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 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
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, horn
William Scharnberg, horn
Tony Baker, trombone
Natalie Mannix, trombone
Steven Menard, trombone
Brian Bowman, euphonium
Don Little, tuba
Jeffrey Bradetic, double bass
Gudrun Raschen, double bass
Christopher Deane, percussion
Mark Ford, percussion
Paul Rennick, percussion
Quincy Davis, drumset
Jaymee Haefner, harp
Gustavo Romero, piano
Adam Wodnicki, 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
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
WIND ENSEMBLE
Nicholas Enrico Williams, Conductor

Tuesday, April 10, 2018
7:30 pm
Winspear Hall
Murchison Performing Arts Center

Eight hundred eighty-seventh program of the 2017-2018 season.
Members of the Wind Ensemble are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.
CONDUCTOR BIOGRAPHY

Dr. Nicholas Enrico Williams is the assistant director of wind studies, conductor of the Wind Ensemble, Brass Band, and the director of athletic bands, including the North Texas Green Brigade Marching Band and the Basketball Pep Band at the University of North Texas. He is also the conductor for the GDYO Wind Symphony in Dallas, Texas. In addition, he is a frequent guest conductor for the Dallas Winds (formerly Dallas Wind Symphony) and the Dallas Winds Brass Choir.

Dr. Williams was active in Drum Corps International for almost two decades, where he served as brass instructor, brass caption head, staff coordinator, or senior brass consultant for the two-time world champion Madison Scouts (Madison, Wisconsin), the six-time world champion Santa Clara Vanguard (Santa Clara, CA), Boston Crusaders (Boston, MA) and Southwind (Lexington, KY). As an advocate of chamber music, Dr. Williams was the founder and conductor of the East Plano Brass and was the principal guest conductor for the Harmoniemusik chamber ensemble. In the wind band world, he has been a guest conductor with the Dallas Wind Symphony; Lone Star Wind Orchestra; at the annual Midwest International Band and Orchestra Clinic in Chicago, Illinois; the College Band Directors National Association regional conference; the Texas Bandmasters Association Convention; and the Texas Music Educators Association Annual Clinic in San Antonio, Texas.

Dr. Williams is active in the United States, Canada, Poland, and Asia as a clinician, conductor, adjudicator, consultant, and arranger; his arrangements for wind band, marching percussion ensembles, drum corps, and marching band are performed by outstanding organizations throughout the world.

Dr. Williams is a sought-after recording producer, associate producer, and editor, having been involved with numerous CDs and DVDs on the Klavier, Mark Records, GIA labels, as well as UNT projects. In addition to his work in the recording arts, he has written several conductor study guides that are published in the Teaching Music Through Performance in Band series. He is also a primary consultant of Women of Influence in Contemporary Music, and is an honorary member of Sigma Alpha Iota International Music Fraternity. His professional affiliations include Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, Phi Mu Alpha Sinfonia, and Phi Beta Mu, an international bandmasters fraternity.

PROGRAM

Flashback (2017).................................................Wayne Oquin (b. 1977)

Mountain Lake Photograph (2010)......................Zack Stanton (b. 1983)

Symphony No. 6, Opus 69 (1956).................... Vincent Persichetti (1915-1987)
Adagio - Allegro
Adagio sostenuto
Allegretto
Vivace

Light the Fuse (2014)...............................Daniel Montoya, Jr. (b. 1978)

King Cotton March (1895/1983).......................John Philip Sousa (1854-1932)
arr. Frederick Fennell

The UNT College of Music - serving our diverse musical culture with excellence, integrity, and imagination.

Photography and videography are prohibited.
Wayne Oquin (b. 1977) is a native of Houston, Texas, and studied at Texas State University, where he earned his bachelor of music degree, as well as the Juilliard School, where he received both his master of music and doctor of musical arts degrees in composition. He was a student of Milton Babbitt, Samuel Adler, and Mary Anthony Cox, and joined the faculty of Juilliard in 2008, where he now serves as Chair of the Ear Training Department. An active composer, conductor, and pianist, Dr. Oquin has been featured in the Texas Monthly Symphony Magazine as well as the San Francisco Classical Voice.

Oquin notes the following in the score in regards to Flashback (2017):

Some of the happiest years of my young musical life were those I spent playing piano at Texas State University in John Stansberry's wind ensemble. Two decades later, part of me still wishes I could have stayed forever.

