

DALLAS 
WINDS

2021-2022
CONCERT SEASON



THE FIREBIRD

The Dallas Winds gratefully acknowledges the continuing support of these organizations and institutions:



In his 28th season as Artistic Director and Conductor of the Dallas Winds, Jerry Junkin is recognized as one of the world's most highly regarded wind conductors. He has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003, and Principal Guest Conductor of the Senzoku Gakuen College of Music Wind Symphony in Tokyo since 2007. Additionally, 2021-2022 marks his 34th year on the faculty of The University of Texas at Austin, where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands. There, he also holds the title of University Distinguished Teaching Professor. Previously, he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Division of Conducting and Ensembles and teaches courses in conducting and wind band literature. He is a recipient of multiple teaching awards, and students of Mr. Junkin hold major positions throughout the world.

Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. Mr. Junkin has released over 30 compact disc recordings for the Reference, Klavier and Naxos labels. The *New York Times* named his release on the Reference Recordings label, *Bells for Stokowski*, one of the best classical CD's of the year. His performance of *Circus Maximus* with The University of Texas Wind Ensemble was released on the world's first Blu Ray audio disc in 5.1 surround sound by Naxos and was nominated for a GRAMMY. During the summer of 2014, he led The University of Texas Wind Ensemble on a four week tour around the world.

Mr. Junkin is an enthusiastic advocate of public school music education, having conducted All-State bands and festivals in forty-eight states and on five continents. He spends his summers in residence at the Interlochen Arts Camp in Michigan, as well as appearing at major music festivals throughout the world.

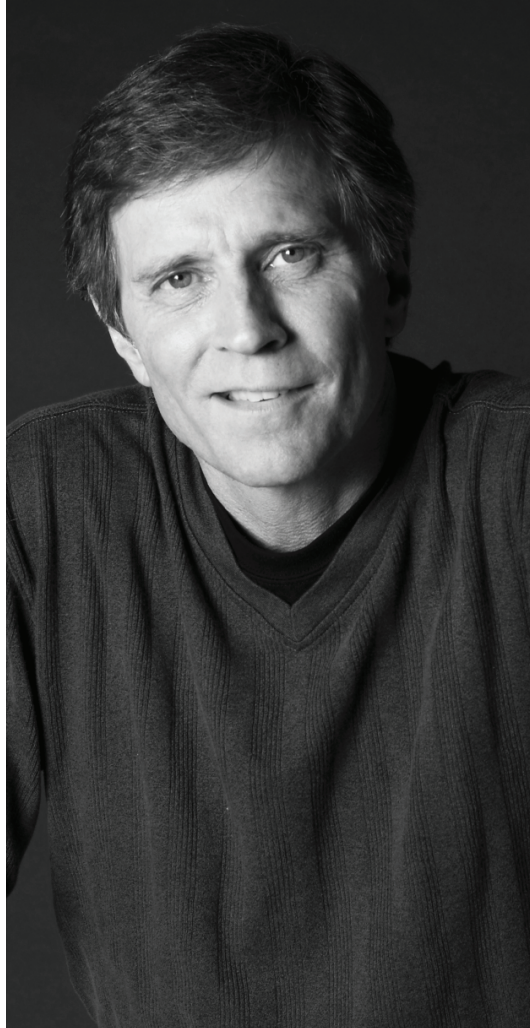
Mr. Junkin has served as President of the Big XII Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation, is Past-President of the American Bandmasters Association, and is Past President of the College Band Directors National Association. Regularly making guest appearances with ensembles such as the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds, he continues to conduct throughout the United States in addition to multiple appearances in Japan, China, and Europe. In 2005, he was presented the Grainger Medallion by the International Percy Grainger Society in recognition of his championing of Grainger's works, and he has received numerous career awards from Kappa Kappa Psi, Phi Beta Mu, and the Midwest Clinic, among others. Mr. Junkin is a Yamaha Master Educator.



JERRY JUNKIN

ARTISTIC DIRECTOR
AND CONDUCTOR





FRANK TICHELI

COMPOSER

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

EPOCH PERCUSSION QUARTET

GUEST ARTISTS

Four percussionists with a passion for performing challenging new percussion works, the Epoch Percussion Quartet came together at the University of Texas—Austin in 2016. Members **Andrew Lynge, Nigel Fernandez, Oni Lara, and Cory Fica** were students when they created the quartet to perform Dinuk Wideratne's *Invisible Cities* with Jerry Junkin and the University of Texas at Austin Wind Ensemble. As they moved forward in their professional careers, they have continued to perform together at the World Youth Wind Symphony, the Interlochen Arts Camp, and the Dallas Winds.

<http://www.andrewlynge.com/epoch-percussion-quartet>



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The Dallas Winds gratefully acknowledge our patrons, donors, musicians, staff, and Board of Trustees whose generous support, dedication and hard work have made our return to the stage tonight possible.

