

JULIE GIROUX

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and was raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education at Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti, Greg McRitchie, Jack Eskew and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn. She began playing the piano at the age of three and at the age of nine had her first published work printed in the national magazine *Etude*.

In 1985 she began composing, orchestrating and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy-Award-winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II – Love and War*, and over the next three years she was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over one hundred film and television credits. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McIntyre, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets in many serious and commercial formats. Giroux has over seventy published works for concert band, most of which are published by *Musica Propria* and *Southern Music Company*.

Her film and documentary orchestrations and compositions include the ongoing project *Call for Green China*, primarily funded by World Bank, and recorded, performed and broadcast live on television in China in 2007. In 2009-10 the project was extended with new musical material and was performed live in the seven largest cities in China. The DVD of this two-hour musical has been distributed worldwide. Giroux is a member of the American Bandmasters Association. She currently resides in Madison, Mississippi and continues to compose, orchestrate and arrange for television, video games, movies, concert bands and orchestras.

DENNIS FISHER

Dennis Fisher is Professor of Music, conducts the Symphonic Band and is Associate Director of Wind Studies. He has recorded extensively on the Klavier, Mark, G.I.A. and Eurosound labels. Fisher holds memberships in TMEA, TBA, CBDNA, and the American Bandmasters Association. In 2008 Fisher was awarded the Gagarin Medal of Honor from the Society of Cosmonauts of the Russian Federal Space Agency, and received the Meritorious Achievement Award from the Texas Bandmasters Association.

A FEW NOTES BETWEEN FRIENDS THE MUSIC OF JULIE GIROUX UNIVERSITY OF NORTH TEXAS SYMPHONIC BAND



BRUCE
GILKES

ALAN
SIERICH

PAULA
CRIDER

LOWELL
GRAHAM

RAY
CRAMER

DENNIS
FISHER

BRENDAN
HAGAN

BILL
CONTI



JULIE GIROUX

(b. 1961)

1 CARNAVAL!

(2013)* (6:29)

BRUCE GILKES, conductor

SYMPHONY No. IV: BOOKMARKS FROM JAPAN

(2013)* (21:00)

2 FUJI-SAN – “MT. FUJI” (2:41)

ALAN SIERICHS, conductor

3 NIHONBASHI – “BRIDGE MARKET” (3:02)

PAULA CRIDER, conductor

4 THE GREAT WAVE OFF KANAGAWA – “THE LIFE OF ONE WAVE” (4:20)

BRUCE GILKES, conductor

5 KINRYU-ZAN SENSOJI – “THUNDER GATE” (3:09)

LOWELL GRAHAM, conductor

6 EVENING SNOW AT KAMBARA – “LIGHT IS THE TOUCH” (4:05)

RAY CRAMER, conductor

7 HAKONE – “DRIFTING” (3:40)

DENNIS FISHER, conductor

8 ONE LIFE BEAUTIFUL

(2010)* (5:40)

RAY CRAMER, conductor

9 OVERTURE IN FIVE FLAT

(2011)* (4:25)

LOWELL GRAHAM, conductor

10 RIFTEN WED

(2013)* (7:11)

DENNIS FISHER, conductor

11 THE TWELVE GALLON HAT

(2013)* (5:39)

PAULA CRIDER, conductor

12 BEFORE THE SUN

(2013)* (4:27)

ALAN SIERICHS, conductor

13 IMPRESSIONS

(2013)* (6:37)

BRENDAN HAGAN, conductor

WILLIAM “BILL” CONTI

(b. 1942)

14 THE RIGHT STUFF

(1982) (5:13)

BILL CONTI, conductor

TOTAL TIME 66:54

*Published by Musica Propria

UNIVERSITY OF NORTH TEXAS SYMPHONIC BAND PERSONNEL

FLUTE

Joyce Choi
Jessica Coleman
Carrie Green
Jennifer Kennedy
Hyejeong Ryu
Caitlin Swanson
Kaitlin Troutman
Katie Williams

