

UNIVERSITY OF TEXAS AT ARLINGTON

DEPARTMENT OF MUSIC

Ray C. Lichtenwalter

Brief Biography & Contact Information

Education

BS – Music Education, Lebanon Valley College, Annville, Pennsylvania

MM – Wind Instruments; University of Michigan,

A Few of the High Notes

1946 – Began piano lessons

1947 – Began cornet lessons

1950– Began playing the cornet in the Palmerton, Pennsylvania community band

1962 – Selected Solo Cornet in University of Michigan Symphony Band, William D.

Revelli, Conductor

1964 – Trumpet Instructor & Associate Conductor of Wind Ensembles, Interlochen Arts Academy, Michigan

1967 – Joined UTA as a Trumpet Instructor

1975– Named UTA Director of Bands

1985 – Responsible for convincing UTA administration that, despite the dissolution of the UTA football program, the marching band should continue to be funded as an educational tool for future band directors. UTA is one of the only colleges in the United States that has an active marching band program without a football program.

1980 – Formed the Arlington Civic Band, which is still performing today as the Arlington Community Band

1987 – Formed the Arlington Concert Band – predecessor of the Texas Wind Symphony, a professional wind ensemble and one of the few in the United States with a subscription season.

1988 – Grand Marshall of Arlington's July 4th parade

Making Music Around the World

Guest conductor/clinician

Regimental Band of the Coldstream Guards, London, England

Wells Cathedral School Wind Ensemble, Wells, England

Edinburgh Concert Band, Scotland

UTA Bands have:

Performed at Carnegie Hall

Toured Mexico City

Been a featured ensemble at the professional conventions of the:

Texas Music Educators Association (5 times)

College Band Directors National Association (2 times)

The Texas Wind Symphony has performed at:

Lucerne (Switzerland) International Band Festival
Texas Bandmasters Association convention
Arkansas Band Directors Association (2 times)
College Band Directors National Association
National Band Association convention

Inspiring New Music

- David Maslanka was commissioned to compose his work “Traveler” by the UTA Band fraternity and sorority and the UTA Band Alumni Association, in recognition of Mr. Lichtenwalter’s 37 years of service to UTA and its music students.
- UTA composition professor, George Chave, was commissioned to compose his work “Accipiter” in Mr. Lichtenwalter’s honor.
- Composer John Gibson wrote “American Anthem” for Mr. Lichtenwalter and dedicated it to him.

Conducting World Premiers:

David Maslanka’s “In Memoriam” – 1990 TMEA, San Antonio, Texas

George Chave’s, “Accipiter” – 2000 TMEA, San Antonio, Texas

David Gompper’s “Transitus” – 1992 Carnegie Hall, New York, NY

Dan Welcher’s “Zion” – 1995 TMEA, San Antonio, Texas

John Gibson’s “American Anthem” – 2000 – Ed Landrith, TCU, Fort Worth, Texas

David Maslanka’s “Song Book for Flute” - 2001 National Flute Convention, Dallas, Texas

David Maslanka’s “Traveler” – 1994 – Meyerson Symphony Center – Dallas, Texas

Mr. Lichtenwalter has participated in commissioning and/or premieres of works by:

George Chave

John Gibson

David Gompper

Don Grantham

David Maslanka

Vaclav Nehlybel

Thomas Sleeper

Frank Ticheli

Dan Welcher

Conducting Music in the United States

Mississippi Jr. College All-State Band (twice)

Texas All-Region Bands (multiple times)

Oklahoma All-Region Bands (multiple times)

Texas Junior College All-State Band

Pennsylvania All-State Band

Arkansas All-State Band (twice)

South Florida Honor Band (twice)

Indiana University Symphony Band

Tacoma Concert Band, Washington



RAY CARLTON LICHTENWALTER

Palmerton High School Palmerton, PA



Representatives to District Band were, left to right, David Horn, Richard Blank, Ray Lichtenwaller, Leah Smith, Tom Griffith.



Ray Lichtenwaller Soloist at Eastern District Band

Ray Lichtenwaller, one of the five Palmerton High School representatives at Eastern District Band held at the Governor Mifflin Joint Schools, April 11 and April 12, was selected as a soloist. He played "Trumpeter's Lullaby" by LeRoy Anderson.

In addition to attending District Band, Ray also was a member of Chorus, District Orchestra and attained a "superior" rating at District Forensics which permits him to attend State Forensics held today in Harrisburg.



Certificate of Membership

Ray C. Lichtenwalter

Phi Mu Alpha

Sinfonia Fraternity

of America

Iota Kappa

Charter Member

May 15, 1960

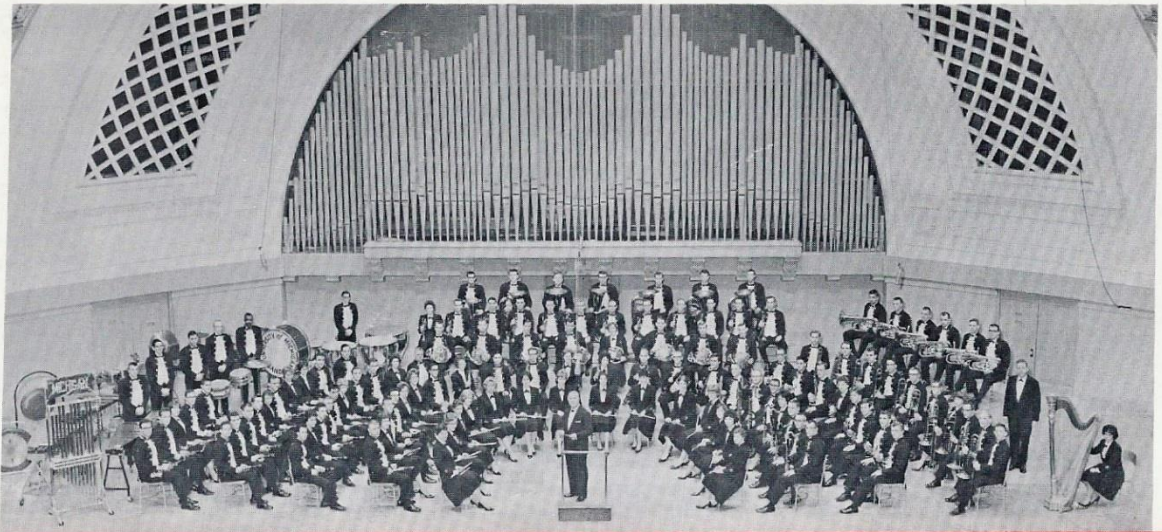
Chapter



Aulie A. Jones
National President

Ernest Doyle
National Secretary

David G. Poff
Chapter President



THE UNIVERSITY OF MICHIGAN SYMPHONY BAND

William D. Revelli
Conductor

1963 Spring Concert Dates

- MARCH 20**
Contemporary Music Concert
Ann Arbor, Michigan
- APRIL 3**
Amherst Central Junior
High School Auditorium
Snyder, New York
- APRIL 4**
Utica Memorial Auditorium
Utica, New York
- APRIL 5**
Convention Hall
University of Vermont
Burlington, Vermont
- APRIL 6**
University of New Hampshire
Durham, New Hampshire
- APRIL 7**
Bushnell Memorial Auditorium
Hartford, Connecticut
- APRIL 8**
The Academy of Music
Philadelphia, Pennsylvania
- APRIL 9**
Northwood High School Auditorium
Silver Spring, Maryland
- APRIL 10**
McKeesport Senior High School
Auditorium
McKeesport, Pennsylvania
- APRIL 24**
Pease Auditorium
Eastern Michigan University
Ypsilanti, Michigan
- APRIL 28**
Hill Auditorium
Ann Arbor, Michigan
- MAY 22**
Combined Concert
"On The Diag"
Ann Arbor, Michigan
- JUNE 7**
Commencement Band Concert
"On The Diag"
Ann Arbor, Michigan

UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

RAY LICHTENWALTER *trumpet*

CAROLYN FOLTZ *piano*

assisted by

ERNEST CAVIANI *trumpet*

FRED RIZNER *French horn*

ROBERT SIMMS *trombone*

TUESDAY, JUNE 4, 1963, 8:30 P.M.

LANE HALL AUDITORIUM

P R O G R A M

L. MOZART

Concerto

Andante

Allegro moderato

GEDALGE

Pièce pour trompette en ut

VIVALDI

Concerto for Two Trumpets in C

Allegro

Largo

Allegro moderato

INTERMISSION

EMMANUEL

Sonate for Cornet and Piano

Sarabande

Allemande

Aria

Gigue

KENNAN

Sonata

With strength and vigor

Rather slowly and with freedom

Moderately fast, with energy

BASSETT

Trio for Brass

Allegro moderato

Allegro grazioso

Allegro vivo

*Presented in partial fulfillment of the requirements for the degree
Master of Music*

One Hundred and Seventy-third Concert, 1962-1963

University of Michigan



This is to certify that

Ray C. Lichtenwalter

*has been elected a member of the Society of
Pi Kappa Lambda*

*by the
day of*

**Chi
May**

*Chapter on this 10th
A.D. 1963*

*Wilbur Rowand
Secretary General*

*Geo Howerton
President General*

**Harrison-Morton
Jr. High Band –
Allentown, PA**

Annual Concert

by the
Instrumental Groups
of the
Harrison-Morton Junior High School



Dr. Paul J. Fink
Superintendent of Schools

Dr. W. V. Routh
Supervisor of Music

Winfield J. Stone
Principal

Ray Lichtenwalter
Director - Band and Orchestra



School Auditorium

Tuesday, March 17, 1964 8:00 P.M.



