

Dennis Fisher, CONDUCTOR

UNIVERSITY OF NORTH TEXAS

Dennis Fisher is the Conductor of the Symphonic Band, Associate Director of Wind Studies at the University of North Texas and Professor of Music in Conducting and Ensembles. A Kansas native, he has been a member of the faculty since 1982.

Fisher has a wide variety of experience and expertise as a conductor, arranger, clinician, educator, and consultant. Fisher is also active as an arranger for all wind mediums. He frequently serves as a clinician, conductor, and adjudicator throughout the United States, as well as in Thailand, Japan, Great Britain, Europe, Scandinavia, Canada, Greece and Russia. He recently served as guest conductor of the Southeast Asian Youth Wind Ensemble in Bangkok, Thailand and as judge for the All Asian Symphonic Band Competition. Fisher currently serves as principal guest conductor of the Volga Band, a professional wind orchestra in Saratov, Russia.

Fisher has recorded extensively on the Mark, Klavier, and G.I.A. labels with the University of North Texas Symphonic Band and Wind Symphony. He is co-author of *Teaching Music Through Performance in Beginning Band, Volume 2*, and is a contributing author of teaching guides for the series. He also is recording and editing producer of the *Teaching Music through Performance in Band* series compact disc recordings, and producer of Volumes 1, 2 and 3 of the *Master Conductor DVD* series, published and distributed by G.I.A. Publications.

Mr. Fisher holds professional memberships in the Texas Music Educators Association, Texas Bandmasters Association, the College Band Directors National Association, and Phi Mu Alpha Sinfonia. He is a member of the American Bandmasters Association and of Phi Beta Mu. He is also a member of the National Academy of Recording Arts and Sciences and is Past-President of the Southwest Division of the College Band Directors National Association.

In 2008, Fisher was awarded the Gagarin Medal of Honor from the Society of Cosmonauts of the Russian Federal Space Agency. He was recently included in the 2010 edition of *Who's Who in America*. He has twice been named "Top Prof" by the Mortarboard Society at U.N.T., and is a recipient of the University of North Texas Community Award.

After Sunset

UNT SYMPHONIC BAND DENNIS FISHER, CONDUCTOR



BERNSTEIN

YURKO

KENNAN

GILLINGHAM

Leonard Bernstein

(1918-1990)

1 SUITE FROM MASS (1971) (14:45)

ARRANGED (2007) BY MICHAEL SWEENEY

(Boosey & Hawkes)

ALLELUIA / SANCTUS / AGNUS DEI

A SIMPLE SONG / OFFERTORY / ALMIGHTY FATHER

UNT FACULTY BRASS QUINTET

JOHN HOLT, KEITH JOHNSON / Trumpets

WILLIAM SCHARNBERG / Horn

TONY BAKER / Trombone

DONALD LITTLE / Tuba

Bruce Yunko

(b. 1951)

2 AFTER SUNSET (2010) (17:01)

FIRST RECORDING

(Manuscript)

Kent Kennan

(1913-2003)

**SONATA FOR TRUMPET
AND WIND ENSEMBLE**

(1956/1998) (14:55)

(Warner Brothers Music)

3 WITH STRENGTH AND VIGOR (6:03)

**4 RATHER SLOWLY AND WITH
FREEDOM** (3:57)

5 MODERATELY FAST, WITH ENERGY (4:53)

JOHN HOLT, TRUMPET

David R. Gillingham

(b. 1947)

**SYMPHONY NO. 2,
"GENESIS"** (19:52)

(C. Alan Publications)

6 IN THE BEGINNING... (6:01)

7 EDEN AND THE FORBIDDEN FRUIT (5:07)

8 NOAH AND THE ARK (2:17)

9 THE FLOODGATES OF HEAVEN (2:50)

10 THE SIGN OF THE COVENANT (3:35)

UNT SYMPHONIC BAND

The Symphonic Band has developed an exemplary national reputation for both its performances and recordings. Membership is drawn from the finest musicians attending the UNT College of Music. The highest-quality traditional and contemporary literature are the foundation of musical repertoire performed by the ensemble. The band has performed for such visiting dignitaries as Her Majesty, Queen Elizabeth; His Royal Highness, Charles, Prince of Wales; and former Egyptian President Hosni Mubarak. It has also performed at the Southwest Regional College Band Directors National Association Conference.