OBOE

Katie Haun
Ellison Jennings
Fernando Yanez

ENGLISH HORN

Ellison Jennings

BASSOON

Micah Bowling
Leonard Martin
David Saul
Manzar Elahi

CLARINET

Laura Bradley
Alex Burfitt
Kelsey Carpenter
Chase Fowler
Debanhi Garcia
Sebastian Grady
Hyejin Jung
Rachel Montgomery
Vincent Morris
William Mosher
Eric Olmos
Caitlin Rowden
Kaitlin Sicinski
Lauren Solano
Olivia Steinman
Tahlla Taylor
Alice Whiteside
Kelli Wilson
Eric Wood

SAXOPHONE

Jessica Dodge
Chris Dunning
Kevin Ford
Tyler Richey
Jeremy Ryan
Taylor Young

TRUMPET

Amanda Bateman
Angela Berens
Devin Brown
Michael Gause
Philip Jones
Dakota Keller
Rudy Noriega
Chad Willis
Wilson, Daniel

HORN

David Bontemps
Emily Carpp
Scott Fisher
Brendan Friday
Sarah Konvalin
Abigail Sims
Paula Tagalos

TROMBONE

Scott Avant
Adam Dillon
Webb Gardner
B.J. Hernandez
Thomas Nokes

BASS TROMBONE

Kenny Davis
Philip Smith

EUPHONIUM

Vince Kenney
Thomas Mahovsky
Matt Solis
Dylan Toombs

TUBA

Austin Crumrine
Bryan Gozdowski
Mark Jeffrey
Kosuke Toho

DOUBLE BASS

Amy Dahlheim
Ryan Napier

PERCUSSION

Timothy Biles
Cameron Brown
Scott Gustafson
Cody Haddock
Rebekah Ko
Mason Lyness
Alex Mendoza
Raychel Taylor

PIANO

Ha Na Do

HARP

Danielle Cordray
Haley Hodson
Emily Dickson

VIOLIN

Leah Greenfield



THE RIGHT STUFF — End Credits

The Right Stuff, the movie, based on the non-fictional book of the same name by author Tom Wolfe was a telling of the history of the U.S. space program. The Mercury Seven astronauts, Chuck Yeager's breaking of the sound barrier, the early workings of NASA and various other historical events are all captured in this sweeping tale. Released in 1983, the film swept the Academy Awards in 1984 with eight nominations and four wins including Best Picture and Best Original Score by Bill Conti.

The end credit music (the music which runs at the end of a movie while the credits roll) typically is a musical arrangement including major themes previously represented throughout the movie. In this case, however, the end credits, like so many other rule-breaking novelties concerning the film, represent only one theme, entitled *The Right Stuff*.

NOTES BY JULIE GIROUX

except as noted

UNTSYMPHONIC BAND

**RECORDED 17-21 JANUARY 2014 IN MURCHISON PERFORMING ARTS
CENTER, UNIVERSITY OF NORTH TEXAS, DENTON TX**

EXECUTIVE PRODUCERS JULIE GIROUX, DENNIS FISHER

PRODUCERS NICHOLAS E. WILLIAMS, DENNIS FISHER

RECORDED, EDITED AND MASTERED BRUCE LEEK

ASSOCIATE PRODUCERS NIPAT KANCHANAHANUD, DOMINIC TALANCA, ALBERT LO,

JUSTIN WHITE, SETH WOLLAM, MATTHEW MORSE, EUGENE CORPORON

ADMINISTRATIVE ASSISTANT ROSEANNE HANEY

COVER AND LAYOUT STACIE A. HEYEN

COVER WOODBLOCK KATSUSHIKA HOKUSAI "THE GREAT WAVE OFF KANAGAWA"

