UCF University Band and served as the graduate teaching assistant for the Wind Ensemble, Symphonic Band, Concert Band, and Marching Knights. Prior to graduate school, Lauren spent two years as the director of bands and choir at Land O’ Lakes High School in Florida where she oversaw the Concert Band, Marching Band, Jazz Band, and choir programs. Under her direction, the Concert Band earned top district festival ratings for the first time in a decade and she successfully launched the school’s first International Baccalaureate music course.

Lauren received her bachelor of arts in music from Florida State University. She then obtained her juris doctorate from the FSU College of Law where she concentrated on copyright and entertainment matters. She practiced law briefly before deciding to pursue her passion for music education.

Lauren was named as a conductor semifinalist in the 2017 National Band Association’s Young Conductor Mentor Project and also was awarded the CBDNA Mike Moss Conducting Fellowship. She has served as a staff instructor and guest clinician for various high school band programs across the State of Florida.

Her professional affiliations include the Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, and Sigma Alpha Iota.
Brett T. Penshorn is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where he currently conducts the University Band and serves as a graduate teaching assistant for the Wind Studies program. He is a conducting student of Eugene Migliaro Corporon, with additional mentoring from Dennis Fisher and Nicholas Enrico Williams. In addition, he will serve as assistant conductor with the Lone Star Wind Orchestra for the 2018-19 season.

Mr. Penshorn received his bachelor of music in music education from the University of North Texas with magna cum laude honors. He performed extensively with the Symphonic Band, Concert Band, Green Brigade Marching Band, Basketball Band, and various chamber ensembles.

He went on to earn the master of music degree in band/wind ensemble conducting from The Pennsylvania State University, studying under Dennis Glocke. During his time at Penn State, he served as conductor for the Concert and Campus bands, teaching assistant for undergraduate conducting classes, guest conductor for the Symphonic Wind Ensemble and Symphonic Band, and an assistant with the Penn State Marching Blue Band.

Studying under certified instructor Dr. Robyn Dixon Costa, Mr. Penshorn explored the Alexander Technique of alleviating muscular tension and its potential applications to gesture in the field of conducting. This work culminated in his master’s thesis, “Achieving Balance: An Approach to Conducting Utilizing the Alexander Technique.”

Mr. Penshorn began his teaching career in the Schertz/Cibolo/Universal City Independent School District. He was band director at Barbara C. Jordan Intermediate School, and served as an assistant director at Byron P. Steele II High School, where he had the opportunity to conduct the Steele High School Symphonic Band at Carnegie Hall in New York City.

He was assistant band director in the Luling Independent School District, directing the Junior High Varsity Band and the High School Concert Band and assisting the Luling High School Eagle Marching Band. During his tenure, both ensembles earned First Division Awards from the UIL Concert-Sight Reading Contest, and the Marching Band made its fourth consecutive appearance at the UIL State Marching Band Contest.

Mr. Penshorn has professional affiliations with the College Band Directors National Association, Texas Music Educators Association, Texas Bandmasters Association, Conductors Guild, Phi Kappa Lambda Honorary Music Fraternity, and Phi Mu Alpha Sinfonia.

Perthshire Majesty (2003) is a single-movement composition commissioned in January 2003 by the Tara Winds of Atlanta, GA (David Gregory, conductor). The piece won the 2003 William D. Revelli Composition Contest sponsored by the National Band Association. Hazo offers the following remarks regarding the commission:

If you look up the the derivation of the name “David Gregory,” you will find that it means beloved watchman. I cannot imagine a more accurate name for a person who has devoted himself to serve as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. Furthermore, I have witnessed, through David’s unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education.

When David and the Tara Winds’ membership commissioned me to compose a piece for their ensemble, I knew the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds’ members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David’s ancestry led back to County Perthshire in Scotland, the style was set. Perthshire Majesty, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, GA, conducted by my dear friend, Dr. David Gregory, president of the National Band Association.

Robert Hanson (b. 1946) earned master and doctoral degrees in music composition from Northwestern University, where he also received the Faricy Award for Excellence in Music. While at Northwestern, he studied composition with Anthony Donato. Hanson served as the music director and conductor of the Elgin Symphony Orchestra in Elgin, Illinois, a post he held for thirty-seven years from 1983 to 2011. Hanson’s many compositions and arrangements, which are regularly performed throughout the United States, Europe, and the Soviet Union, have received critical acclaim.