The Symphonic Band has released ten compact disc recordings on the Mark, Klavier, GIA and Eurosound labels. Critical comments have included "played with great gusto by the ensemble"; "played with brilliance"; and "the elegant sonority of this marvelous band is apparent in the slow sections. Attention to detail, precise intonation, and beautiful phrasing make this a compelling performance". Other comments include "Bravo . . . for a resplendent performance".

WIND STUDIES AT UNT

The Wind Studies program involves over four hundred undergraduate and graduate music majors and offers performance opportunities for majors and non-majors, in eight ensembles including the Wind Symphony, Symphonic Band, Concert Bands, Brass Bands, and Athletic Bands.

TOTAL TIME 66:44

UNT SYMPHONIC BAND

PERSONNEL

FLUTE

Bae, Yeoran 1,4
Baikcom, Brittany 2
Dick, Melissa 1,4
Hashi, Alyse 2,4
Lamb, Megan 1,4
Landers, Catherine 3,4
Lee, Betty 3
Mendeke, Ashley 1,4
Park, Grace 2
Wellons, Allison 2
Woods, Alex 1,4

OBOE

Bowling, Micah 2
Carter, Beth 3
Lensing, Erin 1,4
McCall, Wesley 2,4
Mireles, Jake 4
Quintero, Alexia 1,3,4

BASSOON

Bowling, Micah 1,4
Malmer, Erik 3
Norris, Anna 1,2,4
Quintanar, Lorna 1,2,4
Spitz, Emily 1,4
Wojciechowski, Adam 3

CLARINET

Bouras, Basil 1,2
Bowen, Tiffany 1,3,4
Braun, Lindsay 2
Garcia, Andriana 2,4
Garcia, Pedro 1,2,4
Glitz, Cheryl 3,4
Goth, Ian 1,3,4
Grant, Gina 3

Hammell, Sydney 3
Hammond, Diane 1,4
Hodges, Brad 1,2,4
Jones, Koryn 1,4
Kim, Nathan 2
Neal, Dustin 2
Noel, Leighann 3,4
Olmos, Eric 2
Pegg, Amanda 2
Pennock, Keith 1
Raddatz, Christopher

1,4
Ramsey, Heather 1,4
Rowden, Caitlin 2
Stewart, Jordan 1,4
Sylvester, Akeem 4
Thompson, Kristen 2
Thompson, Richard
1,2,4
Trierweiler, Danika 3
Watts, Jessica 1,2
Wiggins, Leighton 1,4

SAXOPHONE

Berg, Tom 4
Chien, William 1,4
Garza, Moises 1
Hutchins, Kyle 1,2,4
Mike, Chris 2
Ritchey, Shane 1
Sawyer, Jonathan 2
Schmidt, Caitlin 4
Tseng, Kos 2

TRUMPET

Bonnett, Kurt 1,4
Crowther, Eric 4
George, Miranda 2,4

Graf, Ben 1,4
Hargrove, Devin 2
Hostetter, Kari 2
Miller, Ransom 1,4
Moresi, Michael 2
Otte, Matthew 3,4
Peroutka, Beth 1
Senninger, Kiel 3
Yardley, Matthew 2

HORN

Anderson, Susan 1,3
Bensman, Jennifer 4
Cooper, Sarah 2
Forrest, Cody 1,4
Fraser, Andrew 3
O'Neil, Meagan 2
Ortiz, Alexandra 2
Powell, Aaron 4
Rozacky, Katherine 2
Schilling, Erin 3
Suchodolski, Heather 3
Summers, Brittany 1,4
Velasquez, Ray 1,4

TROMBONE

Blake, Rick 3
Condon, Justin 1,4
Flowers, Michelle 4
Hild, Michael 1,2,4
Laufer, Nick 3
Mahoy, Nic 4
Sankey, Evan 2

BASS TROMBONE

Andress, Eric 3
Gauer, Jon 4
Klinge, Derek 2

Oliver, Jeffery 2
Swearingen, Ryan 1,4

EUPHONIUM

Geldert, Dan 3
Behrend, Bobby 4
Nyren, Patrick 4
Durbin, Geoff 1
Giampietro, Phil 1
Furr, Toby 2
Ray, Irving 2

