Wind Symphony

Douglas Stotter, conductor
Terri Sanchez, flute
Stefan Karlsson, piano
Tim Ishii, saxophone
Chris Hicks, bass
Taylor Ann Katase, drums

April 2, 2018
7:30 PM
Irons Recital Hall
Silver Lining (2017) ................................................................. Frank Ticheli (b. 1958)
Game
To the Girl with the Flaxen Hair
Silver Lining

Terri Sanchez, flute

BRIEF INTERMISSION


Stefan Karlsson, piano
Tim Ishii, saxophone

Silver Lining is a new concerto for flute and wind ensemble. It was commissioned by Peter Warshaw, in memory of his late wife, Lara Barnett. The premiere performance was given at the National Flute Association Convention, Minneapolis, Minnesota, in August, 2017, with the Medalist Concert Band, soloist Jim Walker, and composer Frank Ticheli as guest conductor. The composer writes:

The first movement, Game, was inspired partly by the affinity of my son for video games. I became acquainted with the elements of game-play and used these to create an overall form for the movement. The “Game” opens with a tutorial in which the basic rhythmic devices are introduced as only air or air-like sounds. The movement progresses through various levels of play. The rapidity of the interaction between soloist and ensemble suggests a competition: a fun game with no clear winner in the end.

The second movement serves as a personal tribute to the memory of Lara Barnett, the late wife of the primary patron of the concerto, and someone I knew personally as a student in one of his classes in the 1980s. At its core is a melodic setting of Sara Teasdale’s poem, A Little While.

A little while when I am gone
My life will live in music after me,
As spun foam lifted and borne on
After the wave is lost in the full sea.
A while these nights and days will burn
In song with the bright frailty of foam,
Living in the light before they turn
Back to the nothingness that is their home.

I set the verse, word for word, to a melodic line for solo flute. I then removed the text, in a style similar to the final movement of Alban Berg’s Lyric Suite. As the solo melody unfolds, a new idea emerges in the ensemble: a paraphrase of the main theme from Debussy’s La fille aux cheveux de lin (The Girl with the Flaxen Hair), the dedicatee’s favorite piece. Debussy’s own melody is woven into the texture of the work, always as a subtle accompaniment to the soloist.

The conclusion serves as a bright and joyous contrast to the second movement. It alternates between motives of ebullient dance-like energy and carefree lyricism. With a pervasive sense of optimism, soloist and ensemble share the spotlight for the finale.

Of What Was That Song I Heard You Singing?, the composer writes:

I’ve long admired Stefan Karlsson’s artistry. Tom Leslie, conductor of University of Nevada, Las Vegas Wind Orchestra commissioned this piece especially for Stefan in 1999. Like its title suggests, it is basically a lyrical piece. Its themes are introduced early on, like full-blown songs. Then they return as fragments or echoes throughout the piece, even as they are re-contextualized by the improvisations of the featured artists. I’m very happy that Doug Stotter and the University of Texas Arlington Wind Symphony are performing What Was That Song with Stefan Karlsson and Tim Ishii for the UTA Wind Symphony Faculty Showcase Concert.

Popcopy is a work in three movements that is inspired by famous catchphrases. The first movement, More Cowbell, is based on the popular Saturday Night Live skit featuring Will Ferrell as a fictional cowbell player for the band Blue Öyster Cult. Ferrell’s character, Gene Frenkle, fervently tells the band that since there are no songs that feature a cowbell, he would be doing a disservice to himself and the band if he didn’t “play the hell out of this” cowbell. The producer then coins the famous phrase: “Guess what?! I’ve got a fever, and the only prescription is... more cowbell!” In this movement, cowbell parts surround the band to emulate the struggle of balance between the band and the cowbells, but the cowbells also help in keeping the band together during complex rhythmic sections.
**Terri Sánchez** is currently the Senior Lecturer in Flute at the University of Texas at Arlington and a Miyazawa Performing Artist. Legendary flutist Paula Robison writes, “Sánchez has a beautiful presence as a player, and her sparkling clear sound spins out and fills the air with poetry.” After Sánchez premiered his new work for flute and piano, *Archetypes*, composer George Chave wrote, “her ability to pull the audience in and take them along for the ride is a true joy. Terri is a musician's musician.” She performs often as a duo with her husband, pianist Gabriel Sánchez, and also as a member of the Tessitura Trio and FlutAria! Sánchez's new book, *The Aspiring Flutist's Practice Companion*, is scheduled for release in early 2017, published by Carolyn Nussbaum Music Co.

