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
Kelly Desjardins, Jack A. Eaddy Jr., Jacqueline Townsend, Doctoral Conducting Associates
Vanessa Davis, Wind Studies Teaching Fellow
Daniel Sailer, Percussion Graduate Assistant
Heather Coffin, Administrative Assistant
Ariana Ayala, Paul Conyers, Melody Mathox, 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 Ryan, oboe
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Gregory Raden, clarinet
John Scott, clarinet
Jorge Cruz, bassoon
Kathleen Reynolds, bassoon
Brad Leali, saxophone
Eric Nestler, saxophone
Jason Bergman, trumpet
Tanya Darby, trumpet
John Holt, trumpet
Terence Reynolds, horns
William Scharnberg, horns
Tony Baker, trombone
Natalie Mannix, trombone
Steven Menard, trombone
Brian Bowman, euphonium
Brad Leali, saxophone
Jeffrey Bradtetch, double bass
Gudrun Raschen, double bass
Christopher Deane, percussion
Mark Ford, percussion
Paul Rennick, percussion
Quincy Davis, drumset
Jaymee Haefner, harp
Dmitry Ulasik, piano
Lizhen Wu, 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
Benjamin Brand - Director, Graduate Studies
Jaymee Haefner - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions

Upcoming Events

Wind Symphony - Mar. 10 @ 2:00 pm - National Trumpet Competition with guest soloists Ryan Anthony (Dallas Symphony Orchestra) & Craig Morris (University of Miami)
Symphonic Band - Mar. 29 featuring music of Ira Hearshen, visiting composer
Wind Symphony - Apr. 5
Wind Ensemble - Apr. 10
Brass Band - Apr. 16 (with Dallas Brass Band)
University Band & Concert Band - Apr. 23
Wind Symphony & Symphonic Band - Apr. 26 - Legacy Concert honoring Brian Bowman (euphonium), William Scharnberg (horn), & John Scott (clarinet)

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

University of North Texas

UNIVERSITY BAND

Kelly Desjardins, Conductor

CONCERT BAND

Jacqueline Townsend, Conductor

Monday, February 26, 2018
7:30 pm
Winspear Hall
Murchison Performing Arts Center

UNT COLLEGE OF MUSIC
EST. 1890
UNIVERSITY BAND


Temperance (2016) ........................................................... Aaron Perrine (b. 1979)

    Ishmael
    Queequeg
    Father Mapple
    The White Whale

CONCERT BAND

Mother Earth (2006) ................................................... David Maslanka (1943-2016)

Scotch Strathspey and Reel (1924) ...................... Percy Grainger (1882-1961)
    arr. Leroy Osmon

Dum Spiro Spero (2010) ............................................. Chris Pilsner (b. 1986)

Shine (2017) ................................................................. Julie Giroux (b. 1961)

Have you checked out our UNT College of Music High Five Campaign yet?
Just text “hi5” on your smartphone to 41444 & see how small gifts make a BIG difference!

Photography and videography are prohibited.
University Band

Malcolm Arnold (1921-2006) was a British composer. He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and University of Northampton (2006).

Malcolm Arnold was born in Northampton, the youngest of five children from a prosperous Northampton family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12, and five years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally but by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish, and Cornish Dances, and his scores to the St Trinian’s films and Hobson’s Choice. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

Prelude, Siciliano, and Rondo (1963/1979) was first written in 1963 for brass band under the title Little Suite for Brass. Paynter’s arrangement for wind band includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The ABACA is instantly apparent to the listener while giving the composer’s imaginative melodies a natural, almost folklike, setting. The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive Siciliano is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

CONCERT BAND

Flute
Jordan Cameron
Francisco Carreon
Kera Dockins*
Shauna Heisler
Lupita Martinez
Isabela Stefanyszyn
Anabel Torres
Vili Tuppurainen

Oboe
Ben Lambert
Adrian Ramirez
Max Wiethorn*

Bassoon
T.J. McCrea
Gavin Santopetro*
Christopher Trabucchi
Matthew Wiggins

Clarinet
Ariana Ayala
Corey Foy
Luis Flores
Christopher Garcia
Alyssa Lopez
Grecia Melendez*
Victoria Oelsen
Noah Patton
Christian Quintero
Natalie Torres

Saxophone
Courtland Brown*
Po-Tsang Chen
Solomon Kung
Cody Myre
Zachary Sanchez
Alyssa Tranbarger