**1963-64 Harrison-Morton Jr. High School Band
Allentown, PA, Ray C. Lichtenwalter, Conductor**



SCANNING THE SCORE — Composer - conductor Vaclav Nelhybel of New York, a Czechoslovakian native, reviews the score of his new composition for Ray C. Lichtenwalner, instrumental music director at Allentown's Harrison-Morton Junior High School. The school band and orchestra will play the score March 17 at the annual concert. Nelhybel visited the local school yesterday. Lichtenwalner first met the musician when both were at Michigan University.

Harrison-Morton Ensemble Allentown, PA

THE MORNING CALL, Allentown, Pa., Monday, Aug. 22, 1966 17

The Roving Reporter *International Music Men Marvel At Harrison-Morton Ensemble*

By **WALLY STEFANY**

They have gone international at Harrison - Morton, at least as far as music is concerned.

Like any other junior high school in Allentown, they have always had a certain dash of international flavor. Not a semester goes by without one section or another dividing Gaul into three parts, or putting the pen of my aunt on the bureau of my uncle, or clothing Lorelei in multivoiced harmony.

But this time the band is in the act. In fact, there is more than passing reason to think in terms of the band being the act.

From Samuel Miller, assistant principal at Harrison-Morton, and from a clipping of Meyers Band News, and from a note from Ray Lichtenwalter, former band director at the school — from all those sources comes the realization that the Harrison - Morton brass ensemble has hit some 400 band direc-

tors from European countries where they live.

Of course, Vaclav Nelhybel helped.

Vaclav Nelhybel is a native of Czechoslovakia, now an American citizen, who is also a composer of international reputation.

Nelhybel has held conducting posts in Prague, Geneva and Munich and, in his time, been guest conductor with major European orchestras.

Since coming to the United States, Nelhybel has written a number of compositions for brass ensemble. One of these was "Pavanne," for brass choir and percussion, which was written especially for Harrison-Morton Junior High School. The ensemble was then under Ray Lichtenwalter's direction.

The best appreciation you can show for a gift is to use it. The Harrison - Morton ensemble did exactly that. They played "Pavanne" and made a recording of it.

Two years ago when Maestro Nelhybel was invited to lecture on "The School Band in America" during the International Band Festival in Zurich,

he took with him a number of recordings. The Harrison-Morton performance of "Pavanne" was one of them.

Earlier this month, Ray Lichtenwalter, at Interlochen Arts Academy, Interlochen, Mich., was browsing over Meyers Band News and spotted an account by Vaclav Nelhybel.

Ray clipped it and dashed off a note to Harrison - Morton Principal Winfield Stone to let the folks back home know for the first time how definitely they had made an impression at the international festival in Switzerland.

Ray Lichtenwalter also spoke with Nelhybel in April of this year, the first time he saw him since 1964. Nelhybel told Lichtenwalter the Harrison - Morton ensemble had made the biggest hit of all because the European bandmasters could not believe, "could absolutely not believe," is the way Ray wrote it, that junior high school students could play with the maturity and musicianship they heard on the tape.

But it was so. Vaclav Nelhybel wrote later in Meyers Band News:

"Their reaction to my presentation came as a surprise to me: 'Impossible!' 'These cannot be student ensembles!' 'This looks like clever cultural propaganda for the U.S.A.!'"

"After a while I began to realize that European band musicians simply could not react differently. On the basis of their own experience they thought it was impossible for young musicians — many of whom did not even choose music as their profession — to attain such achievement."

Thus wrote Vaclav Nelhybel, and more:

"During these talks I began to 'rediscover America' for myself. Actually the European musicians were 'rediscovering' it for me."

Nelhybel says the European bandmasters marveled at the opportunities offered every child in America to discover or cultivate his latent musical talent.

It is like having a River City, U.S.A., in every county in the country. And a Harold Hill, Indiana Conservatory, Ought-Six, in every classroom.

Only better.



Stefany

Interlochen Arts Academy



Member of Chicago Little Symphony

Frieda Bell Altman's Greater Artist Series in association
with Southern Colorado State College



Chicago Little Symphony

THOR JOHNSON, Conductor



SOLOISTS

FRANCIS BUNDRA, Viola
GARY SIGURDSON, Flute
DON JAEGER, Oboe
RAY LICHTENWALTER, Trumpet
NOLAN MILLER, French Horn
MITCHELL ROSS, Trombone



CLARENCE E. CRAMER, Manager
Gary Sigurdson, Assistant Manager
332 So. Michigan Ave., Chicago 60604



MONDAY, MARCH 29, 1965

MEMORIAL HALL

PUEBLO, COLORADO

INTERLOCHEN ARTS ACADEMY
Interlochen, Michigan
71st Program - 4th Season

*

INTERLOCHEN ARTS ACADEMY CHOIR
Kenneth W. Jewell, Conductor
INTERLOCHEN ARTS ACADEMY BAND
Ray C. Lichtenwalter, Conductor

Sunday, January 23, 1966

7:30 P.M. , Jessie V. Stone Building

INTERLOCHEN ARTS ACADEMY CHOIR

Sine Nomine. Ralph Vaughan Williams
(1872-1958)
Surrexit Pastor Bonus. Orlando di Lasso
(1532-1594)
Alleluia Randall Thompson
(1899-)
Sing to the Lord a New Song. Heinrich Schutz
(1585-1672)

Byron Hanson, Accompanist
KENNETH W. JEWELL, Conducting

INTERLOCHEN ARTS ACADEMY BAND

Elsa's Procession to the Cathedral from "Lohengrin". . . Richard Wagner - Caillet
(1813-1883)
Chorale and Alleluia Howard Hanson
(1896-)
Concert Suite. Frederic Ashe
Fanfare and Scherzo
Andante Religioso
Allegro Vivace
March - Hail to the Spirit of Liberty. John Philip Sousa
(1854-1932)

RAY C. LICHTENWALTER, Conducting

Program notes by Pamela Clark, Ann Arbor, Mich.
Narration by Deborah Weems, Marlin, Tex.

* *

The audience is requested to remain seated during the playing
of the theme and to refrain from applause upon its completion.
This program is being broadcast in stereo by
Interlochen's FM Radio Station WIAA 88.3 mc.

All admission proceeds from the regular Sunday Concerts at the Interlochen Arts
Academy will be allocated to the scholarship fund for students in this area.

Northwestern Michigan Symphony Orchestra

GEORGE C. WILSON, Conductor

with the
Traverse City High School Choir

MELVIN LARIMER, Conductor

SOLOISTS:

KAYE SPEARING, contralto
DAVID PARRISH, tenor
THOMAS STOKES, bass
BYRON HANSON, harpsichord
RAY LICHTENWALTER, trumpet

Second Concert

Fifteenth Season

SUNDAY, DECEMBER 4, 1966 - 4:00 P.M.

Traverse City Junior High School Auditorium



University of Texas at Arlington

Kappa Kappa Psi
Honorary Band Fraternity



This is to certify that
Ray C. Lichtenwalter
is hereby granted an
Honorary Membership
in Kappa Kappa Psi,
having been initiated into
Delta Sigma Chapter

April 23, 1969



Wayman E. Clarke
GRAND PRESIDENT
Thomas Tyra
GRAND SECRETARY TREASURER

University of Texas at Arlington

Tau Beta Sigma

Honorary Bond Fraternity



This is to certify that
Ray E. Lichtenwaller
is hereby granted an
Honorary Membership
in Tau Beta Sigma
having been initiated into
Gamma Nu Chapter
April 16, 1973



Sharon E. Lebsack
NATIONAL PRESIDENT
Nadine Dorschler
NATIONAL SECRETARY

Highlights of my University of Texas at Arlington Career

Wednesday, June 4, 1975

New band director appointed at UTA

The Mavericks will march to the beat of a different baton next fall, that of Ray Lichtenwalter, appointed director of bands at the University of Texas at Arlington.

Lichtenwalter, assistant professor of music, joined

the UTA faculty in 1967, teaching brass and directing the brass choir. He founded the Southwestern Brass Quintet and is a member of the Fort Worth Opera Orchestra.

He obtained his bachelor's degree from Lebanon Valley College and his master's from the University of Michigan where he was a member of the marching band and played solo cornet in the University of Michigan Symphony Band.

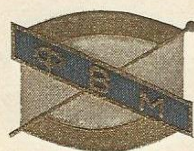
Prior to joining UTA, Lichtenwalter was assistant director of bands at the Interlochen Arts Academy in Michigan. He also was band director and instrumental music teacher in the Allentown, Pa., public schools.

Lichtenwalter succeeds William Postlethwaite,



RAY LICHTENWALTER

MEMBERSHIP



CERTIFICATE

Phi Beta Mu

NATIONAL SCHOOL BANDMASTER FRATERNITY

HONORS

Ray C. Lichtenwalter

AS AN active MEMBER

AND IS ENTITLED TO ALL THE RIGHTS AND PRIVILEGES THEREBY CONFERRED



Richard Crain

PRESIDENT

Bob Copeland

SECRETARY

February 13, 1980

DATE

University of Texas at Arlington

May 21- May 25, 1981

Band News

Symphonic Wind Ensemble Performs in Mexico City

The UTA Symphonic Wind Ensemble has been invited to perform a concert at the internationally famous National Conservatory of Music in Mexico City. The ensemble will depart D/FW Airport at 10:30 a.m. on May 21 for a five day stay in Mexico. An open air park concert is also scheduled on Saturday evening for the general public. In addition to the scheduled performances, a number of tours have been arranged for the students, including Chapultepec Park and Castle, Pyramids of the Sun and Moon and the Shrine of Guadalupe. The Wind Ensemble will return to Arlington on May 25 after having experienced an opportunity of a lifetime.