TUBA

Escobedo, Raul 3,4
Walker, DeMarcus
1,2,4
Westerfield, Eli 1,4
Corpus, Zach 2

DOUBLE BASS

Keim, Thomas 3
Tiemeyer, Micah 3
Buck, Max 4
Middaugh, Jaclyn 1,2,4
Guerrero, Devin 1
Milrod, Julia 2

PERCUSSION

Billings, Chris 2
Christensen, Ben 3
Ducharme-Jones,
Taylor 1,3,4
Erickson, Tom 1
Fellman, Nathan 1,4
Ford, Austin 2
Gardner, Charles 2
Gelber, Austin 2
Glenn, Chris 3

Howard, Roslyn 3
Kelly, Damon 1,4
Kosterman, Rod 3
Nelson, Brandon 2
Penland, Matt 1,4
Pluebell, Michael 1,3,4
Sammons, Tyler 1,2,4
Scheer, Zach 1,4
Stroup, Clayton 3
Vorel, Kate 2

PIANO

Ko, Hsing-Yin 3
Yeo, Jinhee 2,4

HARP

Kubecka, Jennifer 1

- 1 | SUITE
FROM MASS
- 2 | AFTER
SUNSET
- 3 | SONATA FOR
TRUMPET
- 4 | SYMPHONY
NO. 2

UNT SYMPHONIC BAND

DENNIS FISHER, Conductor

RECORDED IN WINSPEAR HALL, MURCHISON PERFORMING ARTS CENTER,
UNIVERSITY OF NORTH TEXAS, DENTON TX 31 MARCH 2009 (KENNAN),
7 NOVEMBER 2009 (GILLINGHAM), 7 APRIL 2010 (BERNSTEIN),
5 NOVEMBER 2010 (YURKO)

RECORDED, EDITED AND MASTERED BY Bruce Leek
EXECUTIVE PRODUCER AND CO-EDITOR Dennis Fisher

PRODUCED BY Nicholas E. Williams

ASSOCIATE PRODUCERS Jennifer Kitelinger, Shannon Kitelinger, Erin Bodnar,
T. Andre Feagin, Robert Schwartz, David Robinson, Mark Taylor, Naoki Oshima,
Eugene Migliaro Corporon

COVER AND LAYOUT BY Stacie A. Heyen

MICROPHONES: Sennheiser MKH20, Sennheiser MKH40, Audio Technica AT4049, Beyer M160
MICROPHONE PRE-AMPS: Millennia Media HV-3, FM Acoustics Class-Amps, Grace Design 801
RECORDING CONSOLE: Ramsa WRS4424 (modified by John Windt)
CABLES: MIT-CVT 2C/3D, MIT Z-Center Power Conditioning
SPEAKERS: ATC SCM 20SL Monitors
RECORDERS: Tascam DA38
DAT DECKS: Panasonic SV3800
PROCESSOR: Prism Sound ADA-8, Prism Sound MR2024T interface
REFERENCE HEADPHONES: Sony MDR V6

Leonard Bernstein was one of America's leading conductors and composers of the twentieth century. William Schuman said of Bernstein, "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." He achieved fame first as a conductor when, at the age of twenty-five, with sixteen hours notice and inadequate rehearsal time, he conducted a Sunday afternoon broadcast of the New York Philharmonic when the scheduled conductor, Bruno Walter, fell ill. After serving as musical director of the New York Philharmonic from 1958 to 1969, Bernstein devoted more time in his later years to composing, lecturing and guest conducting. Bernstein wrote symphonies, ballets, an opera, a film score, Broadway musicals and several works for solo and chamber music groups while dividing his affections between traditional classical music and the Tin Pan Alley sound of popular America.