Trumpet
Marcas Cardenas
Geritt Davenport
Noheimi Elias
Clifton Little
Hunter Martin
Sam Miyashita
Jacob Picht
Josh Rozeboom*

Horn
Beryl Bils
Caroline Bunce
Emily Frederickson
Desire Graves
Tyson Jamieson*
Nathan Knots
Luis Ramierz

Trombone
Shera Covington
Jeremy Pansano
Brandon Rios*
Max Santana
Adam Thomas

Euphonium
Ana Castellani*
Bradley Halloran
Loke Lovett
George Theodoroulis
Jack Walker

Tuba
Andrew Burris*
Tyler Williams
Virgil Woods

Piano
Claire Majerus

* Section Manager

Members of the Concert Band are listed alphabetically to acknowledge each performer’s unique contribution. Every individual plays a principal role in this performance.
Aaron Perrine (b. 1979), a Minnesota native, earned his bachelor's degree in trombone performance and music education with high distinction from the University of Minnesota, Morris, in 2002. While an undergraduate, he received the Edna Murphy Morrison Award, Daisy Hansen Award, Chancellor's Award, and multiple awards in composition from the Minnesota Music Educators Association.

After his time in Morris, Perrine moved to Minneapolis and began working on his master's degree. While at the University of Minnesota, Aaron studied composition with Judith Zaimont and jazz arranging with Dean Sorenson. He completed his master's degree in 2006, and his Ph.D. in composition in 2012 from the University of Iowa, studying with David Gompper and Lawrence Fritts. He is assistant professor of music at Cornell College, Mt. Vernon, Iowa.

Dr. Perrine has been commissioned and recorded by various colleges, high schools and middle schools across the country. One of his compositions, April, was a finalist in the first Frank Ticheli Composition Contest. This piece was also a J.W. Pepper “Editors’ Choice” and was a featured composition in Teaching Music Through Performance in Band, Volume 7. Both his 2011 composition Pale Blue on Deep and his 2014 composition Only Light were awarded the prestigious ABA Sousa/Ostwald Prize.

Temperance (2016) was commissioned by a consortium of Minnesota universities, colleges, and high schools and was premiered by the 2017 Intercollegiate Honor Band at the Minnesota Music Educators Association Midwinter Clinic. From the start, I knew I wanted the piece to be connected to the State of Minnesota: the place I’ve called home for most of my life.

When I think of Minnesota, my mind tends to drift to the scenic stretch of Lake Superior between Duluth and Canada, locally referred to as the North Shore. While there are seemingly countless outdoor destinations along the North Shore from which to choose, the Temperance River has always been a personal favorite. Further, I knew this was an area many of the members of the consortium had likely visited.

After contemplating some of the different directions I might take the work, I became intrigued by the word ‘temperance.’ Most simply, the word is defined as ‘restraint.’ From the chorale-like passages to the moments of nearly static harmony, the idea of ‘restraint’ permeated my thoughts as I composed. Temperance is my response to the beauty, serenity and solitude found along Minnesota’s North Shore.
William Francis McBeth (1933-2012) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band.

McBeth was professor of music and resident composer at Ouachita Baptist University in Arkadelphia, Arkansas, from 1957 until his retirement in 1996. In 1962, McBeth conducted the Arkansas All-State Band, with future president Bill Clinton playing in the tenor saxophone section. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed composer laureate of the State of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States.

His musical influences included Clifton Williams, Bernard Rogers, Howard Hanson, Kent Kennan, Wayne Barlow, and Macon Summerlin. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia. At one time, his “Double Pyramid Balance System” was a widely used pedagogical tool in the concert band world.

**Of Sailors and Whales: Five Scenes from Melville** (1990) is a multi-movement work based on scenes from Herman Melville’s *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

The composer provided these notes for each movement:

Ishmael - “I go to sea as a simple sailor.”

Queequeg - “It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state — neither caterpillar nor butterfly.”

Father Mapple - “This ended, in prolonged solemn tones, like the continual tolling of a bell on a ship that is foundering at sea in a fog -- in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy.”

The ribs and terrors in the whale arched over me a dismal gloom, While all God’s sunlit waves rolled by, and lifted me lower down to doom. In black distress I called my God when I could scarce believe Him mine, He bowed His ear to my complaint, no more the whale did me confine. My songs forever shall record that terrible, that joyful hour, I give the glory to my God, His all the mercy and the power.