Four French Songs of the 16th Century (1973) is a four-movement transcription of four of the chansons found in Thirty Chansons for Three and Four Voices from Attaingnant’s Collections, edited by Albert Seay. Pierre Attaingnant was a music publisher working in Paris from 1528 to 1553. These were pivotal years for French music due to the advent of music publishing. The printed collections of Attaingnant serve as a cross-section of Parisian musical taste for the second quarter of the sixteenth century. Most of the chansons in the collection deal with love and sensuality, a favorite topic of poets and musicians in sixteenth-century Paris.
The first movement, Troubadours, is a very free arrangement of an anonymous chanson titled “Jamais Je N’aime-rai.” The second movement, Solemn Ceremony, is an exact transcription of a chanson by Claudin de Sermisy titled “Gris et Tanne.” Movement three, Petite Dance, is an expansion of an anonymous chanson titled “Oui de Beaux.” The final movement, Festivals, is a free version of a chanson called “Un Jour” by Pierre Certon.

**Concert Band**

Edward Gregson (b. 1945) was born in Sunderland, England and studied composition at the Royal Academy of Music with Alan Bush from 1963 to 1967, winning five prizes for composition. Gregson is active in all areas of composition, but has been internationally acclaimed for his contributions to the wind and brass repertoire. His *Metamorphoses* (1979) was chosen as “work of the month” by *The Instrumentalist* magazine, and his *Tuba Concerto* (1984) has entered the standard repertoire, with over one hundred performances in the first ten years. Gregson has held positions as principal lecturer at Goldsmiths College, University of London, and at the Royal Academy of Music. He is highly regarded as a conductor of contemporary music and makes valuable contributions to several musical committees and ensembles, both in the United Kingdom and elsewhere.

*Festivo* (1985) was commissioned for the ten anniversary of the Bolton Youth Concert Band, with funds provided by the Trustee Savings Bank. It was first performed by the BYCB, conducted by Nigel Taylor, in Kortrijk, Belgium, at the World Association of Symphonic Bands and Ensembles (WASBE) Conference in July 1985. As the title suggests, it is a fairly light piece, exuberant in style, and lasting approximately six minutes. Throughout the piece, there is emphasis on rhythm, and the scoring utilizes many solo and chamber-like textures. It is cast in rondo form with an introduction announcing some of the main ideas in fragmented form. The main theme is light-hearted and spirited, heard first from the horns and then passed through the ensemble. The final statement of the rondo is heralded by chimes and bell-like chords in the brass, after which a short coda brings the work to an end.

David Maslanka (1943-2017) was born in New Bedford, Massachusetts and attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. Although Maslanka has written a great many orchestral and choral works, he has a special affinity for winds. Some of his most respected works for band or wind ensemble include *Concerto for Piano, Winds, and Percussion* (1976), *A Child’s Garden of Dreams* (1981), Symphony No. 2 (1986), *In Memoriam* (1989), *Golden Light* (1980), *Concerto for Marimba and Band* (1990), and *Journey Through Orion* (2006) was premiered by the Association of Concert Bands Convention Band, conducted by Colonel Arnold Gabriel. The piece depicts a journey through space, inspired by Giroux’s fascination with photographs of the Great Orion Nebula, Barnard’s Loop, M78, M43, Molecular Clouds 1 and 2, and the Horsehead Nebula.

**Symphony No. 4** (1993). His music has been widely performed in the United States, Canada, Europe, Australia, and Japan.

**On This Bright Morning** (2013) was commissioned for a consortium of Montana high school bands led by the University of Montana. On the piece, Maslanka remarks:

There are times of stability in life, and times of significant transition. Transitions can be upsetting, often provoked or accompanied by physical or emotional troubles. They are times of uncertainty and unknowing, but also the times of the feelings of pain and loss in times of transition, but embodies the pure joy of realizing the bigger life. On this bright morning, life is new, life is possible.

**First Suite in E-flat** (1909), generally regarded as the cornerstone of British works for concert band, is one of the few band originals that has been transcribed for symphony orchestra. It was premiered by the Royal Military School of Music Band at Kneller Hall in 1920. All three movements of the suite are based upon the same motif: an ascending major second followed by an ascending perfect fifth. The opening theme of the Chaconne is repeated continually by various instruments as others weave variations around the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, alternating between agitated and cantabile styles. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme. Much has been written about the suite’s orchestration, as the military band was in a state of flux at this time and forty percent of the instruments listed in Holst’s full score are labeled as optional.

Julie Giroux (b. 1961) is a prolific composer of music for both film and concert ensembles. She holds degrees from Louisiana State University and includes John Williams, Bill Conti, and Jerry Goldsmith among her teachers. Her film scores number over one hundred and include music for the movies *Karate Kid II*, *White Men Can’t Jump*, and the mini-series “North and South” (for which she earned an Emmy nomination). Giroux has written for a variety of wind, string, vocal soloists and ensembles; however, she has been composing primarily for wind groups since 1998. As she proudly displays on her website, “I was a band kid and it made me who I am today. Composing for concert bands is a great joy for me as well as an honor.” In addition to composing, Giroux also tours as a guest speaker, guest conductor, and concert pianist of her works.

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