Sánchez is the founder, faculty advisor, and artistic director of the Maverick Flute Choir, a unique flute ensemble, comprised of UTA flutists, that seeks to engage and inspire audiences with an unconventional fusion of classic, contemporary, original, and collaborative musical works, often fused with a wide variety of other artistic mediums. With her guidance, the Maverick Flute Choir has written and performed two original collaborative works for flute ensemble, *Take a Chance and As the Fog Descends Upon Us*. In 2016, they premiered their original production, *The Princess & The Dragon: A Musical Play for Flute Choir*, with music and plot composed by Maverick Flute Choir members and script written by Terri Sánchez.

Dr. Sánchez has given pedagogy presentations that revolve around a positive, creative approach to flute performance at NFA Conventions, the Mid-Atlantic Flute Fair, the San Diego Flute Guild Festival, and many universities. In the spirit of collaboration, she founded Metroplex Flutes, a DFW based group of professional flutists dedicated to inspiring, entertaining and educating audiences. She is also on the faculty of Dallas Metroplex Flute Fire each summer, a week-long summer masterclass for beginner through college flutists. She serves the Texas Flute Society as the Myrna W. Brown Artist Competition coordinator and her blog, “The Self-Inspired Flutist,” offers helpful and inspiring strategies for practicing and performing.

Sánchez is a laureate of many national competitions: 1st Prize, National Flute Association Orchestral Audition Competition, 2nd Prize, NFA Young Artist Competition (along with “Best Performance of Newly Commissioned Work”), 1st Prize, San Diego Flute Guild Artist Gold Competition, 2nd Prize, Myrna W. Brown Artist Competition, 2nd Prize, Upper Midwest Flute Society Young Artist Competition and Finalist, Walfrid Kujala Piccolo Competition. She also performed with the SMU Meadows and UNT Symphony Orchestras as a winner of both university concerto competitions. Sánchez performs on a Miyazawa Classic Rose Silver flute.

Sánchez received her Doctor of Musical Arts degree in Flute Performance, with a secondary emphasis in Music Education, from the University of North Texas, where she worked as a Teaching Fellow and Flute Choir conductor. She earned her Master's degree at Southern Methodist University and her Bachelor's degree at the University of Colorado at Boulder. Her past flute instructors include Leticia Ledesma, Helen Blackburn, Jean Larson-Garver, Alexa Still, Kara Kirkendoll Welch, Deborah Baron, Terri Sundberg and Elizabeth McNutt. She is especially grateful to her two mentors, Claire Johnson and Gabriel Sánchez.

**Dale Wilson** writes music for a variety of media, including large and small jazz ensemble, chamber ensemble, full orchestra, string orchestra, wind ensemble, jazz chorus, Chinese instrumental ensemble, and rock ensemble. His music has been performed at Merkin Hall (NY), The Blue Note Jazz Club (NY), The Garage (NY), Smalls (NY), ShapeShifter Lab (Brooklyn), International Association of Jazz Educator’s (IAJE) annual conference, American Bandmasters Association (ABA) annual conference, International Double Reed Society (IDRS) annual conference, and other venues in the United States and Europe. Among his recent arranging/orchestration projects *Dreams in Blue* (2017) comprises six extended works for jazz orchestra, keyboards, and electric violin, based on music by British pianist/drummer Gary Husband; commissioned by Norddeutscher Fundfunk (NDR, Hamburg Radio Jazz Orchestra) for NDR Bigband’s Studio Eins Konzert series. The outgrowth of two previous projects for NDR, *Dreams in Blue* culminated with a concert at NDR Studios (Hamburg, Germany) featuring the NDR Bigband, Gary Husband (drums and multiple keyboards), Zoltan Lantos (electric violin), and Tim Hagans (conductor).
Recordings of Wilson’s original music include *DownBeat* Editors’ Pick, *Tall Tales of Jasper County: The Double Doubles Suite* (Inarhyme Records, 2015), commissioned by Norddeutscher Fundfunk, featuring Fiete Felsch (alto saxophone, flute, alto flute, and piccolo) and Lutz Büchner (tenor saxophone and clarinet), Gary Husband (drums), and Hamburg Radio Jazz Orchestra. Other recording credits include Mark Records, Macmillan/McGraw-Hill, Silver Burdett Ginn, Emperor Entertainment Group (EEG Hong Kong). His arrangements/orchestrations for two major children’s music series (*Spotlight on Music*, Macmillan/McGraw-Hill; and *Making Music*, Silver Burdett Ginn) feature music for orchestra and children’s voices in idioms such as jazz, gospel, classical concert music, Asian folk music, and African highlife. As musical director, Wilson arranged and conducted Hong Kong pop icon Roman Tam’s last studio recording at New York’s Avatar Studios, *(Shanghai New York, Emperor Entertainment Group)*. Wilson was a consultant for the soundtrack recording of Disney’s *Mulan Jr.*, Disney’s theatrical adaptation of the feature film, *Mulan*.