Whether it's piccolo-sized or tuba-sized, every contribution supports our mission to Bring Joy Through Band Music. Please consider a tax-deductible donation to our Can't Beat The Band! campaign: www.dallaswinds.org/give

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THE FIREBIRD

NOVEMBER 16, 2021 7:30 PM
MEYERSON SYMPHONY CENTER
Jerry Junkin, Artistic Director & Conductor
Frank Ticheli, Guest Conductor
Epoch Percussion Quartet, Guest Artists

PROGRAM

Wiener Philharmoniker Fanfare

Richard Strauss

BASH!

Frank Ticheli

Preview Performance

Commissioned by The Midwest Clinic for the 75th Anniversary Clinic

Funeral Music for Queen Mary

Henry Purcell, transcribed &
elaborated by Steven Stucky

Re(new)al

Viet Cuong

- I. Hydro
- II. Wind
- III. Solar

Epoch Percussion Quartet

Cory Fica, Nigel Fernandez, Oni Lara, Andrew Lyng

INTERMISSION

Come Sunday

Omar Thomas

- I. Testimony
- II. Shout!

The Glory of the Yankee Navy

John Philip Sousa

The Firebird Suite (1919)

Igor Stravinsky, arr. Jacco Nefs

- i. Introduction - The Firebird and its dance
- ii. The Princesses' Khorovod (Rondo)
- iii. Infernal dance of King Kastcheï
- iv. Berceuse (Lullaby)
- v. Finale



Supported in part by the City of Dallas—Office of Arts & Culture, the Texas Commission on the Arts, TACA, and the National Endowment for the Arts.



@DALLASWINDS #DALLASWINDS

PROGRAM NOTES

Richard Georg Strauss (1864-1949)

Strauss was a musical prodigy whose career spanned the late romantic and early modern eras of classical music. He grew up in a musical family, and got his earliest musical training from his father, who was principal horn for Court Opera in Munich. Strauss wrote his first composition at age six, and by his early teens he was composing piano and chamber ensemble pieces, most of which have been lost to history. He didn't begin to find his mature musical style until 1885, at age 21. A spate of his best-known works followed over the next eleven years: the tone poem *Don Juan* in 1888; *Death and Transfiguration* in 1889; *Till Eulenspiegel's Merry Pranks* in 1895; and *Also Sprach Zarathustra* in 1896. Over the course of his career, he wrote operas, lieder, tone poems, and works for special occasions.

Although the Vienna Philharmonic Orchestra was founded in 1842, it didn't host an annual benefits ball until 1924, when it threw a lavish party to raise money for a pension fund for the musicians. To celebrate the occasion, Strauss wrote *Wiener Philharmoniker Fanfare* to be played as the orchestra's wealthy donors entered the ballroom.

Frank Ticheli (b. 1958)

Born in Monroe, Louisiana, and raised in Richardson, Texas, Frank Ticheli is a highly respected composer for wind ensemble, orchestra, choral, and chamber ensembles. He teaches composition at the University of Southern California. His works have been performed and recorded by ensembles around the world.

BASH was composed in 2021 to commemorate the 75th anniversary of The Midwest Band and Orchestra Clinic. Ticheli explains, "Thousands of musicians of every age attend the Clinic every year in Chicago to celebrate music, attend concerts, see old friends, and meet new ones. The 74th annual meeting was forced online by the COVID-19 pandemic, making attendees even more passionate about attending the 75th to renew their souls through live music-making and face-to-face gatherings. In short, the 75th is going to be a huge party. In keeping with this festive occasion, BASH unfolds as a euphoric romp."

BASH was commissioned by the Midwest Band and Orchestra Clinic in celebration of their 75th anniversary meeting. It will be premiered by the Dallas Winds at tonight's concert, and again at the 75th conference in Chicago on December 17, 2021, with the composer as guest conductor.

Henry Purcell (1659-1695)

Henry Purcell was the greatest English composer of the Baroque era, alongside such European contemporaries as Johann Sebastian Bach, Antonio Vivaldi, and George Fredric Handel. Born into a family of musicians in the shadow of Westminster Abbey, Purcell was said to have begun composing at age nine, although his earliest known work was written when he was eleven. Throughout his career he wrote choral and instrumental music for the church and for the theatre.

Purcell wrote his *Music for the Funeral of Queen Mary* in 1695, for the funeral services Mary II, Queen of England, Scotland, and Ireland, who ruled alongside her husband, William III from 1689 until her death in late 1694.

Tonight's performance is an arrangement of Purcell's work by American composer **Steven Stucky**, who won the Pulitzer Prize for Music in 2005 for his *Second Concerto for Orchestra*.

