University of North Texas Wind Ensemble

Daniel Cook, Conductor presents THE JOURNEY

Tuesday, October 8, 2019
7:30 pm
Winspear Hall
Murchison Performing Arts Center
THE JOURNEY

Canzona (1951) ....................................................... Peter Mennin (1923-1983)


from Suite Française (1943) ................................. Darius Milhaud (1892-1974)
Normandie
Alsace-Lorraine
Provence

--10-minute Pause--


Mannin Veen: Dear Isle of Man (1933) ............... Haydn Wood (1882-1959)
**PROGRAM NOTES**

Peter Mennin’s (1923-1983) works span virtually every instrumental and vocal medium. Cast in a neoclassical mold, his music features compact formal structures and often uses counterpoint as a means of generating rhythmic energy and direction. Mennin wrote *Canzona* (1951), his only work for concert band, on a commission from Edwin Franko Goldman and the Goldman Band. The concept of the canzona here is that of the early baroque style so brilliantly exploited by sixteenth-century composer Giovanni Gabrieli. While employed as organist and composer at the Cathedral of St. Mark in Venice, Gabrieli was inspired by and utilized the architecture of the cathedral to feature small choirs of instruments presenting contrasting, antiphonal statements. Mennin adapted that same approach in *Canzona*, utilizing woodwind and brass choirs that alternately reinforce and complement each other. The Allegro Deciso tempo underscores the powerful rhythms and themes.

Mennin began formal music studies at the age of seven and quickly became interested in composition. He began experimenting with symphonic forms at only eleven years old and had completed his Symphony No. 1 by his 19th birthday. Mennin attended Oberlin Conservatory, where he studied composition with Normand Lockwood, and later received bachelor’s, master’s, and doctoral degrees from the Eastman School of Music, where he studied with Howard Hanson and Bernard Rogers. He joined the composition faculty at Juilliard in 1947, became director of the Peabody Conservatory in 1958, and returned to Juilliard in 1962 where he held the position of President until his death.

*Mysterium* (2002/2011) is the composer’s own wind transcription of her sacred choral work, *O Magnum Mysterium*. The composition incorporates an ancient medieval liturgical tradition and presents it in a modern, yet approachable compositional language. Upon completion of the wind setting, Higdon wrote:

*Mysterium* is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience.

The flute descants, chimes, and crystal glasses play prominent roles in both works. According to Jennifer Higdon (b. 1962), her compositional style utilizes a combination of melody and rhythm that reflect “our spoken language.” The phrasing of the wind version is informed by the text of the original choral setting, which is first heard in Latin and then shifts to English. To emphasize the importance of the text, Higdon set the English translation in simple monorhythmic recitations, which form the basis for the middle section of the wind setting.
O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
iacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Iesum Christum.  
Alleluia!

O great mystery,  
and wonderous sacrament,  
that animals should see the new-born  
Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
the Lord, Jesus Christ.  
Alleluia!

Gaining his first performing experiences as a jazz drummer at the young age of 12, Michael Colgrass (1932-2019) would attend the University of Illinois, earning a degree in performance and composition in 1952. He performed in a diverse range of genres alongside the New York Philharmonic, Dizzy Gillespie, the original West Side Story on Broadway, and the American Ballet Theatre. Furthering himself as a composer, his notable compositional influences include Darius Milhaud from attending the Aspen Festival and Lukas Foss while studying at Tanglewood.

Colgrass won the 1978 Pulitzer Prize for Music for Déjà vu after its commissioning and performance by the New York Philharmonic Orchestra. Among other notable commissions from The Boston Symphony, Lincoln Center Chamber Music Society, Colgrass wrote 11 works for wind ensemble and young band including Winds of Nagual (1985) and a wind band transcription of Déjà vu (1977).

Not only a prolific composer, Michael Colgrass developed several workshops designed to enhance performance capabilities ranging from dealing with stage fright to problem solving in the creative field using techniques from NLP or Neuro-Linguistic Programming. He was also known for teaching young children as well as adults and teachers how to compose music using systems of graphic notation.