The *Suite from Mass* (2007) is an arrangement for symphonic winds and brass quintet of Bernstein's *Mass* (1971), a theatrical work written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. The original ninety-minute composition, subtitled "A Theater Piece for Singers, Players, and Dancers," reflects an interest Bernstein (though Jewish) had developed in the Roman Catholic faith. Bernstein's *Mass* mixes the text of the Liturgy of the Roman Mass with other texts by Bernstein and librettist Stephen Schwarz. Its original instrumentation calls for a cast of nearly two hundred performers, including two orchestras, two choruses, boys choir, ballet company, marching band and rock combo. Viewed by some as blasphemous and by others as politically subversive;

DONALD LITTLE, Principal Tuba and Cimbasso of the Dallas Opera Orchestra, performs frequently in the Dallas-Fort Worth area with many orchestras and ensembles including the Sundance Brass, Texas Winds Brass Quintet, UNT Faculty Brass, and Metropolitan Classical Ballet Orchestra. He performs with the Summit Concert Band and Blue River Brass of Summit County, CO. Little has performed and recorded with the Fort Worth Symphony Orchestra, Dallas Opera Orchestra, Dallas Symphony and the German Radio-Symphony Orchestra of Berlin. He is a former member of the Chicago Civic Orchestra, Colorado Festival Orchestra and York (PA) Symphony. He also has performed with the Chicago, St. Louis, San Antonio, Baltimore and Wichita Falls Symphonies as well as with the Dallas Wind Symphony. Little is regents professor of tuba at the University of North Texas College of Music and was previously a faculty member at the University of Northern Iowa. He has been active in the International Tuba Euphonium Association throughout his career and has served the Association in many capacities since 1975. Mr. Little has transcribed, arranged, edited and/or composed numerous works for tuba, euphonium and brass ensembles which have been published by Belwin Mills, Southern Music Company and Kagarice Brass Editions. A respected pedagogue and low brass specialist, he contributed instructional materials and solo editions for the tuba and euphonium to Belwin Mills' *Medalist Band Course* and *Contemporary Band Course*, which includes his text *Practical Hints on Playing the Tuba*.

Crystal, Centaur, and Chandos labels. He serves the *International Horn Society* as editor of *The Horn Call*, past president (1990-1992), and former music review editor (1981-2003). His publications include many journal articles and four editions of eighteenth- and nineteenth-century works for horn.

Considered one of the finest trombonists of his generation, **TONY BAKER** is currently a faculty member at the University of North Texas College of Music. Previously Mr. Baker served as assistant professor of trombone at Ohio University and as visiting assistant professor of Trombone and Euphonium at Kent State University. A native of Little Rock AR, he is an alumnus of the University of Minnesota and the University of Central Arkansas. Currently a member of the Dallas Opera Orchestra, he has performed with ensembles such as the ProMusica Chamber Orchestra, Minnesota Opera Orchestra, New Hampshire Music Festival Orchestra, and the Dallas, Richardson, Columbus, Akron, Arkansas and Duluth-Superior Symphonies. Ensembles with which Mr. Baker has performed as a soloist include the United States Army Band, Ohio Valley Symphony, University of Minnesota Symphony, Ohio University Wind Ensemble, University of Central Arkansas Wind Ensemble; the trombone choirs of the University of North Texas, University of Central Arkansas and Morehead State University (KY); University of Arkansas at Pine Bluff Wind Symphony and Ouachita Baptist University Wind Ensemble (AR). He also has performed on stage with artists such as Wynton Marsalis, Steve Turre, Terry Gibbs, John Fedchock, Chris Vadala and Jiggs Whigham. Mr. Baker has recorded with the Sounds of Blackness and can be heard with this group on their Grammy-nominated compact disc, *Time for Healing*.

Mass uses an eclectic mix of musical styles to reflect the turmoil of the era. This *Suite* arranged by Michael Sweeney, commissioned by the Canadian Brass and the Eastman Wind Ensemble, focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original work.

Bruce Yurko is currently adjunct professor of music at both Messiah College in Grantham PA, where he teaches classes in composition and music education, and Rowan University in Glassboro NJ, where he teaches composition. He holds degrees in music education from Wilkes College and horn performance from Ithaca College of Music. At Ithaca, Yurko studied conducting with Thomas Michalik, horn with John Covert and composition with Karel Husa. Yurko has served as director of wind ensembles at Cherry Hill High School East and West in New Jersey, and as conductor of the Princeton University Wind Ensemble. Yurko has received commissions from many prestigious institutions, including UNT and the Eastman Wind ensemble.