During the semester, the Wind Ensemble performed two campus concerts and a concert at Bowie High School (Arlington). On March 2, UTA Professor of Trombone, Andrew Russell, joined the Wind Ensemble in a performance of the Rimsky-Korsakov "Concerto for Trom-



bone." The program also included the "Fantasia in G Major" by Bach, Schoenberg's "Theme and Variations" and the "Mad Major" march by Alford. The final campus concert on

April 27 included "Festival at Bagdad" from "Scheherazade," "Concerto for Percussion and Wind Ensemble" by Karel Husa and Robert Russell Bennett's "Autobiography, Part I."

University of Texas at Arlington Marching Band Continues Without Football



The
University of Texas
at
Arlington

Office of the President
P.O. Box 19125
Arlington, Texas 76019

November 27, 1985

To the UTA Marching Band:

You represent a classic success story. Your high visibility combined with the excellence of your performance brings great credit to your University. We are extremely proud of you.

I am looking forward to your continued activity as ambassadors for UT Arlington.

A handwritten signature in black ink, appearing to read "W. H. Nedderman".

W. H. Nedderman
President

WHN:bb



Celebrating
One Hundred and
Fifty Years
1836-1986

An Equal Opportunity/Affirmative Action Employer

Arlington 4th of July Parade Grand Marshal 1988



Props courtesy of Costumes by Dusty

SHORTHORN: Leslie White

Parade Grand Marshal Ray Lichtenwalter's Arlington Civic Band has attracted more than 100 volunteer musicians for the last three summers.

Musicman

Civic band founder called to marshal parade forces

by Anne Tobolka

Shorthorn Staff

With a march in his step, a tune under his breath and the sound of trumpets ringing in his ears, he takes his place up front.

Ray Lichtenwalter, music associate professor, will lead Arlington's Fourth of July parade Monday as grand marshal. He fits the role perfectly, a man who loves the sound of the march.

"I was chosen by the parade committee because of the theme ('Music of America')," he said.

After 21 years here and as founder of the Arlington Civic Band, Lichtenwalter has gained much notoriety for his contributions to local musical endeavors.

"I am very excited about the parade," he said. "It's an honor for the band and me that the committee chose to recognize us. It will be fun seeing our friends."

The band, which performs on the City Hall patio before the parade, is in its seventh year. The idea for the band came from former students who were looking for a post-college musical outlet.

"I was speaking with some of my former students one afternoon when a few of them suggested the need for a professional area band," Lichten-

It's an honor for the band and me that the committee chose to recognize us. It will be fun seeing our friends.

— Ray Lichtenwalter
Arlington Civic Band Director

walter said. "It kicked an idea in my mind.

"After kids finish a very intense high school (band) experience, many go on to college bands, and then they want to become professional after finishing college — like college athletes."

The band is a volunteer group and has drawn more than 100 members for the last three summers. "We have never had less than 60 musicians involved," Lichtenwalter said.

Although the band was established with a specific group of musicians' interests in mind, some band students choose to participate because there is no summer band here.

"Quite a few former students come back to play in the band, but we also have several students volunteer for the group if they stay in town for the summer.

"The nice thing is that it's kind of like a social activity. Music is a com-

mon bond for us and a reason to get together and play."

Lichtenwalter believes the band fulfilled this growing need among college graduates and other area musicians, and he thinks it serves the community and the university.

The university is involved in the effort because the band rehearses and occasionally performs here. "I'm glad the university can support this need," he said. "The support coming to the university through the band helps the community find an identity factor between themselves and UTA."

Before joining the faculty here in 1967 as a trumpet teacher, Lichtenwalter maintained a professional music career. He performed with the Fort Worth Symphony Orchestra, the Fort Worth Opera Orchestra, Casa Manana Theatre and Ringling Bros. and Barnum & Bailey Circus.

He remained a professional enter-

tainer until 1975 when he was appointed director of bands here. He has since become head of the wind and percussion divisions and founded not only the civic band but also the Arlington Concert Band.

"The difference in the two bands is that the civic band plays in the summer — mostly outdoor performances — and the concert band performs throughout the winter and plays concert halls," Lichtenwalter said.

"In the summer we play music that is most appropriate to the summer and to the outdoors, like marches. It is informal. The concert band performs at various formal settings, and the literature and settings which we play are more appropriate for concert music."

The civic band will perform at 7 p.m. Monday in Vandergriff Park for a Fourth of July celebration including fireworks.

Even though Lichtenwalter cannot conduct his band at the parade — a responsibility he has given to assistant director Bob Copeland — he still looks forward to Monday's celebration.

"It's an exciting event," he said. "The participation is always high from both participants and spectators."

Kappa Kappa Psi and Tau Beta Sigma Commissions *In Memoriam*, David Maslanka Premier - February 8, 1990 Texas Music Educators Association



Concert is a tribute to memory of musician

BY THOMAS RUSSELL
Special to the Star-Telegram

The UTA wind ensemble will premiere *In Memoriam*, a piece in memory of Susan Lichtenwalter, in a free concert Sunday at UTA's Irons Recital Hall at 8 p.m.

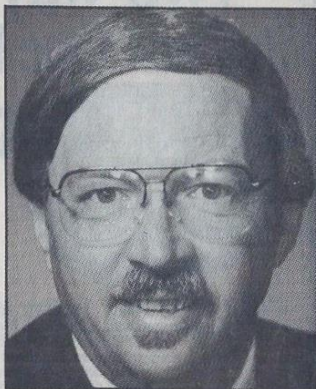
Susan Lichtenwalter, wife of UTA music director Ray Lichtenwalter, died from cancer March 1988.

"It's a very, very, intensely sensitive and dramatic musical piece," Lichtenwalter said. "It just explores the full gambit of the ensemble."

Lichtenwalter, who will conduct the ensemble, acknowledged his emotional involvement in the piece, but said the music also is emotional for his students.

"It's one of the most draining pieces that I have ever conducted," he said. "It absolutely grabs a hold of you and takes every thing you got."

Susan Lichtenwalter was an honorary member of both band organizations and an organist and choir director at her church. Lichtenwalter said his wife was an inspiration for many music students.



Ray Lichtenwalter: Says wife was inspiration to students

After Susan Lichtenwalter's death, members of Kappa Kappa Psi and Tau Beta Sigma, UTA band service organizations, began raising money to commission a composer that would create a piece in her memory.

Sonny Martinez, president of Kappa Kappa Psi, said Lichtenwalter chose

David Maslanka, a contemporary composer who graduated from the Oberlin Conservatory in Oberlin, Ohio, and has a doctorate in composition from Michigan State University.

"I knew of his music for many years," Lichtenwalter said. "I have the greatest respect for his sensitivity and his feeling for music."

Lichtenwalter sent some of his wife's favorite tunes to the composer. Maslanka decided to base his composition on the hymn, *If You But Trust in God to Guide You*.

Maslanka was paid \$2,000 for his composition, which the two service organizations earned through working concessions at Texas Ranger ballgames and other fund-raisers.

"It was the type of piece that you had to have a lot of information for," Martinez said. "The piece tells a story the whole way through."

Martinez, who plays the trumpet in the ensemble, said the music portrays the suffering of cancer victims and their families. He said that the commission included an essay about the story be-

hind the music.

"It's the type of piece that after we're done playing you just sit there, sit there with astonishment," Martinez said. "I think the crowd will have that same impact."

The ensemble will also perform *In Memoriam* at the Texas Music Educator's Association convention in San Antonio on Feb. 8.

Lichtenwalter said that commissioning the composition of any music is always a donation to the growth of music but conveyed a sense of gratitude to the UTA students for their contributions.

"It makes it very special," Lichtenwalter said. "I think it's a real wonderful gesture, a very sensitive gesture by the students."

Lichtenwalter said his wife never imagined that a composition would be made for her.

"Her goal was to have people realize how music was in the expression of worship," Lichtenwalter said. "I think she would really find it difficult to believe."

UTA Wind Ensemble
1990 – Bass Hall, Fort Worth, TX



CERTIFICATE OF PARTICIPATION

This is to certify that

Ray Lichtenwalter

participated in the

ADULT BAND FESTIVAL

held in

LUZERN, SWITZERLAND

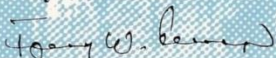
on

July 13 - 20, 1991

to commemorate the
**700th Anniversary of the founding
of the Swiss Confederation.**