Based in New York City, Wilson leads his own 19-piece ensemble, most recently in a concert featuring saxophonist Lou Marini. Other ensembles performing Wilson’s music have included New York BMI Jazz Orchestra, The Jazz Ambassadors, The Discovery Orchestra, Double Reed Choir of Hell’s Kitchen, United States Air Force Heritage of America Band, Mats Holmquist Big Bad Band (Stockholm), The Laurel Quartet, University of North Texas One O’clock Lab Band, University of Nevada at Las Vegas Wind Orchestra, University of North Florida Jazz Ensemble I, and other groups under his own direction. Wilson is among the original composers for The New York Jazz Nine, jazz nonet co-founded by John Eckert, Eliot Zigmund, and Bobby Porcelli.

Wilson’s music for wind ensemble include pieces commissioned by Tom Leslie for pianist Stefan Karlsson and University of Nevada, Las Vegas Wind Orchestra: *What Was That Song I Heard You Singing?* (Stefan Karlsson, piano) and *No Mo’ Chalumeau!* (Stefan Karlsson, piano; Ken Peplowski, clarinet); and *The Hills are Singing*, based on music by Percy Grainger; scored for oboe, oboe d’amore, English horn, heckelphone, 2 bassoons, contrabassoon, contrabass, vibraphone, percussion, and jazz rhythm section.

Wilson won the Gil Evans Fellowship Competition, an international jazz composition competition sponsored by the International Association of Jazz Educators, the Herb Albert Jazz Endowment Fund, and Meet the Composer. He is also a National Endowment for the Arts (NEA) Jazz Composition Fellowship recipient.

A native of Sweden, Stefan Karlsson came to the United States in 1984 to study at the University of North Texas. Stefan spent six years at UNT earning bachelor and master degrees from UNT. While at UNT he became, for three years, a member of the "One O’clock Lab Band," and received the “Outstanding Jazz Studies Graduate Student Award” in 1991.

After having resided in Denver, Colorado (1991-1994), Las Vegas, Nevada (1994-2002), fulfilling his duties as Coordinator of Jazz Studies at UNLV, he was hired as professor in the division of jazz studies at the University of North Texas from 2002 to 2014. In 2015, Stefan joined the jazz studies program at the University of Texas at Arlington as Specialist/Jazz Artist-In-Residence. He has also been part of the Stanford Jazz Workshop for eight years working as a clinician and performer.

Stefan stays active as a performer and guest artist residencies at festivals, clubs, and universities worldwide. His extensive travel has taken him both as a performer and educator to Japan, China, Korea, Taiwan, Thailand, Sweden, Finland, Denmark, Scotland, Italy, Spain, France, Germany, Mexico, Brazil, Puerto Rico, Venezuela, Dominican Republic, and throughout the United States. His discography includes 73 recordings including eight CD projects under his own leadership. He has been a recording artist for Justice Records, Cambria/Troppe Note Records, Bebyne Records and Bolo Digital Records.

Since 1996, Stefan has been a member of the Eddie Gomez Trio and Quartet (including Jimmy Cobb, Billy Drummond, Billy Hart, Nasheet Waits, Ed Soph and Jeremy Steig) frequently touring Asia, Europe and the United States. The group has currently recorded six CD projects. In addition to performing with the Eddie Gomez group, he has also had the opportunity to share the stage and recorded with such jazz greats as: Magnus Broo, Steve Gadd,

A sample of international venues are: JZ Clubs and Festival (China), Blue Note Jazz Club (Fukyoka, Tokyo, and Osaka, Japan), Cotton Club (Tokyo, Japan), Mahidol University Jazz Festival (Thailand), New Morning Jazz Club (Paris, France), Fasching Jazz Club (Stockholm, Sweden), Terrassa Jazz Festival (Terrassa, Spain), Vierzen Jazz Festival (Vierzen, Germany), Terzo Festival Internazionale Isola D'Elba (Elba, Italy), Festival des Rencontres (Capbreton, France), Body and Soul Jazz Club (Tokyo, Japan), Star Eyes Jazz Club (Nagoya, Japan), Jazz Club Jambouree (Barcelona, Spain), Muroran Jazz Festival (Muroran, Japan), Edinburg Festival (Edinburg, Scotland), Royal Academy of Music (Stockholm, Sweden), Conservatori-Liceu (Barcelona, Spain), Conservatory of Music in Shanghai (China), Contemporary Music Academy (Beijing, China), Contemporary Music Institute (Zhuhai, China), University of Adelaide (Australia), International Association for Jazz Educators conference (IAJE), Jazz Educators Network (JEN), and many others.