Kelly Desjardins is in her third year as a Doctoral Conducting Associate of Wind Studies at the University of North Texas, where she assists with all aspects of the Wind Studies program. She is a conductor student of Eugene Migliaro Corporon with additional mentoring from Dennis Fisher and Nicholas Enrico Williams. Ms. Desjardins received her bachelor of music in music education and horn concentration from UNT where she performed with the Symphonic Band, Brass Band, Concert Band, and Green Brigade. She went on to pursue her master of arts degree from Indiana University of Pennsylvania with an emphasis in wind conducting with Dr. Jack Stamp where she conducted, performed, and recorded with the IUP Wind Ensemble, Symphony Band, and Concert Band. Additionally, she performed with the IUP Symphony Ochestra Wind Orchestra and recorded with the Keystone Wind Ensemble. Since then, she taught in both Denton and Frisco ISD middle schools as a Head Band Director. During her teaching career, she was nominated as “Teacher of the Year,” received the Commended Award from Mark of Excellence, commissioned new works from Bruce Yurko and David Shipp (UNT alum), placed in the top 10 for the TMEA Full Orchestra contest, and received grants from TMEA/Denton ISD/Frisco ISD and the PHMS PTO. In both districts, she worked with a great team who helped grow the program to almost triple its original size. Recently, Mrs. Desjardins has written for the *Teaching Music Through Performance in Band* series, placed second in the Ricco Ethics Award contest, and assists with the UNT Start Up the Band program. Kelly is a member of the College Band Directors National Association, College Music Society, Texas Music Educators Association, Texas Band Association, Phi Lambda, and Sigma Alpha Iota.

**Jacqueline Townsend** is in her third year as a Doctoral Conducting Associate of Wind Studies at UNT. She has directed the University Band, Brass Band, and has guest conducted the Wind Symphony, Symphonic Band, and Wind Band. Additionally, she has taught in both districts, she worked with a great team who helped grow the program to almost triple its original size. Recently, Mrs. Desjardins has written for the *Teaching Music Through Performance in Band* series, placed second in the Ricco Ethics Award contest, and assists with the UNT Start Up the Band program. Kelly is a member of the College Band Directors National Association, College Music Society, Texas Music Educators Association, Texas Band Association, Phi Lambda, and Sigma Alpha Iota.

**CONDUCTOR BIOGRAPHIES**

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**CONDUCTOR BIOGRAPHIES**
The White Whale - “Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot ... The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air, now hug me close ... He turns to meet us ... My God, stand by me now!”

Concert Band

David Maslanka (1943-2017) pursued musical studies at the New England Conservatory, Mozarteum in Salzburg, Austria, Oberlin Conservatory, and he received a Ph.D. in music theory and composition from Michigan State University. His principal composition teachers were Joseph Wood and H. Owen Reed. He served on the faculties at the State University College at Geneseo, New York, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. He received grants, fellowships and commissions from ASCAP and the New York State Arts Council, American Music Center, MacDowell Colony, and National Endowment for the Arts.

Although Maslanka wrote a great many orchestral and choral works, he had a special affinity for winds. His most noted works for band or wind ensemble include Concerto for Piano, Winds, and Percussion, A Child’s Garden of Dreams, Symphony No. 2, In Memoriam, Golden Light, Concerto for Marimba and Band, and Symphony No. 4. His music has been widely performed in the United States, Canada, Europe, Australia, and Japan, and recordings are available on the CRI, Crest, Mark, UMass, and Klavier labels. David Maslanka passed away during the night of August 6, 2017, at home, after having been diagnosed with a severe form of colon cancer in June.

Giroux includes the following program note:

Shine (2017) is a programmatic work that centers around the prohibition era. Backwood stills and liquor running jalopies are a part of our American heritage. Many a legitimate distillery has a history in bootlegging and NASCAR of course was born out of moonshine running souped up cars. America is a country of immigrants and every immigrant who comes here brings their music and instruments with them. What we call bluegrass music today represents that Irish and Scottish folk music “sound.” The folk music of the American hill people, the Appalachians, Smoky Mountains stretching from the south to the north, gave birth to not only our bluegrass but to several instruments as well. Banjos, fiddles, dulcimers, autoharps, jaw or jews harp, the jug, mandolins, guitars, and several other instruments became our folk instruments; some instruments that existed before, some we invented. There is only one problem... none of those instruments are normal instrumentation for symphonic bands.

I wanted to capture the imagination of an audience with as much bluegrass flavor as I could without having to score for the actual instruments. Double reeds, muted brass, combinations of low winds with other instruments all captured a lot of that visceral essence. Using washboards and special mallets in the percussion helped too. The sixteenth notes followed by dotted eighth rhythms and vice versa so prevalent in Scottish and Irish music is also the backbone of bluegrass music.