Arlington Wind Symphony

Mayor of Luzern



Franz Kurzmeyer

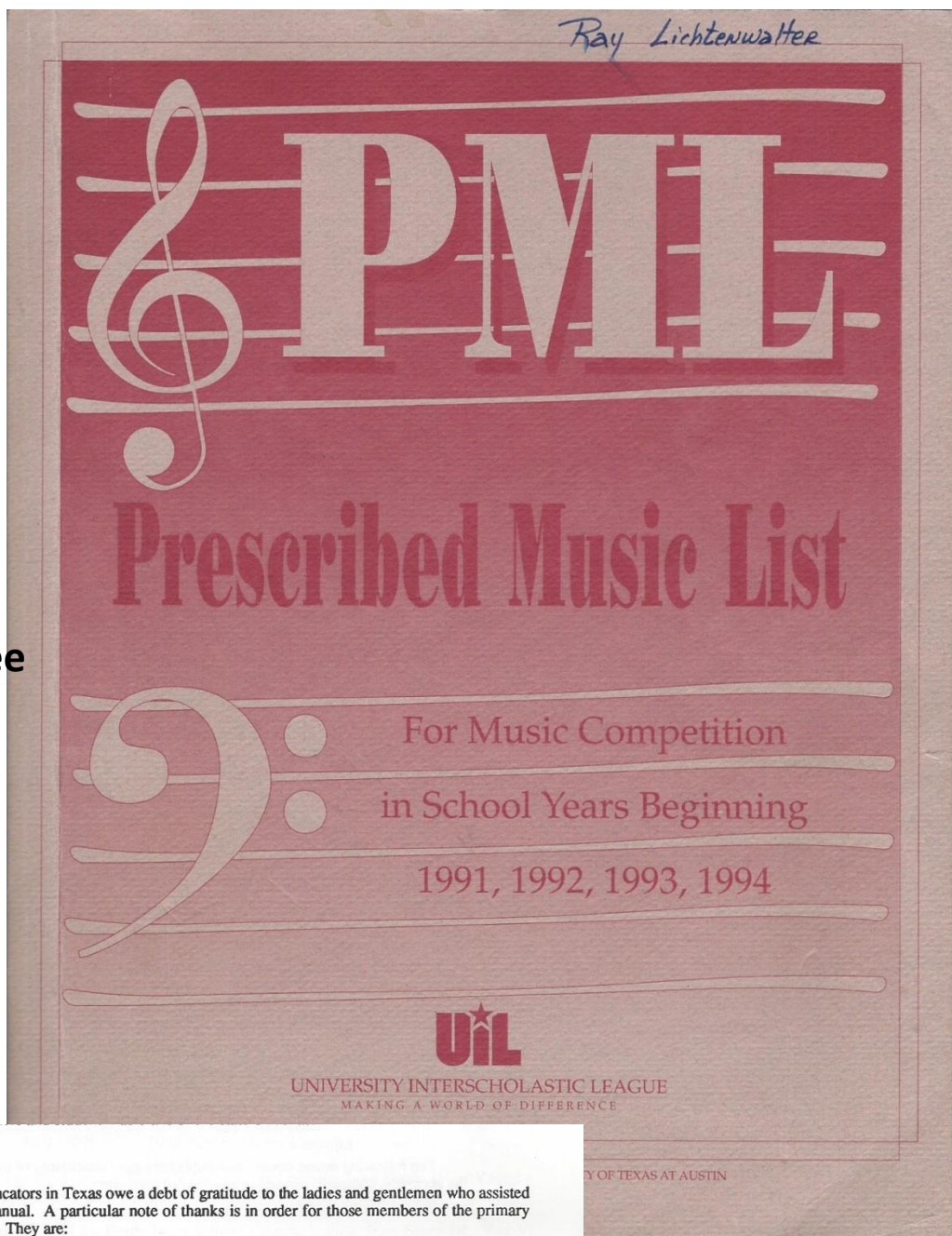
Managing Director of Luzern
Tourist Promotion Board



Kurt H. Illi



**Member UIL
PML Committee**



The UIL and indeed all music educators in Texas owe a debt of gratitude to the ladies and gentlemen who assisted in all stages of the revision of this manual. A particular note of thanks is in order for those members of the primary committees in each performance area. They are:

Orchestra Committee

Charles Tittsworth, Chairman
Sam Talamantes
Bill Huff
Karen Walker
Michael Allen

Band Committee

Paul Worosello, Chairman
Charles Johnson
Bob Parsons
Marion West
Ray Lichtenwatter
Barbara Streit

Vocal Committee

Marsha Carlisle, Chairman
Janice Floyd
Danny Hood
Margot Perez
Norris Blevins

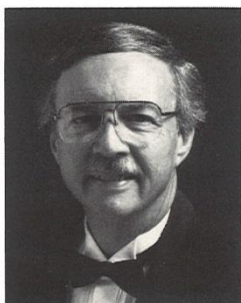
Richard Floyd
State Director of Music Activities



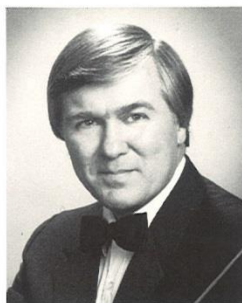
MIDAMERICA PRODUCTIONS

presents

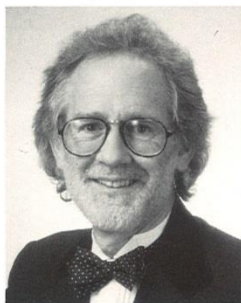
Youth Music Debut Series



Ray Lichtenwalter



Gary Parks



Edwin DeGroat

UNIVERSITY OF TEXAS AT ARLINGTON WIND ENSEMBLE (TX)

Ray Lichtenwalter, music director

HUNTSVILLE METROPOLITAN YOUTH ORCHESTRA (AL)

Gary Parks, music director

I GIOVANNI SOLISTI (CT)

Edwin DeGroat, music director

Sunday, July 5, 1992, 3PM
Carnegie Hall

For concert information, call the MidAmerica Box Office at (212) 239-4699 or CarnegieCharge at (212) 247-7800 or visit the Carnegie Hall Box Office (W. 57th Street in NYC). Tickets are \$29, \$24, and \$19.

Carnegie Hall, here they come

UTA Wind Ensemble will play in the fabled New York venue on July 5

By Shermakaye Bass

Staff Writer of The Dallas Morning News

To Ray Lichtenwalter, it's as if Bernstein, Copland and a host of other late greats will be watching when the spotlight falls on the University of Texas at Arlington Wind Ensemble July 5.

Performing by invitation at Car-

CLASSICAL MUSIC

negie Hall — New York's premier concert venue — is the pinnacle for most musicians, and it's something of a fairy tale for Mr. Lichtenwalter and his 46-member band.

"Leonard Bernstein started his career there. His Young People's Concerts series started there," the conductor says. "All the major conductors — Toscanini and (Leopold) Stokowski — conducted there. Isaac Stern, the violinist, played there." Mr. Lichtenwalter pauses to consider the probability of his ending up in such company.

"It's kind of scary to think that we'll be able to make music among the ghosts of the great musicians of the world," he says.

Scary, perhaps — but not daunting enough to make the ensemble turn down an invitation from Mid America Productions. The wind band is one of 12 college, university and high school groups asked to perform at the production company's ninth annual Youth Music Debut Series in New York City.

The series gives amateur musicians a chance most pros would sacrifice a few fingers for: a night on the stage of Carnegie Hall — free. The program brings in talented groups from around the world based on recommendations. Typically, the recommendations come from state boards of music educators or from contest judges "who know the high quality of standards that we require," says Dennis Loy, executive director of Mid America Productions.

The wind ensemble was recommended by UTA music department chairman Gary Ebensberger, who

has taken the UTA A Capella Choir to New York City twice to perform in the series. At the chairman's prompting, Peter Taboris, managing director of the company, sent Mr. Lichtenwalter a letter.

No one expected it, says 21-year-old principal clarinet Dan Hippman. "I think a lot of us hoped our musical careers would take us there someday — but we didn't think it would be this soon. . . . When he announced it at the time, I don't think any of us could believe it."

With the summer trip awaiting them, band members worked hard, the conductor says. They performed joint concerts with the UTA Concert Band; presented a premiere at UTA's spring arts festival, Art Spree; and continued their usual schedule of rehearsing three days a week. Every song on the Carnegie Hall program was performed at some point during the year, except for *Transitus*, a piece by former UTA professor David Gompfer.

Mr. Lichtenwalter says he is giving the concert a cerebral, academic tone. The repertoire includes Michael Daugherty's *Desi*, based on the Latin bongo rhythms of Ricky in *I Love Lucy*; Copland's *Emblems*; Percy Granger's *Irish Tune from County Derry*, based on the folk song *Danny Boy*; Bernstein's *Slava* (the only song on the program written for orchestra); and the new *Transitus*.

"It's not necessarily a concert designed for the public to leave whistling," the conductor says.

And while the selection was based on personal taste and what would seem appropriate for a grand venue, the fact that the band will be a "warm-up" for composer/conductor John Rutter and the New England Symphony that evening could have been a factor.

The group will share the bill Sunday afternoon with the Huntsville (Ala.) Metropolitan Youth Orchestra and the I Giovanni Solisti, a string orchestra from Connecticut.

After spending the day at the

hall Sunday, Mr. Lichtenwalter and his students will take a starlight boat ride around Manhattan island. The group also will attend a performance of *Phantom of the Opera* during its four-day stay. Otherwise, the students — 75 percent of whom have never been to New York — may sit in cafes, visit museums, shop and walk in the park. The students' experiences outside the music hall are as much a part of their education as the performance, Mr. Lichtenwalter says.

"The remembrances will go on long after the sounds end," the conductor says.

UTA Wind Ensemble
Carnegie Hall
New York, NY
July 5, 1992



CLASSICAL REVIEW

Ensemble dares to be different

Texas Wind scores an American evening

By Lawson Taitte

Staff Writer of The Dallas Morning News

IRVING — Let's get this straight. The Texas Wind Symphony is not the Dallas Wind Symphony.

The Dallas Wind Symphony is a professional wind band that performs an annual season at the Morton H. Meyerson Symphony Center and makes CDs for Reference Recordings. The Texas Wind Symphony is a professional group that grew out of the Arlington Civic Band seven years ago and performs a season divided between Arlington and Irving.

Tuesday, the Texas Wind Symphony put together an intriguing program called *Musical Tributes* for its third performance this season in Carpenter Hall at the Irving Arts Center.

Bands are a world to themselves. Hundreds of them across the country commission and perform vast quantities of music hardly known outside the subculture — much of it far more accessible than the contemporary works symphony orchestras play. One important benefit of the two ambitious area bands is to bring some of that repertoire to a wider public.

Few orchestras would be daring enough to program a concert almost entirely of works written by American composers in the last 21 years. The Texas Wind Symphony did just that, and it was an eye-opener.

The two most impressive works were David Maslanka's *In Memoriam* and Vincent Persichetti's *A Lincoln Address*.

Texas Wind Symphony artistic director Ray C. Lichtenwalter commissioned *In Memoriam* after his wife's death six years ago. Mr. Maslanka based his piece on one of Susan Eck Lichtenwalter's favorite musical works, J.S. Bach's chorale prelude *Wer nur der lieben Gott lässt walten*.

In Memoriam's first half builds to a massive climax in passacaglia-like fashion. The second is a quieter lament and return to hope, marked by exquisite colors from massed flutes and muted trumpet. Mr. Lichtenwalter, of course, conducted, and his musicians were visibly moved by the piece and its personal associations.