After Sunset (2010) is the result of a commission by the University of North Texas Symphonic Band and its conductor, Dennis Fisher. The piece is an elegy to Yurko's mother. In *After Sunset*, lyrical lines are used throughout, most notably by the horn. Chamber-like groups predominate throughout the texture of the work

Kent Kennan was born in Milwaukee WI. He attended the University of Michigan for two years before enrolling in the Eastman School of Music, where he received bachelor's and master's degrees in composition and theory. He was awarded a Prix de Rome which led to three years of study at the American Academy in Rome with composer Ildebrando Pizzetti. Kennan returned to the United States in 1939, and taught at Kent State University in Ohio for one year before joining the faculty at the University of Texas. While most of Kennan's career was spent at the University of Texas, he spent four years in the United States Air Force, during which time he conducted a field band. He also taught at Ohio State University for two years, and taught at the Eastman School of Music for two summer sessions. Kennan is well known for his texts, *The Technique of Orchestration* (with coauthor Donald Grantham) and *Counterpoint*.

The *Sonata for Trumpet and Wind Ensemble* (1956/1996) was originally written for trumpet and piano. In 1986 Kennan wrote a new ending for the first movement, and in 1996, he scored and revised the work for trumpet and wind ensemble. Kennan says of the work:

I received a commission from the National Schools of Music to write a piece that was to be part of a series of contemporary works for various brass instruments. I thought of the trumpet because we had a fantastic trumpeter here [University of Texas, Austin], Frank Elsass, who had been brought from New York, where he had been soloist with the Goldman Band at a very young age.

Orchestra of the Minería Festival, Solistas de Mexico, and Cape Town Philharmonic. He has been a member of the Northern Brass Quintet, Texas Brass Ensemble, and Sundance Brass. He has served on the Board of Directors for the *International Trumpet Guild*, and for eight years was music review editor for the International Trumpet Journal. He has appeared as a soloist and clinician throughout the United States, Canada, Mexico, Europe, and Africa. He has published more than thirty articles on brass performance. His two books, *The Art of Trumpet Playing* (Gore Publishing) and *Brass Performance and Pedagogy* (Prentice-Hall), have been translated into several languages and are used in universities and conservatories throughout the world. His teachers have included William Scarlato, John Haynie, Haskell Sexton, and Vincent Cichowicz.

WILLIAM SCHARNBERG joined the faculty at the University of North Texas in 1983 and became a regents professor in 2002. He is Principal Horn of the Dallas Opera Orchestra and Wichita Falls Symphony and regularly performs chamber music in a variety of venues. He has been a member of the faculty at the University of Oklahoma, Pacific Lutheran University, the Royal Music Academy of Stockholm and Central Missouri State University. He has performed as Principal Horn of the Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, Dallas Symphony, Dallas Ballet, Dallas Bach Society, Royal Opera of Stockholm, Classical Music Seminar (Austria), Atlanta Baroque Orchestra and Flathead Festival Orchestra. He presented solo recitals at four International Horn Symposia and the first Hungarian Horn Workshop, and has performed concertos with several regional orchestras. His recorded performances can be heard on the Klavier, Eco-Classical,

PERFORMERS' BIOGRAPHIES

JOHN HOLT is associate professor of trumpet at the University of North Texas and Principal Trumpet with the Dallas Opera Orchestra. The consummate musical artist, Holt has appeared as a soloist with orchestras throughout the United States and Europe. Committed to the advancement of contemporary chamber music in performance, recordings and education, Holt has commissioned, premiered and recorded numerous works since 2003. In 2009, Crystal Records released John Holt's sixth solo CD, *Facets 3*. Holt's five previous solo recordings, all on the Crystal Records label, have received unanimous critical acclaim by industry publications *Fanfare*, *American Record Guide*, *Instrumentalist*, *Gramophone* and the *International Trumpet Guild*. He received distinguished opera service awards in 1999, 2004 and 2009. Holt's orchestral discography includes numerous recordings with the Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, the Dallas Opera Orchestra and Voices of Change. He is a Yamaha performing artist, performing on the Yamaha "Chicago" C trumpet and uses TrumCor mutes.