Bali (2005) is a composition for wind band in Balinese style. After spending two summers in the Ubud region of Bali, Michael Colgrass stated that he “had enough daily contact with their music to get it into [his] ear.” When asked if there were elements of Bali that were crucial for a deeper understanding, he responded by identifying the “simplicity of the five-note scale: C-E-F-G-B,” characteristic to Balinese music. Written in three distinct sections, this piece features improvisation and calls for numerous pots and bowls of varying composition that produce pitches as close to the Balinese scale as possible.
Darius Milhaud (1892-1974) was one of the most prolific composers of the twentieth century. Considered a pioneer in his use of percussion, polytonality, jazz, and aleatory techniques, he was strongly associated with the avant-garde movement of the 1920s as a member of “Les Six.” After the invasion of France in 1940, Milhaud immigrated to the United States to escape the dangers he faced as a prominent Jewish artist in his Nazi-occupied homeland. He accepted various teaching positions in the United States and eventually made his first return to France in 1947, becoming a professor of composition at the Paris Conservatoire. Throughout the remainder of his life, he split his time between the United States and France, teaching and composing in both countries.

While Milhaud is primarily regarded as a modernist, his Suite Française (1943) is a relatively tonal work. Albeit more traditional in its construction, the piece still exhibits Milhaud’s distinctive compositional voice. This is particularly evident in his imaginative melodic writing and the use of lush extended harmonies strongly associated with French music of the twentieth century.

Tonight, we present three of the work’s five movements, selected especially to emphasize the pastoral facets of the piece and draw a structural parallel to Bali, the work of Milhaud’s student that was previously heard.

Milhaud writes the following about Suite Française:

The parts of this Suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country. I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

A native of New Bedford, Massachusetts, David Maslanka (1943-2017) attended the Oberlin College-Conservatory, where he earned a bachelor’s degree in music education. He spent a year at the Mozarteum in Salzburg, Austria and earned graduate degrees in composition from Michigan State University, where he studied with H. Owen Reed. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and the City University of New York in Kingsborough. From 1990 until the end of his life, he lived in Missoula, Montana, composing full-time.
Having composed for a variety of genres including choral, chamber and orchestral groups, Maslanka is celebrated as being one of America’s most original musical voices. His music evokes a strong sense of spiritual gravity and depth, and was influenced by his daily practice of playing Bach chorales at the piano, a habit he maintained for over twenty years. His music for wind ensemble has become especially well known. Of his nine symphonies, seven are written for wind ensemble, and an additional forty-one works for winds include the profound “short symphony” Give Us This Day and the amusing Rollo Takes a Walk. Maslanka’s music is consistently programmed by professional, collegiate, and secondary school wind ensembles around the world.

Traveler (2003) was commissioned in 2003 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, who retired as director of bands at UT Arlington. Lichtenwalter was a close friend and champion of Maslanka’s music, and the composer eagerly accepted the project.

Maslanka writes:

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” – BWV 384). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of a life need not be sad. It is the 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 its next big step.

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

Douglas, the capital of the Isle of Man, was a holiday mecca in Victorian times for people from Northern England. Even before Haydn Wood (1882-1959) was born, his family had regularly journeyed there from Slaithwaite, Yorkshire. At the beginning of the 1885 tourist season, Haydn’s elder brother Harry was hired as leader and soloist of the large orchestra at the Falcon Cliff Castle in Douglas. That summer, Sabra Wood brought the entire family, including her little son Haydn, age 3, to proudly watch and listen to Harry and the orchestra. From the age of 7, Haydn studied the violin with Harry. He loved being a member of Harry’s Students Orchestra and performed regularly on the Isle of Man.
By the late 1920s, Haydn Wood was becoming known as a conductor of his own music, and he conducted concerts at the Palace from then and throughout the 1930s. On June 19, 1927, in a huge Manx (the common demonym for the Isle of Man) Celtic Concert in which Harry was greatly involved, he conducted the Palace Orchestra in *A Health to All Who Cross the Main* for baritone, chorus and orchestra, with lyrics by Manxman Henry Hanby Hay, which he had composed expressly for the Manx Homecoming Celebration.