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 20SLA Monitors

RECORDERS Tascam DA38

DAT DECKS Panasonic SV3800

PROCESSOR Prism Sound ADA-8, Prism Sound MR2024T interface

REFERENCE HEADPHONES Sony MDR V6

THE MUSIC OF JULIE GIROUX IS AVAILABLE FROM MUSICA PROPRIA

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seriously cannot remember being alive when I wasn't playing the piano and composing music. Years and years of notes, melodies, charts, re-writes, failures and successes have passed under the bridge, all fueled by the love and support of my family, friends and beloved pets. The only thing that is consistent with every note I have ever written is that each composition was written for somebody. When I sit down to write, I have to have that anchor of inspiration, that connection, the knowledge that when the work is complete it belongs not only to myself, but to at least one other person. Composing, for me, is the act of giving. That is what inspires me.

Over the years it has been a pleasure to be able to compose for many people in the band world, not commissions, mind you. I am talking about individuals who have inspired me with their musicianship, humanity, and in many cases friendship – with such depth that I feel compelled to compose “for” them, to use them for the center of my inspiration and give back to them at least a fraction of what they have given to me.

When Dennis Fisher and I began talking about this project, we both knew we wanted to do something different. The thought of releasing a CD with nothing but the original works of the same composer is mind-numbing. Who wants to listen to that? There has to be something more to it. In the end, what we came up with was a concert band recording with all the excitement of an action adventure movie.

- A. All new music so it's fresh! (almost all composed in 2013)
- B. A different great conductor for every new work, which ended up being a different conductor for every recording session (the opportunity of a lifetime for the students).

BEFORE THE SUN is a descriptive piece about a large family that lives on a country farm. The piece focuses on all the emotional and physical events which happen before the sun rises and after it sets. The beginning of the piece opens with the ending hours of night. The first light from the farm house reflects off the morning dew. The family cats and dogs gather at the back door in anticipation of breakfast scraps and affections. Parents stand in their children's bedroom doorways, enjoying watching them sleep, waiting just an extra minute before beginning the day.

IMPRESSIONS — *Commissioned for the 2014 Western Canada High School Grade Twelve Wind Ensemble, Calgary, Canada, Brendan Hagan, Conductor*

Impressions takes the listener on a journey consisting of several highly contrasting sections. The opening theme, which is highly rhythmic in nature, is referred to as *Mathematics*. The second section, entitled *The Most Noble of Professions*, is broad and sweeping in nature, representing the impact teachers have on their students over the course of generations. The next section, entitled *Two Pitches for Two Sisters*, is a poignant section featuring a melody which consists primarily of only two pitches representing Karen Judge and her sister Janice. (Karen commissioned this work in memory of her sister Janice, a math teacher who lost her battle with breast cancer.) The next section, entitled *Musicals*, is odd-metered, rhythmic and energetic. Light-hearted in nature, the melody gets tossed around the band much in the fashion of the choreography of a musical. The final section is a reprise of the Noble theme in a grander, uplifting style. The piece as a whole is very much a musical synopsis of the life and loves of a single person, in this case, Janice, giving it the fitting title of *Impressions*.



Sometimes the dialogue is more along the lines of “*You are smart and strong. I would be lucky to have you. I would walk the path of life beside you ‘til the end of time if you will have me.*” In *Skyrim*, if so desired, your spouse can and will fight beside you. They will die for you or with you. Being the hopeless romantic that I am, I found the whole situation intriguing and heart-wrenching.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending.

THE TWELVE GALLON HAT is a musical tribute to westerns. The sound tracks from *The Magnificent Seven*, *The Rifleman*, *Bonanza*, *Two Mules for Sister Sarah*, *Maverick*, *Rawhide*, *Gunsmoke*, *The Good, the Bad and the Ugly* and dozens more filled living rooms with catchy melodies, soaring horn lines and crisp, exciting rhythms. Sure, at times they were campy, but they instantly transported us to a different world, a different way of life, thrusting us deep into the often lawless Wild West.