Mr. Stansberry was quite something on the podium: energetic, motivating, communicative, full of vitality, notoriously hard to please, and, above all things, a consummate teacher. In 1996, early in my freshman year, I approached him with a band score I had then recently completed: a short, frenetic work entitled Momentum. It was among my earliest attempts at composition. To my surprise, he programmed it!

In hindsight, I would be hard pressed to think of a point more pivotal in my compositional development. It was the first piece I had written for band, my first time working with a conductor, and my first public performance of a piece for large ensemble. It was this experience, as much as any other, that led me to music composition.

Many years passed. I graduated, moved to New York, continued my studies, and eventually became a college teacher myself. Mr. Stansberry and I remained in touch until the end of his life.

When Clay Stansberry asked if I would compose a tribute to his father’s memory, one he would conduct with his own band at Legacy High School in Broomfield, Colorado, I was honored. I began, not in my usual way by sketching or improvising at the piano, but by pulling that early band score out of a dusty drawer where it had sat untouched for almost twenty years.

After two successful but limited tours with the Marine Band in 1891 and 1892, promoter David Blakeley convinced Sousa to resign and organize a civilian concert band; thus was born Sousa’s New Marine Band. Following criticism from Washington, the “New Marine” part of its name was dropped.

Sousa toured with his bands for forty years. In 1932, after conducting a rehearsal of the Ringgold Band in Reading, PA, the 77-year old Sousa passed away. The last piece Sousa had rehearsed with the band was The Stars and Stripes Forever. Sousa composed 136 marches, 15 operettas, 70 songs, and many other pieces.

The program notes for King Cotton March (1895/1983) come from John Philip Sousa: A Descriptive Catalog of His Works:

It is a curious fact of the music world that marches written for fairs and expositions almost always fade into oblivion. Two notable exceptions are Sousa's King Cotton and The Fairest of the Fair. The former was written for the Cotton States Exposition of 1895, and the latter for the Boston Food Fair of 1908.

Sousa and his band had great drawing power at fairs and expositions and were much sought after. But officials at the Cotton States Exposition in Atlanta attempted to cancel their three-week contract with the Sousa Band because of serious financial difficulties. At Sousa’s insistence, they honored their contract, and at the first concert they became aware of their shortsightedness. Atlanta newspapers carried rave reviews of the band’s performance stating:

...The band is a mascot. It has pulled many exhibitions out of financial ruts. It actually saved the Midwinter Fair in San Francisco. Recently at the St. Louis and Dallas expositions Sousa’s Band proved an extraordinary musical attraction, and played before enormous audiences. It is safe to predict that history will repeat itself in Atlanta, and that the band will do the Exposition immense good. A great many people in South Carolina, Atlanta and Georgia have postponed their visit to the Exposition so as to be here during Sousa’s engagement, and these people will now begin to pour in.

Sousa’s latest march, King Cotton, has proved a winner. It has been heard from one end of Dixie to the other and has aroused great enthusiasm and proved a fine advertisement for the Exposition.

The Sousa Band did indeed bring the Exposition out of the red, and the same officials who tried to cancel Sousa’s engagement were pleased to extend it. King Cotton was named the official march of the Exposition, and it has since become one of the perennial Sousa favorites.
Light the Fuse (2014) imparts an immediate response in the mind of the listener: explosions. In this area, the piece never disappoints. Montoya selected the title by watching a newer homage to a part of the classic genre: “The line comes from Mission Impossible: Ghost Protocol. In the opening of the film, Tom Cruise’s Ethan Hunt character executes a plot to break out of a prison. At the end of the scene as he makes his escape, he gives the instruction to ‘light the fuse,’ which introduces the title cards to the movie. I just always thought that would be a cool title.”

The musical content has small moments of tribute as well, with fervid woodwind trills and a repetitive diatonic pentachord making reference back to the introduction of Lalo Schifrin’s famous theme to the original “Mission: Impossible” television show. These motives interlace throughout the work, giving the impression of flickering flames rising upward. This introduces the first of three main sections (the exterior portions are similar—quick and energetic—while the middle section contrasts with a flowing nature). A punchy, syncopated motive appears first in trombones before being absorbed by other instruments while the frenetic rhythms underneath are only interrupted by the occasional pop from an imposing cadre of percussion (written into eight distinct parts). The opening section reaches its midpoint with a virtuosic solo for the woodwinds, accompanied by searing harmonies in muted trumpet and sparkles of keyboard percussion, and closes with hard-driving chords from low brass and woodwinds as the energy spills over completely.