It was not until 1931 that Haydn Wood started composing his large scale Manx orchestral pieces. The first of these to be played in Douglas was *Mannin Veen*, on July 9, 1933, conducted by the composer in an exciting concert which included the second and third movements of his new *Concerto for Violin*, performed by the Spanish violinist Antonio Brosa with the Palace Grand Orchestra. *Mannin Veen* was eventually published in 1937 and is a classic band work of the post-Holst, pre-Hindemith era of band works; it draws on the composer’s experiences of Manx culture when his family lived on the Isle of Man, this autonomous island situated between Ireland and the English mainland in the Irish Sea. The composition exhibits both symphonic grandeur and Celtic tunefulness, often featuring the principal clarinet.

On the occasion of the first BBC broadcast in February 1933 of *Mannin Veg Veen*, Haydn Wood was quoted as saying to the *Isle of Man Times*: “The critics were struck by the beauty of the national airs. I feel very proud and gratified that our tunes are so appreciated... It was my original intention to call the work *Mannin Veg Veen* (Dear Little Isle of Man) but I found that people would insist on pronouncing ‘veg’ as a waiter does in a cheap restaurant when he bawls down the lift for ‘meat and a couple of veg.’ I decided to abandon the ‘potatoes and peas’ portion of the title.”

Wood provides context for the folk songs used in his composition:

This work, based on Manx folk songs, is founded on four of those tunes. The first, “The Good Old Way,” is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – “The Manx Fiddler.” The third tune, “Sweet Water in the Common,” relates to the practice of summoning a jury of 24 men, three from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last is a fine old hymn, “The Harvest of the Sea,” sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.
Daniel Cook

Daniel Cook is currently on the faculty at the University of North Texas where he conducts the Wind Ensemble, teaches conducting, and serves as the Director of Athletic Bands. In this capacity, he is proud to lead the 425-member Green Brigade Marching Band and oversee performances at various other University events.

Daniel has completed coursework toward a doctor of musical arts degree in wind conducting at Northwestern University in Evanston, Illinois, where he studied with Dr. Mallory Thompson. He holds a master of music degree in conducting from the same institution. Daniel graduated magna cum laude with his bachelor of music degree in music education from the University of Georgia in Athens. There, he was also recognized as a Theodore Presser Scholar.

Daniel is an in-demand clinician, adjudicator, speaker, and guest conductor. In addition to his work at UNT, he is also the Resident Conductor for the Dallas Brass Band, the metroplex’s only brass band of its kind. Established in early 2017, the ensemble is rooted in the standard British tradition and performs several concerts a year. His lecture and research interests focus on the adaptation of trends in positive psychology to enhance the efficacy of music classroom instruction.

Prior to his arrival in Evanston, Daniel was the Director of Bands at DeLand High School in DeLand, Florida. Bands and chamber groups under his direction have enjoyed success, with his students earning superior ratings at district and state solo, small ensemble, and large group performance festivals. Notably, his ensembles have performed at the Music for All National Concert Band Festival and Florida Music Educators Association In-Service Conference. During his time in Florida, he was a member of the Florida Bandmasters Association, chairing numerous marching and concert band events. Additionally, he served as staff pianist and organist at Our Lady of Lourdes Catholic Church in Daytona Beach.