KEITH JOHNSON is regents professor of trumpet at the University of North Texas. Prior to his present position he was Professor of Trumpet at the University of Northern Iowa. He is a member of the Dallas Opera Orchestra, Dallas Bach Society, Fort Worth Early Music, Orchestra of New Spain and New Hampshire Music Festival. He has played with the symphonies of Dallas, Fort Worth, Shreveport, and Kansas City. He also has played with the Mexico Philharmonic,

I think that it is a very hard combination to write for – trumpet and piano – partly because of the balance problem. I conceived of the original version as a sonata, with more or less equal parts, rather than a piece with an all-important solo part and subordinate background. As a result, the new trumpet and wind ensemble version offers more opportunities for the two to interchange dynamically, so that the trumpet is sometimes just the top voice of the brass choir, for example.

David R. Gillingham earned his bachelor's and master's degrees in instrumental music education from the University of Wisconsin-Oshkosh and a Ph.D. in music theory and composition from Michigan State University. Gillingham is the recipient of numerous awards and honors including the 1981 DeMoulin Award and the 1990 International Barlow Competition. Gillingham is a professor of music at Central Michigan University and is the recipient of an Excellence in Teaching Award, a Summer Fellowship, a Research Professorship, and recently, the President's Research Investment Fund Grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. His works are regularly performed by internationally-recognized ensembles. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Symphony No. 2, “Genesis” (2007) is programmatic and based on Biblical scripture. Inspired by the first nine chapters of The Book of Genesis, the symphony is divided into five movements:

Movement I: “*In the beginning*” opens mysteriously depicting darkness. God’s presence and voice are represented by repeated notes first heard by the horns. Following are ascending passages representing darkness to light. An accumulation of texture follows, building into an expansive tone cluster representing the expansion of water. Strident articulations of chords along with a brake drum begin a section representing lightning, followed by rustling in the clarinets over clusters in the brass, followed again by a soaring horn melody emulating the voice of God. Trills and ascending passages in the woodwinds and piano over low brass chords characterize the next section, which expresses the creation of living creatures. From this, a quiet and most reverent section ensues which expresses the voice of God as he creates his most prized possession, Man.

Movement II: “*Eden and the Forbidden Fruit*” seeks to exploit both the beauty and the wrath of God. The first part of the movement is devoted to the Garden of Eden, the creation of the woman (Eve) and the tree of knowledge of good and evil. The mood changes with the first two phrases of the hymn *O God Our Help in Ages Past*. Tempted by a most crafty serpent, Adam and Eve eat the forbidden fruit from the tree of knowledge of good and evil. A section filled with angry and evil motives and dissonant textures follows which allude to the consequences of eating the forbidden fruit. The movement ends in woeful reflection of the curse that God bestowed upon mankind.

Movement III: “*Noah and the Ark*” is a scherzo-trio structure. The scherzo reflects Noah’s overwhelming job to build a most expansive ark as described in the sixth chapter of Genesis. The trio is almost childlike in mood and quotes the hymn *All Things Bright and Beautiful*. The hymn serves to create the image of boarding all the “creatures” on the ark. The recapitulation of the trio is interrupted by a dissonant textural crescendo leading to Movement IV.

Movement IV: “*The Floodgates of Heaven*” begins with the sound of falling rain. After several strikes of lightning, the heavens open up. Under cascading woodwinds, the horns and trumpets sing a theme of destruction. The intensity grows and reaches its height, then becomes quiet with a repeated eighth-note pedal in the trumpets. Motives from the death chant *Dies Irae* appear in the woodwinds and piano. The section builds to a partial statement of the chant by the full ensemble, ending with the timpani.

Movement V: The first part of this movement, “*The Sign of the Covenant,*” reflects the dove sent by Noah to find land. The piccolo solo aptly alludes to the bird as it flies toward land and brings back the olive branch. Below the continuing song of the piccolo (the dove), the horns sing a theme of celebration as Noah and the animals step off the ark onto dry land. A prayer follows with a series of overlapping cadences alluding to Noah building an altar and God vowing not to ever again destroy the living things on earth. The symphony ends with a fanfare modulating dramatically and then fading away to a single chord in the marimba which then fades to silence.