The middle of the work contrasts the opening in stunning and remarkable ways. The texture becomes ethereal in nature, with suspended harmonies floating past as tenor saxophone and bassoon present a longing melody. The texture thickens with an interplay between euphonium and trumpet before evaporating back into clouds of soft woodwind tremolos. An oboe harkens back to the earlier melody, but this time with the syncopated energy of clarinets underneath driving to a climactic moment of full-throated dissonance that once more sets the “fuse” in motion with the incessant hissing of hi-hat cymbal. From there, it’s a race to the finish as fragmented motives layer atop each other, congealing into one final nitroglycerin surge: a ringing of ferocious bell-tones that bursts with volatile force. – program note from Jake Wallace

John Philip Sousa (1854-1932) was born in Washington, D.C., near the Marine Barracks where his father, Antonio, played trombone in the U.S. Marine Band. He grew up surrounded by military band music, and when he was just six, he began studying voice, violin, piano, flute, cornet, baritone, trombone, and alto horn.

At the age of 13 he tried to run away to join a circus band. His father instead enlisted him in the Marine Band as a band apprentice. Sousa remained in the band until he was 20 years old. Discharged from the Marines in 1875, the 21-year-old Sousa began performing (on violin), touring and eventually conducting theater orchestras, including Gilbert & Sullivan’s H.M.S. Pinafore on Broadway. In 1880, Sousa returned to Washington, D.C., where he assumed leadership of the U.S. Marine Band.

My original thought was to tweak, tighten, and perhaps touch up a few loose details. But soon, the process took on a life of its own. I found myself making changes to virtually every note of every bar. Shorter passages were expanded. New themes emerged. Harmonies once limited by a young composer’s not-yet-fully-developed technique were now traveling rapidly to new destinations. Just as I could never go back in time and play again in Mr. Stansberry’s band, I could not separate myself from my own compositional development in the intervening two decades.

Not a single measure remains intact from the previous version. The new work, so radically different from its predecessor, demanded a more suitable title. Yet, the initial idea from so many years previous -- its overall structure, its short melody in the Lydian mode -- can still be recognized in what is now quite literally a flashback. The result is not a revision but rather a collaboration between a composer and his younger self, both of whom owe an enormous gratitude to John Stansberry.

Zack Stanton (b. 1983) is a composer and conductor from Conway, Arkansas. He has written for orchestra, wind ensemble, choir, and chamber ensembles of various sizes, and his work has been increasingly performed throughout the United States, as well as Ireland and South Korea.

Recent commissions have come from the University of Georgia Midfest Band Festival, the Millikin University Percussion Ensemble, percussionist Matt Teodori, and horn player AnneMarie Cherry. In the fall of 2015 pianist Paul Barnes released a recording that includes Zack’s piano solo work, Scenic Route. In 2012 his Concerto for Piano and Wind Ensemble received Honorable Mention in the ASCAP/CBDNA Frederick Fennell Competition. During the 2011-2012 season, the Austin Symphony Orchestra premiered the orchestral version of Triple Venti Latte under music director Peter Bay. In 2011, Line Upon Line Percussion released a recording of Echoes of Veiled Light, for percussion trio.

Active as a performer, Zack served as a pianist and conductor for the University of Texas New Music Ensemble and for four years acted as the Assistant Director of the group. Currently, he assists with the Center for New Music at the University of Iowa, where he is Lecturer of Music Theory and Composition.