An active drum and bugle corps instructor, Daniel is currently on staff of the Santa Clara Vanguard as an Ensemble Specialist. He was previously the assistant brass caption head of the Phantom Regiment Drum and Bugle Corps and prior to that was on the brass instructional team of the Blue Knights. His professional affiliations include the Collegiate Band Directors National Association, National Association for Music Education, National Band Association, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia.
PERSONNEL

Flute
*Sara Denlinger
Daniel Fletcher
Shauna Heisler
Allie Mahmood
Tyler Shropshire
Collin Stavinoha
Anabel Torres
Jacquelyn Vaught

Oboe
*Jose Negrete
Adrian Ramirez
Joseph Sanchez

Bassoon
*Peishan Li
Sidney Maurice
Gavin Santopetro
Sarah Vandermuelen

Clarinet
Jacob Aguado
Sam Ash
Melinda Coleman
Sophia Englerth
*Jessica Hill
Taylor Jones
Sophia Kimble
Mauricio Orellana
Anthony Orr
Noah Patton
Nicholas Pfister
Sydney Ramos
Drew Shillinglaw

Saxophone
*Kyle Bond
David Clark
Chase Scelsi
Luke Vanek

Trumpet
*Michelle Hernandez
*Jacqueline Hritzo
Tyler Sarver
Samuel Simcik
Wenbo Sun
Bradley Swanson
David Yoon
Jason Zaharis

Horn
Ashley Beyer
*Nicholas Bragg
Miguel Gonzalez
William Keller
Noah McCoury
Steven Phan

Trumpone
*Connor Altigen
Jack Buddenhagen
Tim George

Bass Trombone
Connor Fallon

Euphonium
*Jordan Drake
Bradley Halloran
Andy Heuser
Cheng Wei Meng

Tuba
*James Caldwell
Christian Garcia
Jordan Lehmann

String Bass
Samual Cavazos
Haiyu Feng
Adeila Owens

Percussion
Raunel Garcia
Caleb Hinz
Ryan Linhart
Duane Long
*Randa Shaqaidef
Sophia Suante
Paul Won

Piano
Gwenno Morgan

Organ
Catherine Trausch

*Section Manager(s)
FACULTY AND STAFF

Wind Studies
Eugene Migliaro Corporon, Director of Wind Studies, Conductor of the Wind Symphony
Andrew Trachsel, Associate Professor of Wind Studies, Conductor of the Wind Orchestra
Daniel Cook, Director of Athletic Bands, Conductor of the Wind Ensemble
David Childs and Raquel Samayoa, Conductors of the Brass Band
Danny Brock, Brett Penshorn, Doctoral Conducting Associates
Lt. Luslaida Barbosa, Jochen McEvoy, Master’s Conducting Associates
Kate Flum, Graduate Coordinator
Alyssa Grey, Visual Production Assistant
Heather Coffin, Administrative Assistant
Nathan Kock, Noah Patton, Librarians
Paul Conyers, Melody Muñoz, Collin Stavinoha, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927-1937)
Maurice McAAdow, 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 Claridy, flute
Elizabeth McNutt, flute
*James Scott, flute
Terri Sundberg, flute
James Ryon, oboe
*Jonathan Thompson, oboe
*Stanislav Chernyshev, clarinet
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Phillip Paglialonga, clarinet
*Ivan Petruzzioello, clarinet
*Gregory Raden, clarinet
*John Scott, clarinet
*Jorge Cruz, bassoon
Kathleen Reynolds, bassoon
Brad Leali, saxophone
Eric Nestler, saxophone
Philip Dizack, trumpet
Adam Gordon, trumpet
John Holt, trumpet
Caleb Hudson, trumpet
Rob Parton, trumpet
Raquel Samayoa, trumpet
Stacie Mickens, horn
*Natalie Young, horn
Tony Baker, trombone
Nick Finzer, trombone
Natalie Mannix, trombone
Steven Menard, trombone
David Childs, euphonium
*Matthew Good, tuba
Don Little, tuba
Jeffrey Bradetich, double bass
Gudrun Raschen, double bass
Lynn Seaton, double bass
Christopher Deane, percussion
Mark Ford, percussion
Paul Rennick, percussion
*Sandi Rennick, percussion
Quincy Davis, drumset
Vladimir Viardo, 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 - Director, Graduate Studies
Kirsten Soriano Broberg - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director of Communications, Marketing and Public Relations