Mr. Persichetti is a hero in the American music-education establishment but seldom heard in concerts outside schools. His *A Lincoln Address* is a musical commentary on Lincoln's second inaugural address — the score is almost as majestic and eloquent as the prose it pays tribute to.

Broadcaster Alex Burton read the text with surprising and effective restraint, and the Texas Wind Symphony brought off the music with warmth and polish.

Wouldn't you know that the piece on the program that has been most accepted in the orchestral world was the most dissonant. Michael Daugherty's *Desi* — a tribute to, of all people, Desi Arnaz — mixed together conga rhythms to stir up a cocktail with more punch than fizz.

The program will be repeated Saturday in Waco at the College Band Directors Association Divisional Conference.

UTA Wind Ensemble

World Premier of *Zion*

David Welcher

Texas Music Educators Convention

February 9, 1995

PROGRAM

The UTA Wind Ensemble dedicates this performance to the memory of Jack H. Mahan who passed away on January 18, 1995. Professor Emeritus Mahan served as Director of Bands and Chairman of the Music Department at UTA. Mr. Mahan was President of the Texas Music Educators Association, President of the Alpha Chapter of Phi Beta Mu, inducted in the Texas Bandmasters Hall of Fame and served as President and Executive Secretary of the American Bandmasters Association.

A Postcard to Meadville, PA (1991)

Frank Ticheli

Frank Ticheli (born 1958 in Monroe, Louisiana) is currently an Assistant Professor of Music at the University of Southern California and Composer-in-Residence with the Pacific Symphony Orchestra. He writes: "Postcard was commissioned by my friend, colleague and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose a 'short energetic piece' as a celebration of his mother's life rather than a slow-paced elegy commemorating her death. As the title suggests the piece is intended as a kind of musical postcard addressed to Meadville, Pennsylvania, Ethel Curry's hometown and place of burial."

"The piece is cast roughly in ABA form. Its primary theme, first heard in the flute and clarinet at the beginning and used throughout the outer sections of the piece, is a palindrome (sounds the same whether played backwards or forwards). This melody is meant to reflect a long-standing tradition in the Reynolds family of giving their children palindromic names such as Hannah and Anna. (Indeed the 'H' in H. Robert Reynolds' name stands for Harrah.) The middle section of the piece is based on a series of five notes derived from the letters of the dedicatee's first name:

E-E natural, T-té-B flat, H-B natural (in German), E-E flat, L-la-A.

This five-note cell is developed considerably, first appearing in an aggressive, angular context, then evolving into a fast, lyrical melody. The final "A section" is articulated by the return of the main melody, changed somewhat, but close enough in spirit to the beginning to give the effect of a large-scale palindrome surrounding the smaller ones."

Postcard was completed in the summer of 1991, and premiered on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan by the University of Michigan Symphony Band with Mr. Reynolds conducting.

Folksongs for Band - Suite No. 3 (1990)

David Stanhope

Droylsden Wakes
Lord Bateman
3 Ships and Lisbon

Each of David Stanhope's folksong suites is based on tunes from Great Britain, and all are dedicated to the memory of Percy Grainger. Like the folk-music settings of that composer, they use original melodies as a means for harmonic and contrapuntal invention in a variation or passacaglia-like form.

Suite No. 3 consists of three settings: Droylsden Wakes, a sentimental verse-and-chorus piece (Droylsden is an old village in Lancashire); Lord Bateman, a vigorous, virtuosic setting with constant metric changes; and 3 Ships and Lisbon, a mixture of two folk tunes and a third original melody by the composer. In this last setting, one might imagine the bells of a distant town with the listener and his party approaching; on entering the town, the visitors are overwhelmed with the majestic "3 Ships" melody, but nevertheless, they attempt to whistle their own tunes over the top.

Jug Blues and Fat Pickin' (1986)

Don Freund

This two movement work, played without pause, was commissioned for the celebration of Tennessee's "Homecoming '86" and inspired by recordings of the Memphis Jug Band (Beale Street, late 1920's) and bluegrass banjo pickin'. The composer instructs that the "Blues should hoot, whine and wail like a giant harmonica, with the same freedom and individuality one might hear in an unaccompanied Blues improvisation". The intent is for the listener to have a sense of rhythmic freedom created by phrases which are arched over time, lacking metric strictness, with a cadenza-like quality. Fat Pickin' suggests an easy, self-gratifying and flamboyant virtuoso style that characterizes great pickers. Written as a straight-ahead 2/4 meter, rhythmic predictability is masked by syncopated groupings of 3's rather than 4's while phrase lengths are skewed so symmetry is ambiguous.

Composer Don Freund is a Professor of Composition in the School of Music at Indiana University, Bloomington, and has contributed significant works to the repertoire of the wind band.

Daniel in the Lion's Den (1991)

Daniel Perantoni, Tuba
Guest Artist

Francis McBeth

Written expressly for Daniel Perantoni, this work is in one movement and requires considerable range and technical ability to perform. In writing this work, McBeth attempted to compose a piece that would blend the old Herbert L. Clark performance techniques with 20th century compositional devices. The result makes a wonderful bravura piece for the performer. The premier performance was given by Perantoni and the United States Air Force Band, Lt. Col. Alan L. Bonner, conductor, at the 1992 International Tuba-Euphonium Conference in Lexington, Kentucky.

Mr. Perantoni's appearance is made possible through the
generous courtesy of Custom Music Company.

Ghost Train (1994)

Phillip L. Clements, Conductor

Eric Whitacre

The legend of the ghost train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore. Quoting the composer, "As I wrote the piece, I tried to capture not only the sounds of this mystical locomotive, but the spirit of a young America exploring the possibilities of the new frontier."

Eric Whitacre, currently a senior in Music Composition at the University of Nevada, Las Vegas, is active as a conductor, clinician, and composer. Ghost Train, written for Tom Leslie and the UNLV Wind Symphony, has received international acclaim and this year will be performed in 35 states and fourteen countries, including Thailand, Korea and China.

Zion (1994)

World Premier Performance

Dan Welcher

*for Ray Lichtenwalter - with thanks
for leading the faithful into Zion's Walls*
Dan Welcher 9.ii.95

Zion is the third and final installment of a series of works inspired by national parks in the western United States, collectively called "Three Places in The West". As in the other two works (THE YELLOWSTONE FIRES and ARCHES), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveller is constantly overwhelmed by towering rock walls on every side of him—but it is also a place with a human history, having been inhabited by several tribes of native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a "Mormon Stronghold", the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating Zion as a piece of music. There are two quoted hymns in the work: "Zion's Walls" (which Aaron Copland adapted to his own purposes in both Old American Songs and The Tender Land) and "Zion's Security", which I found in the same volume in which Copland found "Zion's Walls"—that inexhaustible storehouse of nineteenth century hymnody called The Sacred Harp.

My work opens with a three-verse setting of "Zion's Security", a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be strong and describing the "city of our God" they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate "Zion's Security" one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion—until the sun warns the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8, unlike Copland 9/8-6/8 meters (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic "Zion's Walls" finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

The composer is a Professor of Composition in the School of Music at the University of Texas at Austin. Zion was jointly commissioned in 1994 by the Delta Sigma Chapter of Kappa Kappa Psi at the University of Texas at Arlington and the wind ensembles of the University of Texas at Austin and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

Comments from a former student, David Clemmer

The Affects of a True Musician

A Brief Reflection of Mr. Ray Lichtenwalter

by

David W. Clemmer

March 31, 1995

We see the notes. We hear the sounds. But often, we lose the music. Though all the technique be mastered, the emotion is lost and the music is not created. When I think of music, I imagine a palette of sounds waiting to be orchestrated; and at some moment, a picture will emerge. Yet, with each hearing, a new picture is painted, a picture always different from the previous.

As musicians, we seem to forget the music. We become enamored with auditions and performances, but forget our responsibility--our responsibility to make music. Sometimes music becomes merely an activity, something we do just to do. Or maybe it becomes a drudgery, like mowing the lawn or taking out the trash. Or perhaps an even greater tragedy, music becomes a mere job.

A mere job. I believe that may have been what happened--my first two years of college. They forgot about creating music and started creating a method. If everyone followed the method, then everyone could begin to make music. But in the process of learning the method, the music was lost. The emotions and feelings that accompany the gift of music were replaced with a set of rules to interpret the music. Then it was not worth the effort. No longer did I want to pursue music. No longer was I compelled to give my life to a love for music.

Since my love of music had forsaken me, I turned to my other options. Intrigued by the world of finance, I thought I would pursue this new love at another university. However, as I began to delve into the business world, the music world seemed to call me back. Slowly, I began to appreciate the music again, but not by my own merit.

The band director was a jovial man. A man that created music every time he held a baton. He seemed to hear the music inside and somehow show that music on the outside. Even if there was no sound, he could lift the baton and you would hear the music. I watched him get excited in one piece and sad in another. I saw his expressions change as though he were feeling the pull of the music. And I followed his motions as the music moved from note to note, phrase to phrase, sound to sound. He was creating music. His hands painted a picture of sounds that one could feel. I could feel. I could sense the music and it changed me.



Texas Wind Symphony
Tarrant County Convention Theatre



Texas Wind Symphony and Combined Chorus
Testament of Freedom, Randall Thompson – Bass Hall, Fort Worth, TX

NATIONAL BAND ASSOCIATION

THE EXECUTIVE COMMITTEE OF THE NBA

TAKES GREAT PLEASURE IN AWARDING A

Citation of Excellence

TO

Ray Lichtenwalter

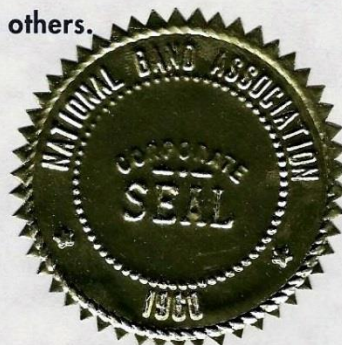
FOR AN OUTSTANDING CONTRIBUTION TO BANDS AND BAND MUSIC

Through professional leadership you have inspired and motivated excellence in musical performance. Your record of service to our profession is one of which you may be justifiably proud and it will serve as a model to others.