In addition, Stefan has performed the Dallas, Fort Worth, and Richardson symphony orchestras (which includes accompanist for vocalists Patti Austin and Monica Mancini.)

Further, as a composer, Stefan is currently a published composer with BUG MUSIC in Hollywood, California. His music was featured in the 1994 movie releases Sugar Hill (featuring Wesley Snipes), Twenty Bucks (featuring Christopher Loyd), and the 1997 Independent film Strays. During the latter part of the 90's, Stefan’s music was frequently heard on the television series Melrose Place, Party of Five, Wings and Homicide. His original compositions are also published in the European Fake Book (Sher publishing), and the Colorado Cook Book.

After teaching at Texas Wesleyan for 13 years, Tim Ishii took over as Director of Jazz Studies at UT Arlington in 2004. Under his direction, the Jazz Orchestra has performed in Germany, Mexico City, Hawaii, Kansas, throughout Texas and the surrounding Metroplex. In 2007 the Jazz Orchestra was selected to perform at the Texas Music Educators Conference in San Antonio, Texas and the band was awarded the “Gene Hall” award as the Outstanding Collegiate Band at the 2009 University of North Texas/City of Addison Jazz Festival. The festival included bands selected by taped audition from coast to coast. Tim is active as a clinician and has conducted high school and college honor bands in Texas, Oklahoma, and New Mexico. He is Past President of the Texas Jazz Educators Association and is Music Director for the Hawaii Jazz Institute, an ongoing joint collaboration between Germany, Texas, and Hawaii. In June of 2014, the UT Arlington Jazz Orchestra and Jazz Faculty traveled to Rheine, Germany to perform and teach in the exchange program. In June of 2015, the exchange was held in Honolulu, Hawaii where the UT Arlington Jazz Orchestra and Jazz faculty were guest performers and instructors. In addition, Tim and the UT Arlington Jazz Faculty performed and provided educational enrichment at the 2015 Maui Jazz Festival. The UTAJO will return to Honolulu in June 2016. Tim maintains a busy freelance performance schedule and also continues to teach private lessons to area high school students. In December 2014, he appeared as guest artist with the Iolani High School Jazz Band (Honolulu, Hawaii) in Kobe, Japan performing at the Konan Boys High School Winter Jazz Festival and Konan Women’s University. Tim oversees the saxophone studio at UT Arlington and in 2012 was promoted to the rank of Full Professor.
The UT Arlington Wind Symphony is the select wind and percussion ensemble at UT Arlington. Conducted by Dr. Douglas Stotter, the ensemble has performed at numerous conventions of the College Band Directors National Association, most recently in 2016 and the Texas Music Educators Association, most recently in 2012 and 2017. In addition, the Wind Symphony has toured extensively throughout Texas, Mexico, and has performed in Carnegie Hall in New York City.

Dr. Stotter and the UT Arlington Wind Symphony have released three compact discs, each available for sale and online at Naxos and iTunes: Ceremonial in 2012; Serenade, featuring classics of the wind chamber music repertoire, in 2015; and Celebration in 2017.

The ensemble is also actively involved in promoting and commissioning new pieces for wind band. Recent commissions include works by David Maslanka, Rusty Banks, Andrew Rindfleisch, Scott McAllister, Michael Schelle, Joseph Schwantner, Michael Daugherty, and Frank Ticheli.

Flute/Piccolo
Carmen Chavez
Caitlin Hall
Stephanie Kalina
Shannon Lotti
Natalie Trejo

Oboe
Ayaka Kojima
Marcia Willars

Bassoon
Jazmyn Barayas-Trujillo
David Plumlee
Kendal Bolton

Clarinet
Joanna Birchfield
Adam Donley
Arjun Jeetan
Orion Miller
Edwin Nanez
Elizabeth Rivera
Jessica Tung
Robert Villareal

Bass Clarinet
Zoe Vande Kieft
Quentin Knox
Skylar Ellis

Saxophone
Dylan Bennett
Derron Hollingsworth
John Linares
Ryder Sanchez

Trumpet
Forrest Albano
Carl Blood
Steven Reitano
Matthew Simms
Adam Thomas
Nicholas Thomas

Horn
Bryan Bass
Jack Early
Ryan Maxey
Matt Smiley
Joe Venezia

Trombone
Juan Gamez
England Nguyen
Keith Tindall

Euphonium
Zach Sheller
Aubrey Worley

Tuba
Luis Moreno
Angel Sanchez

Double Bass
Dylan Zupkie

Percussion
Bradley Baird
Efren Exiga
Clayton Hebbe
Lauren Kiddy
Reagan Phonsa
Jenna Watenpaugh
Bastian Wood

Members are listed alphabetically in order to emphasize the importance of each performer’s contribution