Stanton received his doctor of musical arts in composition from the University of Texas at Austin, where he studied with Dan Welcher, Yevgeniy Sharlat, Donald Grantham, and Russell Pinkston. Prior to his appointment at the University of Iowa, Stanton taught at Belmont University and the University of Texas at Austin.
Stanton writes the following note for *Mountain Lake Photograph* (2010):

Around the time I began writing this piece, I was going through a photo album of a backpacking trip I had gone on in high school with a group from my church. We were hiking in the Sangre de Cristo Mountains in New Mexico, and made our primary campsite at the foot of Truchas Peak, which is a beautiful, 13,000-foot mountain, far from any signs of civilization. I was looking through the album to find some pictures of a lake that was at the foot of the mountain. The setting there was serene and the view stunning. As I was going through these lake photos, one in particular stood out to me. There was a picture of two of the men who had gone on the trip, standing in front of the lake, both of whom have died in the past two years from cancer, neither of them old by any standard. These were men whom I had admired a great deal growing up. They were men who deeply loved their families and friends, and served others selflessly. In this piece I wanted to convey the emotions I was feeling as I perused the photo album and remembered their friendship: the beauty and stillness of a mountain lake, the awe-inspiring grandeur of the mountains, and the mourning of lost friends who lived well and whose memory is treasured by all who knew them. This piece was written in memory of Mike Butler and Bruce Thompson.

Vincent Persichetti (1915–1987) was one of the twentieth century’s most prolific composers, writing music for a wide range of instruments and for every performance level, from beginning piano books to sophisticated large ensemble works. In 1947 he joined the faculty of the Juilliard School of Music and was appointed Chair of the Composition Department in 1963. While at Juilliard, Persichetti’s view toward band was influenced by William Schuman, and by composer/bandleader Richard Franco Goldman, who taught classes in addition to his duties as secretary for the department. Persichetti’s published works include nine symphonies, four string quartets, twelve piano sonatas, twelve works for solo harpsichord, numerous choral works, a song cycle and other solo vocal and chamber pieces, chamber music for various combinations of instruments, and fifteen compositions for band or wind ensemble.

*Symphony No. 6, Opus 69* (1956) was commissioned by the Washington University Chamber Band. It was premiered by that ensemble under the direction of Clark Mitze on April 16, 1956 in St. Louis. Mitze’s original prescription for the commission, the creation of a six-minute work after the fashion of Persichetti’s *Psalm for Band*, was soon transcended by the scale of the composer’s growing concept of the piece, a four-movement symphony for winds.

The work is known particularly for its clever antiphonal interplay between woodwind and brass choirs, and for the expanded role of the percussion section as a fully participating organic member of the ensemble. The opening movement contains a three-note motive, announced in the horn, which is not only developed throughout its 292 measures, but returns in various forms in later movements as well. The second movement employs a setting of an original hymn-tune entitled “Round Me Falls the Night.” Movement three is an allegretto in triple meter, with competing duple-based sections interspersed. The finale ends with a simultaneous recapitulation of themes from the entire symphony, disposing any doubt regarding the work’s cyclic formula.

Daniel Montoya Jr. (b. 1978) is an Austin native, jelly bean lover, and inveterate sweet tea drinker, and continues to rise in the world of wind band, percussion, and the marching arts.

An active composer and arranger, Montoya is currently pursuing a master’s degree in music composition, under the tutelage of David Gillingham, at Central Michigan University. He also holds a bachelor’s degree in music composition from Texas State University and has studied privately and participated in composition masterclasses with William Bolcom, Kevin Puts, and Russell Riepe.

Throughout the past few years, Montoya has gained recognition for his contributions in the area of percussion ensemble and wind band literature. His initial work for percussion ensemble, *The Canyon*, was published in 2002 and was quickly followed by *The Rapids*, *The Highway*, *Spatial Tendencies*, and his works for steel drum band, *Panic Attack* and *Dayride*. His first piece for symphonic winds, *Danse Moods*, qualified him to study with Mark Camphouse, David R. Gillingham, and Frank Ticheli as part of the National Band Association’s “Young Composer Mentor Project.” Additionally, his works have been performed at the Texas Music Educators Association Conference, Texas Bandmasters Association Convention, and Percussive Arts Society International Conference. Montoya has been a consecutive ASCAPPLUS Award winner for his body of work since 2004.

Concurrent with his success in the field of composition, Montoya has quickly become an acclaimed arranger for the marching arts. He has been praised for his innovative approach to musical design, which he achieves while still maintaining the musical integrity of the original compositions.

Montoya’s percussion music is published by Drop 6 Media, Inc. and his works for symphonic winds and marching band are available through his publishing company, Underwater Theme Productions. Montoya is an artist/educator for Innovative Percussion, Inc. and is a member of ASCAP, Percussive Arts Society, Texas Bandmasters Association, Texas Music Educators Association, and Phi Mu Alpha Sinfonia.