Moonshine is a big part of our country’s past and many today still earn a living making and selling legal and illegal white lightning. I will admit I sampled many different types and flavors of moonshine while I was composing this work. Some I bought in a store, some well, not exactly. My opinion of moonshine has not changed. I still don’t care for it. When I close my eyes and listen to Shine I can see those stills far back in the woods, hear those tires spinning out in gravel as they tear down country roads and I can feel the burn of moonshine not just down my throat but in my soul. I hope as you listen to this back road American heartbeat, you can see it, live it too.

Mother Earth (2006) was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor.

Maslanka stated the following about the work:

The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and Mother Earth is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was For a Future to be Possible by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.
Percy Grainger (1882-1961) was a native of Brighton, Australia. He first studied piano with his mother, a professional teacher, and later with Louis Pabst in Melbourne. At the age of ten, Grainger gave a series of piano recitals which financed his studies in Germany. In 1900, he began his career as a concert pianist, receiving sensational successes in such widely separated places as England, Australia, and South Africa. Grainger and his mother moved to America in 1915, settling in White Plains, New York. At the outbreak of World War I he enlisted as an army bandsman, soon being promoted to the Army Music School. He became a U.S. citizen in 1919 and again made many worldwide concert tours, and for some time he was professor and head of the music department at New York University. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, writing random music in 1905 and predating Varèse in experiments with electronic music.

With *Scotch Strathspey and Reel* (1924), it is interesting to note how many Celtic dance tunes there are that are so alike in their harmonic schemes (however diverse they may be rhythmically and melodically) that any number of them can be played together at the same time and mingle harmoniously. Occasionally a sea-chanty will fit in perfectly with such a group of Celtic tunes. The underlying tune in the strathspey is *Marquis of Huntley* and in the reel *The Reel of Tulloch* (*Thulichan*). Of the other tunes employed in the strathspey a Scotch tune was quoted to Grainger by the painter Hugo Rumbold, and the Irish tunes are Nr. 983 and Nr. 319 in *The Complete Petrie Collection of Irish Music*, edited by Charles Villiers. The sea-chanty entitled *What Shall We Do with a Drunken Sailor?* is a top-sail hullayards chanty from Mr. Charles Rosher’s collection.

Its text is as follows:

1st man: What shall we do with a drunken sailor? (twice)
2nd man: Put ‘im in the long-boat and let ‘im lay there, Early in the morning.

Chorus: Way oh! and up she rises, (thrice), Early in the morning.

*Chris Pilsner*’s (b. 1986) music for orchestra, wind ensemble, and chamber ensembles has been acclaimed by audiences, performers, and conductors worldwide. His concert band piece *Dum Spiro Spero*, written when he was only 22 years old, has been called “powerful,” “beautiful,” and “wonderfully orchestrated” by audiences and conductors alike.

Chris’ music has been performed hundreds of times internationally by professional ensembles, colleges, high schools, and all-state/honor bands. His music has been performed in Carnegie Hall, at universities and schools, and even in 600-year-old cathedrals in Europe. Some of the groups that have performed his music include the University of Oregon, University of Alabama, University of Utah, University of Northern Colorado, Brigham Young University, University of Minnesota, Central Michigan University, Eugene Symphonic Band, Florida All-State Band, University of Montana Honor Band, Bläserphilharmonie Ostiroll in Austria, and the Koseto Brass & Woodwind Band in Japan.

**NOTES (cont’d)**

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**NOTES (cont’d)**

Chris holds a master of music in composition from Central Michigan University, as well as a bachelor of music in composition and a bachelor of music education from the University of Northern Colorado. He previously studied under composers David Gillingham, Jay Batzner, and Paul Elwood. He now resides in Colorado where he works as an educator and composer.

Pilsner offers the following thoughts:

*Dum Spiro Spero* (2010) takes its title from a Latin phrase meaning “While I breathe, I hope.” When I read that phrase for the first time, I was taken back by the incredible amount of power it held and immediately knew it would be the basis for a new piece.

When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor.

It is dedicated to Casey Cropp, the man who has served as a mentor and friend for much of my musical career.

Julie Giroux (b. 1961) is a prolific composer of music for both film and concert ensembles. She holds degrees from Louisiana State University. John Williams, Bill Conti, and Jerry Goldsmith are 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, and 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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