John L. Bongiovanni
President, National Band Association

James A. Keene
Chairman, Citation Committee



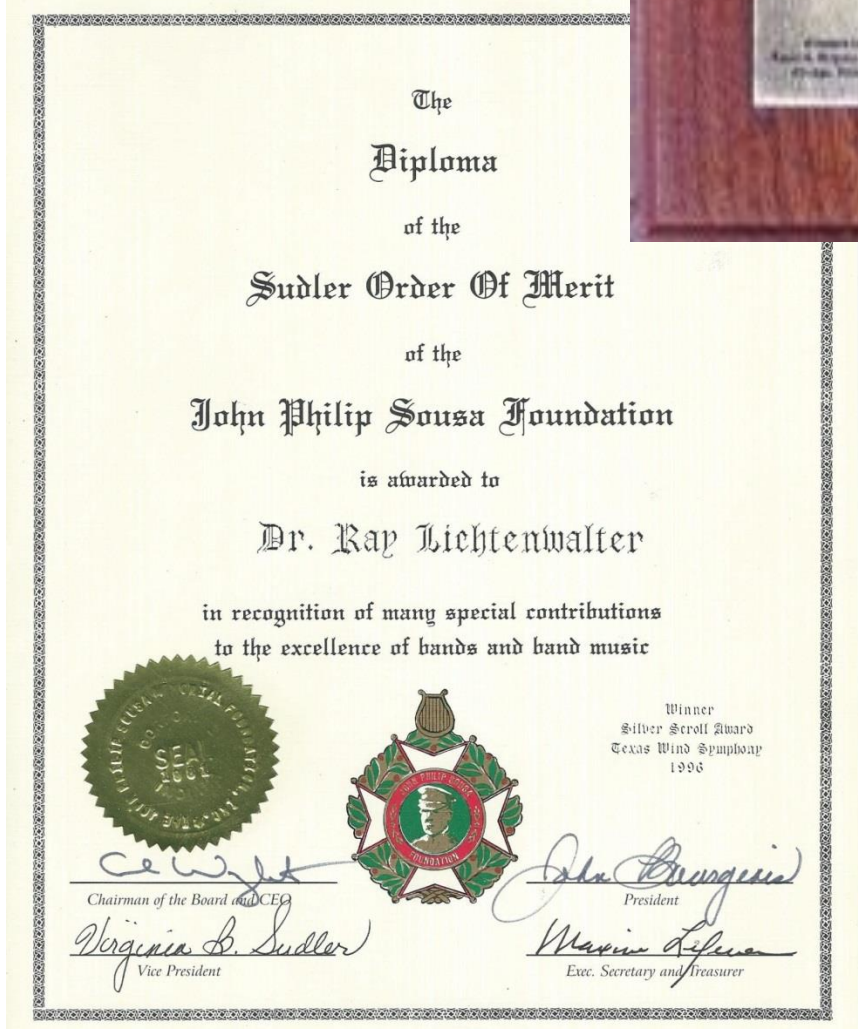
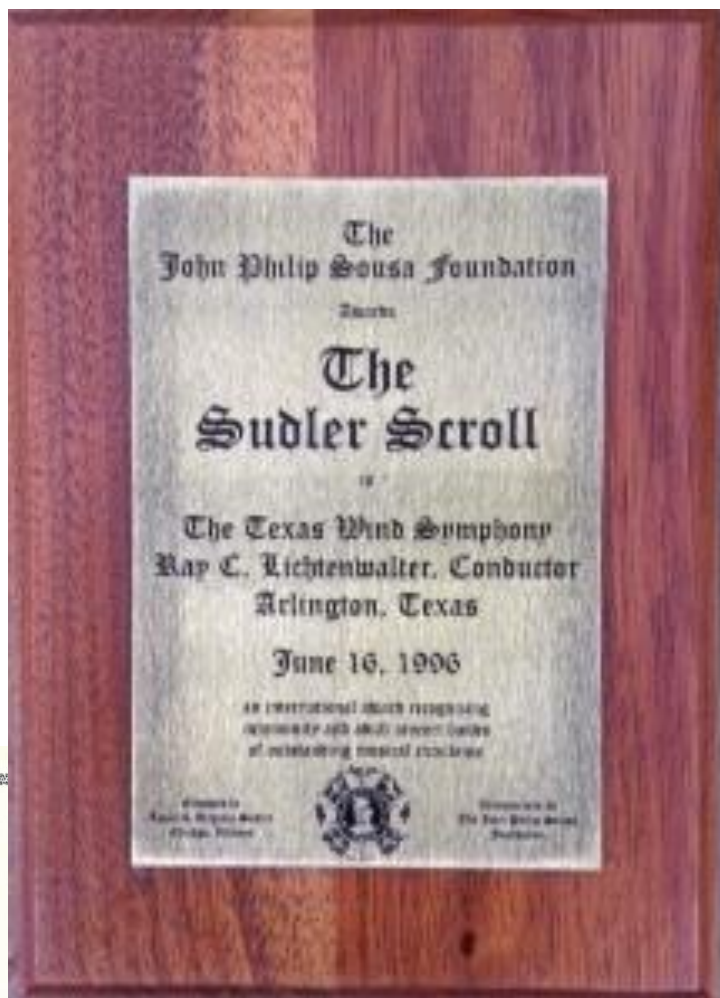
May 31, 1996

Date

The Sudler Scroll

John Philip Sousa Foundation

June 16, 1996



Texas Wind Symphony

Symphony #4 – David Maslanka



Wed, May 7, 1997 – Fort Worth Star Telegram Review

Texas Wind concert brings power and majesty

PUNCH SHAW
STAR-TELEGRAM STAFF WRITER

FORT WORTH — The Texas Wind Symphony concert last night at Broadway Baptist Church was dubbed "The Power and the Majesty."

An apt title, indeed, for the ensemble provided the power (and no small share of beauty) while the venue, with its gorgeous Gothic cathedral-like architecture, provided the majesty.

The dominating role the hall itself would play in the performance was made apparent from the first notes of the first work — *Canzon on a double echo* by the 16th-century Italian composer Giovanni Gabrieli. The work, for two brass quartets and organ, was a ringing musical conversation, in which each part filled the highest corners of the church's vaulted ceilings and then waited there for its answer from the other sections. It was an excellent attention-getter.

But the same acoustic qualities that made the Gabrieli so hair-raising and enhanced most of the other works on the program worked against the

Mendelssohn *Overture for Winds* that followed. Through no fault of conductor Ray C. Lichtenwalter or the small ensemble required for this piece, the woodwind and brass sounds failed to blend. The acoustics allowed the brass notes to linger longer and either crush the woodwinds or produce an unintended echo effect that was more often annoying than pleasing.

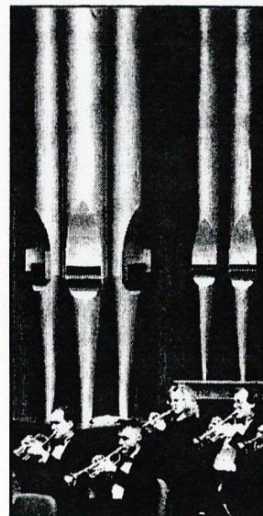
The rest of the bold and fascinating program, however, had better luck with its environment and produced some truly electrifying moments.

A surprisingly light and cheerful organ solo, *Petite rapsodie improvisee* by early-20th-century composer Charles Tournemire, was a charming break from the brass in a program that was as well-structured as it was performed. This French gem, performed by Texas Christian University music Professor H. Joseph Butler, was devoid of the dreary pomposity that is too common in solo organ works. It proved that the church's magnificent new organ can also thrill with a light touch.

The highlight of the program was a rousing, dramatic presentation of a new work, contemporary American composer David Maslanka's *Symphony No. 4*. This extremely satisfying work possessed the rare (for contemporary music) quality of being instantly accessible without being simplistic or cloying.

The symphony, performed in a single movement, was all over the map, ranging from hymns to jazz riffs and most everything in between. Played by an orchestra swollen to greater than 60 players and augmented by percussion, piano and double bass, it was a throwback to the modernism of the middle of the century, recalling both Copland and Stravinsky, and we were all better off for it. Some of its transitions were more logical than others, but its rich melodies, grandeur (its finale recalled Tchaikovsky's *1812 Overture*, another work based largely on a hymn) and varied moods and colors, coupled with superb playing, made it a thrilling experience.

And that could well be said for the evening as a whole.