I have always wanted to write western music—so here it is. The piece was originally titled *The Nine and a Half Gallon Hat*—but after the first reading session the musicians said it was way bigger than that—so, ***The Twelve Gallon Hat*** it is. Western-style music is fun to write, fun to play and fun to listen to. It just doesn’t get any better than that. So, snatch up yer gun, git yer twelve-gallon hat, jump in the saddle and ride, cowboy, ride!!!

C. The conductors would be some of my favorites that I have composed “for” over the years, including my mentor of 32 years, Bill Conti.

What we ended up with was a collection of recordings that is unique. The exact same symphonic band sounds completely different with each conductor, despite the fact that everything, including the concert hall, composer, recording engineer, producers and equipment was identical. The crazy thing was that it was very apparent from the very first downbeat! We set out looking for one thing and found another that was priceless. Of course, none of this works unless you have a conductor and a band that are comfortable enough in their own shoes to let a bunch of yahoos like myself come in and test drive. Dennis Fisher and the UNT Symphonic Band are not only that comfortable, but went above and beyond all expectations. Their dedication, hard work and musicianship have made this CD a true work of art. All the distinguished conductors who participated brought their “A” game, dispensing life anecdotes, music, mentorship and world class interpretations with professional ease. Bill Conti graced all involved with his great personality, lifetime experiences and musical mentorship as freely as he has given to me all of my adult life. This was the opportunity of a lifetime.

A group of friends got together in a great hall, with a great band and truly made music!

JULIE GIROUX



CARNAVAL! is a vivid depiction of the excitement and energy of a Latin street carnival. During the Carnival season, an annual festival held prior to Lent, cultures all over the world celebrate with parades and street parties that feature floats, dancers, vendors, and street performers. Giroux captures the activity and busyness of the carnival with a persistent rhythmic motor that travels through various timbres of the ensemble including many Latin percussion instruments. Utilizing vibrant orchestration and styling, each motive evokes images of brightly colored dancers dressed in lavish costumes.

JUSTIN WHITE

SYMPHONY NO. IV: BOOKMARKS FROM JAPAN

I. Fuji-san – “Mt. Fuji”

The sketch *Fine Wind, Clear Morning* (*Gaifu kaisei*), also known as *South Wind, Clear Sky* or *Red Fuji*, by Hokusai Katsushika is the inspiration for this work which is subtitled *Fuji-san*. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewer's vantage point, time of year, weather and even time of day. Big, bold and easily recognized, yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets. This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly burn off as the day progresses.

II. Nihonbashi – “Bridge Market”

The Nihonbashi Bridge was the central point of development of what is now a business district of Chuo, Tokyo, Japan, aptly named the Nihonbashi District. For centuries it

As usual, the makers of *Overture in Five Flat* take no responsibility for mishaps, crashes or damages. Have fun and always wear your safety equipment.

LOWELL E. GRAHAM, Test Driver

RIFTEN WED — *Composed for Dennis W. Fisher and the University of North Texas Symphonic Band*

Riften is a city in *Skyrim* located in the expansive world of *Elder Scrolls*, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of *Skyrim* have to go to get married, you included. Weddings in *Skyrim* are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as “*Are you interested in me? Why yes, are you interested in me? Yes. It's settled then.*”



OVERTURE IN FIVE FLAT — *Composed for Dr. Lowell E. Graham for the 2010-11 Missouri All-State Band and the Missouri Bandmasters Association.*

Overture in Five Flat reflects the passion for speed and power that the composer and I share. As usual we did not talk about the work at all while it was being composed. Like a race car, hot-rod or super bike, this composition was built to run, not idle.

One could make up many great stories about *Overture in Five Flat*, and all would work. Simply, there is no underlying deep mystical or philosophical concept. It is not in the key of D flat Major or B flat minor. This music is about time, speed and raw power! It is a piece that pushes the bounds of safety.

Overture in Five Flat is a fine-tuned machine of visceral power waiting to be unleashed. It is there ready to burn the rubber off the tires, throwing you back with the force of brutal and instant torque. In anticipation, you know that your heart will be pounding as the adrenaline rush hits you like a sledge hammer. It is waiting for you.