PROGRAM NOTES

Viet Cuong (b. 1990)

American composer Viet Cuong was born in West Hills, California, and raised in Marietta, Georgia. His works have been performed on six continents, in such venues as Carnegie Hall, Lincoln Center, Kennedy Center, and the Library of Congress. *The New York Times* called his music “alluring,” and “wildly inventive.”

Re(new)al was originally written for a chamber ensemble with strings. It made its debut in 2017 with the Albany Symphony. Shortly thereafter, a consortium of wind ensembles—including the Dallas Winds—commissioned a version for winds. On his website, Cuong explains:

“I have tremendous respect for renewable energy initiatives and the commitment to creating a new, better reality for us all. Re(new)al is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the quartet therefore performs on several “invented” instruments, including crystal glasses and compressed air cans. And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, a single snare drum is played by all four members of the quartet, and certain notes of the vibraphone are prepared with aluminum foil to create buzzy, nearly electronic sound effects. The entire piece was conceived in this way, and it was a blast to discover all of these unique sounds.”

Omar Thomas (b. 1984)

One of the most interesting new American composers on the current scene, Omar Thomas combines jazz, gospel, and classical influences to create sparkling new works that audiences love. Born to Guyanese parents in Brooklyn, New York in 1984, Thomas moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music. He is the protégé of composers Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

At the age of 23, while still completing his Master of Music Degree, Thomas was appointed to the position of Assistant Professor of Harmony at Berklee College of Music. He served for several years on the faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. He is now Assistant Professor of Composition at the Butler School of Music, University of Texas at Austin.

Thomas was commissioned to write “Come Sunday” by a sixteen-member consortium of wind ensembles, including the Dallas Winds. Thomas’ work harkens back to the African-American gospel music that is at the root of much modern American popular music, including jazz, blues, and rock. He explains the work this way:

“*Come Sunday* is a two-movement tribute to the Hammond organ’s central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation’s hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.”

And he adds, “To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else’s music but our own - I see you and I am you. This one’s for the culture!”

PROGRAM NOTES

John Philip Sousa (1854-1932)

Historians may call Stephen Foster the “Father of American Music” but John Philip Sousa was America’s first serious classical composer. He began his musical education when he was six, and apparently settled on a musical career early on because his father apprenticed him to the United States Marine Band at age thirteen so young Sousa wouldn’t run away to join a circus band.

He served out his apprenticeship with the Marines, then joined a series of theatrical orchestras, where he learned to conduct. In 1880 he returned to become the conductor of the “President’s Own” Marine Band, serving under five different presidents.

In 1892 he left to form his own civilian wind ensemble, and rapidly scaled the heights of popular music to become the first American superstar. Over the next 39 years, until Sousa’s death, the Sousa Band toured America nearly every year, traveled to Europe at least three times, and once toured all around the world, with stops in England, Ireland, South Africa, Australia, New Zealand, and Hawaii before returning to the mainland United States—all in the age of railroad and steamship travel.

Despite Sousa’s distinguished military career, *The Glory of the Yankee Navy* was not written to celebrate the United States’ ocean-going armed forces. Rather, it ties into Sousa’s long-standing love of musical theatre. In 1909 a singer and actress named Blanche Ring was the toast of Broadway. That year, she was preparing a new musical called *The Yankee Girl*, set to open in 2010. When her director decided the show needed a march, Sousa agreed to write one, dedicated to Ms. Ring. *The Glory of the Yankee Navy* is the charming result.

Igor Stravinsky (1882-1971)

One of the most influential composers of the modern era, Igor Stravinsky studied under the great Russian romantic composer Nikolai Rimsky-Korsakov, wrote early works in the Neo-Classical Style, and experimented enthusiastically with serial tonality in his later works. Perhaps in parallel with his wide-ranging stylistic periods, Stravinsky began his life as a Russian, emigrated to France mid-career, and spent his last years as an American citizen.

The Firebird was Stravinsky’s first big hit. In 1910, the same year Sousa’s *The Glory of the Yankee Navy* premiered on Broadway, ballet empresario Sergei Diaghilev’s company, *Ballets Russes*, premiered *The Firebird* in Paris. A popular figure in Russian folklore, the Firebird is said to be a glorious bird with golden feathers that glow like embers even after the bird sheds them. Those who find a firebird’s feather often embark on a quest to find the living bird, finding both a blessing and a curse for their efforts.

Stravinsky’s ballet tells the story of Prince Ivan, who uses the power of the Firebird’s magical feather to defeat an evil sorcerer, free thirteen captive princesses, and marry the most beautiful of the former captives. The dance was a sensation when it opened, with imaginative costumes to match Stravinsky’s fiery music.



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**2021-2022 CONCERT SEASON**

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Epoch Percussion Quartet

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