Star-Telegram/KEVIN FUJII

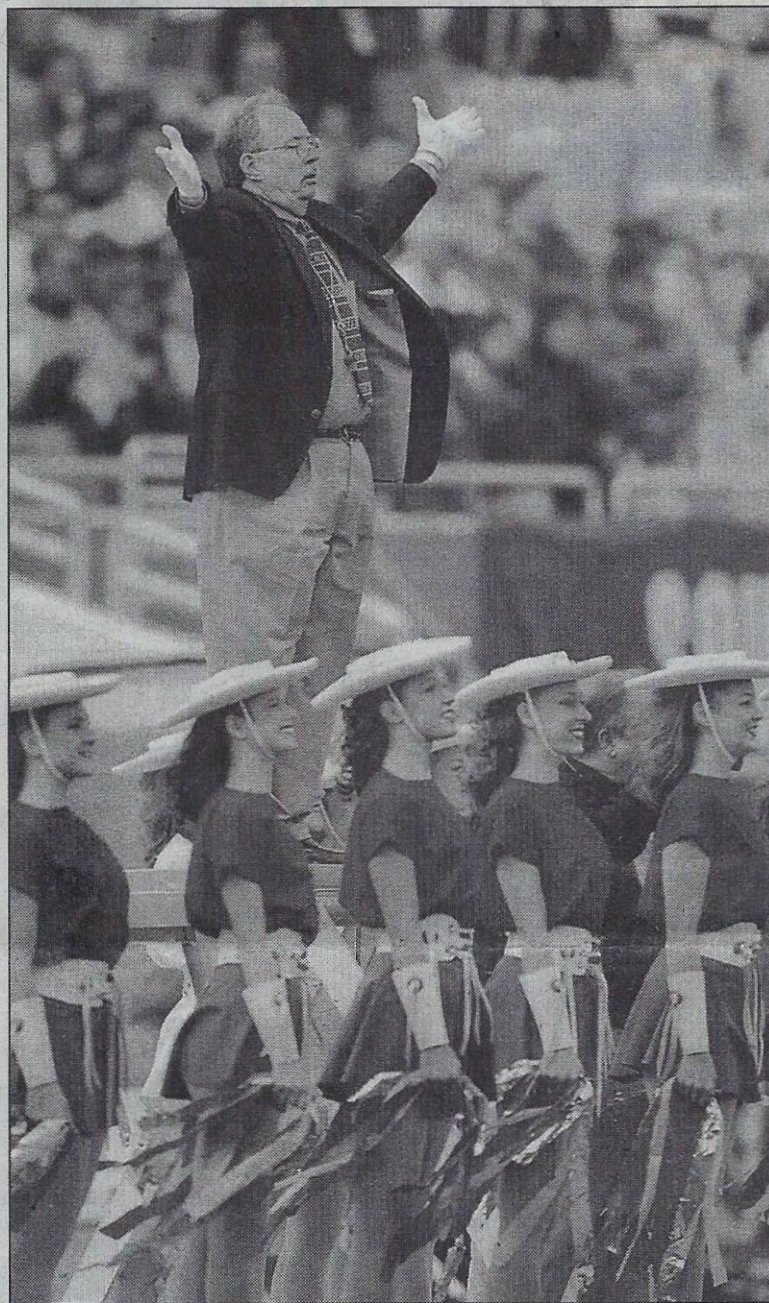
The Texas Wind Symphony performs at Broadway Baptist Church last night.

Cotton Bowl Half Time Massed Bands January 2, 1998, Dallas, Texas

Friday, January 2, 1998

Arlington Morning News

3 A



Taking center stage

Ray Lichtenwalter, University of Texas at Arlington director of bands, leads area musicians in the pre-game performance at the Cotton Bowl Thursday afternoon. The Kilgore Rangerettes also took part in the event.

Arlington Morning News: Tom Fox



Ray C. Lichtenwalter
is a duly elected member of
**The American
Bandmasters Association**

Active Member



March 5, 1998

Frank B. Wick
President

Richard K. Ruston
Secretary



TEXAS WIND SYMPHONY

Sunday, March 10, 7:30 p.m.

Ed Landreth Auditorium

Ray C. Lichtenwalter
Artistic Director & Conductor

TCU Campus

Gold Medalist Concert

Featuring the winner of the first annual

Young Artist Competition

James Shields

Senior at Westlake H.S., Austin, TX
playing

Aaron Copland's

Clarinet Concerto

Also featuring the premier of

John Gibson's

An American Anthem

Composed for the
Texas Wind Symphony

Plus

Swing

Music from the Big Band Era

Tickets \$10-\$25

Box Office 817-212-4280

Sponsored by

**POS EXPRESS &
Mr. E's Music Co.**

Supported by: J. W. Pepper Music Co., Brook Mays Music Company, and American Airlines

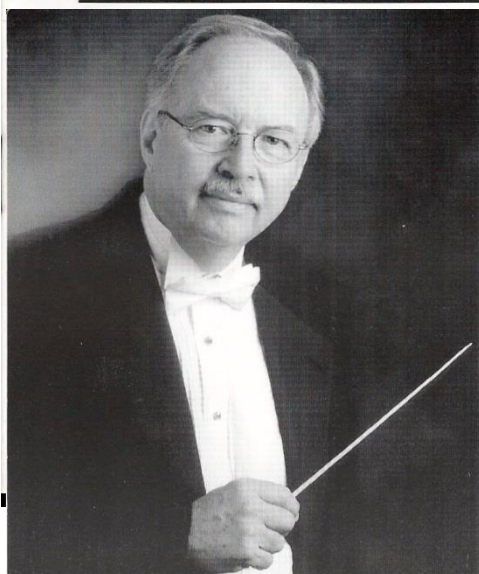
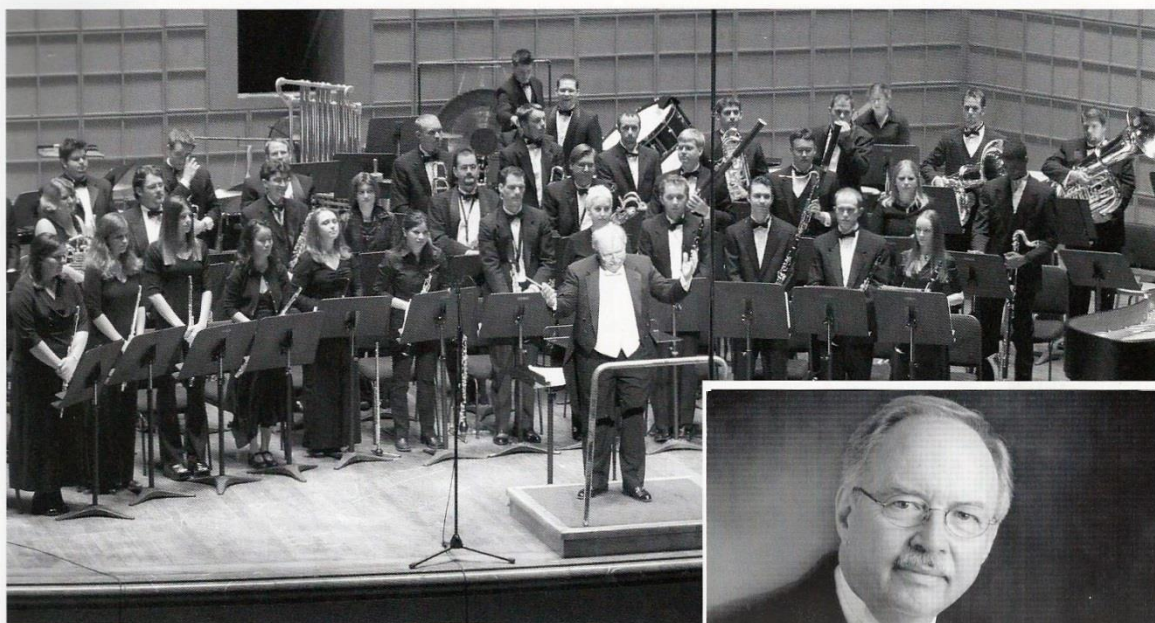
The University of Texas at Arlington

MUSIC

Department of Music Newsletter

Fall 2004

Retiring Directors' Farewell Concerts



President and Mrs. James D. Spaniolo

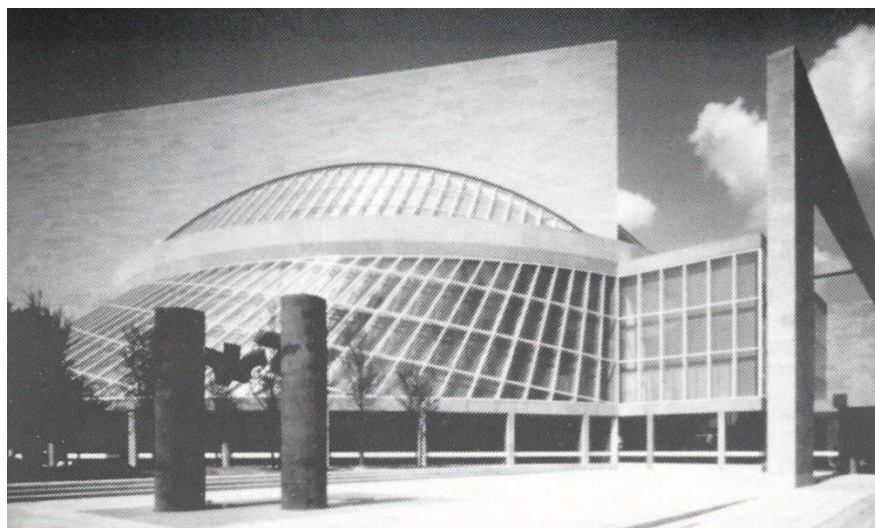
together with

The University of Texas at Arlington
Department of Music

invite you to a

Retirement Concert honoring
Director of Bands Ray C. Lichtenwalter

Morton H. Meyerson Symphony Center
Dallas, Texas



THE UNIVERSITY OF TEXAS AT ARLINGTON DEPARTMENT OF MUSIC PRESENTS A

Retirement Concert

Honoring Ray C. Lichtenwalter
Director of Bands

UTA Concert Band
Phillip L. Clements, Conductor

UTA Wind Ensemble
Ray C. Lichtenwalter, Conductor

MORTON
SUNDAY, APRIL

WIND ENSEMBLE RAY C. LICHTENWALTER, CONDUCTOR

Remarks	Professor Gary Green <i>Director of Bands, University of Miami</i>
Festive Overture	Dmitri Shostakovich trans. Hunsberger
Variations on the "Porazzi" Theme of Richard Wagner (1882)	Alfred Reed ed. Fennell
Traveler	David Maslanka <i>"In our hearts, our minds, our souls we travel from life to life to life - in time and eternity"</i>
Premiere Performance Commissioned by the UTA Band Alumni Association, Kappa Kappa Psi and Tau Beta Sigma	
Holy Roller	Libby Larsen arr. Boyd
Hashem Assadulahi, Alto Saxophone 2003-2004 Susan E. Lichtenwalter Memorial Scholarship Recipient	
Zion	Dan Welcher To the memory of Aaron Copland