Now you slam the accelerator to the floor or twist the throttle to the max. Your physical senses are sharpened to a razor's edge as you engage in the melding of machine and speed. It rumbles instantly to life as the motor screams with all of its power while speed shifting through the gears. It is fast and loud working in perfect synchronization.

When you cross the finish line, you are out of breath shouting "Let's do it again." This is not only speed, but addictive speed. This is *Overture in Five Flat*!

thrived as a mercantile district. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the Nihonbashi River has been a true landmark in Tokyo. In fact, highway signs that state the distance to Tokyo actually state the distance to the Nihonbashi Bridge.

This movement is a melody of my own crafting. It is folk-sounding in nature as I was trying to capture the spirit of the bridge going all the way back to 1603 when the first wooden bridge was built over Nihonbashi River. It started out as a fish market but quickly became a place for other merchants to gather.

III. The Great Wave off Kanagawa – “The Life of One Wave”

Looking at this stunning print by Hokusai, you can see Mount Fuji in the background. However, the central focus is an enormous wave called an okinami (*wave of the open sea*), peaked and curling with several Japanese boats in different stages of entering the perilous wave.

In this work, a single wave is depicted from its beginnings far out in the sparkling, sun-drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light.

IV. Kinryu-zan Sensojii – “Thunder Gate”

Originally built in 941 AD, Kaminarimon is the outer gate leading to the Sensojii Temple in Asakusa, Tokyo, Japan. This large gate features four statues. The Shinto gods Fujin and Raijin are located on the front of the gate and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Fujin, displayed on the front east side of the



gate, is the god of wind and Raijin, on the west side, is the god of thunder, giving the gate its nickname of “Thunder Gate.”

As a tourist, you cannot get close to the statues as they are protected by fences and wire and you certainly cannot touch them. Despite all of that, the magnificence of the gate still shines through, bearing testament to centuries of humans that have passed through its structure and those who will in the centuries yet to come.

V. Evening Snow at Kambara – “Light is the Touch”

Hiroshige Ando (1797-1858) traveled the Tokaido Highway from Edo to Kyoto in 1832. The official party he was traveling with was transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey’s round trip. In all, Hiroshige produced fifty-five prints for the series “The Fifty-three Stations of the Tokaido Highway.” Fifty-three of the prints represent the fifty-three post stations along the way. The additional two prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. “Evening Snow at Kambara” was the fifteenth station Hiroshige visited.

VI. Hakone – “Drifting”

Hakone-juku was the tenth of the fifty-three stations of the Tokaido Highway. At an elevation of 725 meters, it is the highest post station on the entire Tokaido offering spectacular views. Hakone-juku was established in 1618 and over the years has proven to be a hard road to maintain due to its elevation.

When I started researching Hakone there wasn’t much of anything striking a chord within my creative self – just a city that had a long road with lots of curves, switchbacks and other hazards passing through it. It wasn’t until I looked at the actual highway on a map that it rang a bell. I had seen this road before. I truly recognized the shape of the entire highway.

Having never been on that actual highway in real life I knew I had to unravel the mystery. A few more searches on the internet and there it was. I am an avid “gamer,” and though I tend to play all types of games both on the computer and on consoles, I have always played racing games and that is where I had “driven” this highway before, in a video game. The drifting I did on that highway in the game mostly sent me sailing off the road, flying through air and ultimately landing in a fiery, end-over-end wipeout.

ONE LIFE BEAUTIFUL — *Dedicated to Heather Cramer Reu for her “one life beautiful” that brought so much love and joy to our lives. Commissioned by Ray and Molly Cramer, husband Phillip Reu and children; brother Jeremy, his wife Michelle and children.*

One Life Beautiful — The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare’s “sweet sorrow,” the frailty and strength of life, the meaning of what it is to truly live **One Life Beautiful**.