A CLOSER LOOK AT THE FUN OF IT ALL



- A. Carnegie Hall, 1992
- B. Grand Marshal, Arlington July 4th Parade, 1988
- C. Mexico City, 1981
- D. Return from Mexico City, 1981
- E. Phil Clements, Fred Fennell, CBDNA 2001
- F. Texas Wind Symphony, 2002
- G. Faculty performers with Stephen Dodgson, 1987
- H. Carnegie Hall, 1992
- I. Texas Wind Symphony Switzerland Tour, 1991

- J. Coldstream Guard Band, London, England, 1993
- K. Former student and TWS soloist, James Thompson, Principal Trumpet, Atlanta Symphony, 1989
- L. President Wendell Nedderman and Composer Dodgson, 1987
- M. Flutist Stephani Jutt, David Maslanka, Dallas, 2002
- N. Chicago Chamber Brass, TMEA, 1986
- O. Carnegie Hall, 1992
- P. Instruction from "Tiger" Gary Green, ABA, 1998

**Retirement Concert
Meyerson Symphony Center
April 18, 2004
Dallas, Texas**

TRAVELER
For Symphonic Wind Ensemble

By
David Maslanka

STORY OF THE PIECE

During the fall of 1998, Paul Lindstrom, then President of Delta Sigma chapter of Kappa Kappa Psi, and Heather Eades, then President of Gamma Nu chapter of Tau Beta Sigma, led the proposal of a new "service project" for their respective organizations. Ray C. Lichtenwalter, Director of Bands at the University of Texas at Arlington, had completed his thirtieth year with the University, having begun his career at UTA in the fall of 1967. Since students earned 4- and 8-semester pins for enrollment in the band program, the chapters presented Mr. Lichtenwalter with a "60-semester pin" in the spring of 1998. But they wanted to do more to honor him. One other factor loomed in the future: After 30 years, would Mr. Lichtenwalter opt for retirement soon? How much longer would he serve the University, and what would be appropriate to honor him then?

After some discussion with Phillip Clements, Associate Director of Bands, the chapters presented a proposal to Nan Baker, then President of the UTA Band Alumni Association, Inc. The project would involve the commission of a major work for wind ensemble in honor of Mr. Lichtenwalter, to be premiered upon his retirement. Mr. Lindstrom contacted David Maslanka, a composer and close friend of Mr. Lichtenwalter, who had previously composed *In Memoriam*, a composition for wind ensemble and organ that honored the memory of Susan Eck Lichtenwalter, Ray's first wife, who passed away in 1988. Mr. Maslanka and Mr. Lindstrom reached an informal, verbal agreement in principle, and a work for wind ensemble would eventually be composed by Mr. Maslanka and funded by the two fraternal organizations as well as the Band Alumni.

Time passed, and Mr. Lichtenwalter showed no signs of even considering retirement. He enjoyed his job too much to ponder it. Then, in the fall of 2002, he hinted to some faculty members at UTA that 2003-2004 might be his final year as Director of Bands. Coincidentally, the spring of 2003 was to feature a new performance of *In Memoriam*, in honor of the 15th anniversary of the piece. David Maslanka came to UTA that spring to offer his insights to the Wind Ensemble and to hear the piece again. So the three organizations that had tentatively agreed to commission a work sprang into action again, this time with three new leaders: Jermaine Durham of Delta Sigma, Kappa Kappa Psi; Julie Michaels of Gamma Nu, Tau Beta Sigma; and Peter Ponce of the UTA Band Alumni Association, Inc. The three organizational presidents met briefly with Mr. Maslanka at the reception following that concert, and it was agreed that the piece would be composed during the remainder of 2003. Mr. Maslanka forwarded a written agreement to the organizations, then began composing. He completed the piece in the fall of 2003, and the only thing left to complete the project was a formal announcement of retirement by Mr. Lichtenwalter, then the concert at which the work would premiere. This concert was scheduled to take place at the Morton H. Meyerson Symphony Center in Dallas, Texas, on April 18, 2004—Ray C. Lichtenwalter's final concert as Director of Bands at the University of Texas at Arlington. Fittingly, he would be allowed to conduct a work that was composed simply as a service to him, to honor his many contributions to the University, the UTA Bands, and his many students.

DEDICATION

Commissioned by the UTA Band Alumni Association, Inc.; Delta Sigma chapter of Kappa Kappa Psi; and Gamma Nu chapter of Tau Beta Sigma; in honor of the career contributions of Ray C. Lichtenwalter to the Music Department of the University of Texas at Arlington, 1967-2004.

May we forever cherish the lessons learned from Mr. Lichtenwalter - bandmaster, teacher, father-figure, mentor, friend.

Conducting a final encore



The Wind Ensemble performed a retirement concert in April at the Meyerson Symphony Center in Dallas for Professor Ray Lichtenwalter, above, who joined the music faculty in 1967. The Concert Band also performed.

Professor Emeritus UTA - 2008



September 23, 2008

Professor Ray Lichtenwalter
6101 Lantana Lane
Fort Worth, TX 76112

Dear Professor Lichtenwalter:

On the occasion of your being appointed Professor Emeritus at The University of Texas at Arlington, I wanted to add my warm congratulations to those you are receiving from President Spaniolo and many other people. Your many contributions to the Department of Music, to the College of Liberal Arts, and to The University of Texas at Arlington are widely recognized, and you have given us a lasting legacy which we celebrate.

The Texas Wind Symphony performed under your direction at the Bass Performance Hall in 2002 and on multiple occasions on National Public Radio. You served as guest conductor for the Edinburgh Concert Band and the Regimental Band of Her Majesty's Coldstream Guards in London, and conducted the UT Arlington Wind Ensemble at Carnegie Hall. The Texas Wind Symphony received the Sudler "Silver Scroll" award from the John Philip Sousa Foundation in 1996. It is deeply gratifying to express to you how much we value you, your achievements, and the many ways in which your presence has enlightened us all.

Congratulations on receiving this high honor, and thank you for all you have done and continue to do for us in the College of Liberal Arts and The University of Texas at Arlington.

Yours Sincerely,

Beth S. Wright
Dean, College of Liberal Arts

BSW:cwg

xc: James Spaniolo, President
Don Bobbitt, Provost
John Burton, Chair, Department of Music



THE UNIVERSITY
OF TEXAS
AT ARLINGTON

Office of the Dean
College of Liberal Arts

Box 19617
University Hall, RM. 210
Arlington, Texas
76019-0617

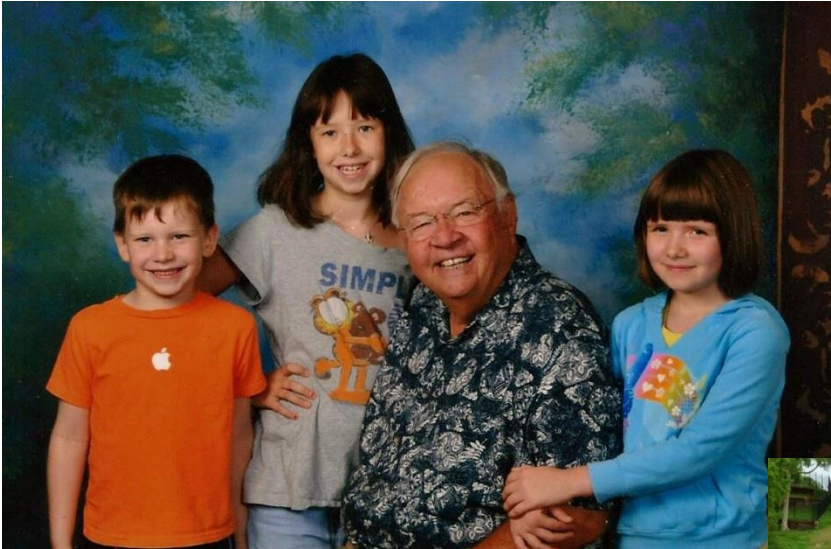
T 817.272.3291
F 817.272.3255

<http://www.uta.edu/libarts>

2011 Tuba Christmas – Downtown Dallas, TX

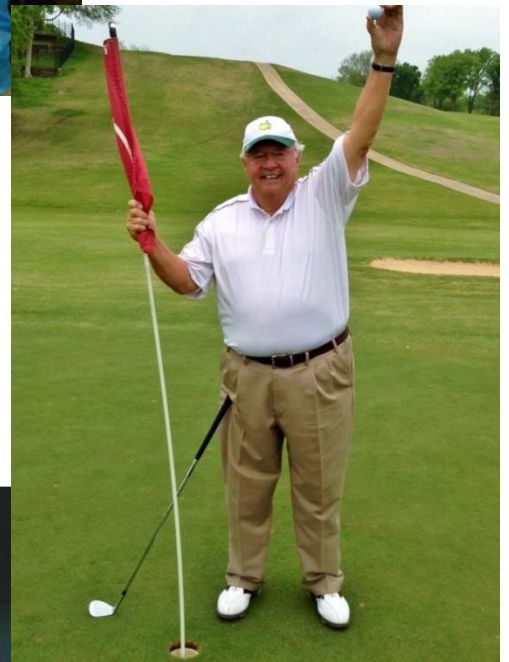


Retirement is Terrific



Grandkids

1/7/2014 – 20 Years
with Nancy



4/23/2013 –
Hole in One