



University of North Texas
College of Music

Ensemble Concert | Thursday, September 12, 2024 | 7:30 p.m.
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

North Texas Wind Orchestra
Andrew Trachsel, Conductor
Hannah Weller, Guest Conductor

Boomba.....Michael Barry
(2015) (b. 1981)

Adagio para Orquesta de Instrumentos de VientoJoaquin Rodrigo
(1966) (1901–1999)
In memoriam, Robert Austin Boudreau, 1927–2024
Hannah Weller, Doctoral Conducting Associate

Dragon RhymeChen Yi
(2010) (b. 1953)
Mysteriously-Harmoniously
Energetically

-INTERMISSION-

Leonardo Dreams.....Saül Gómez Soler
(2020) (b. 1982)
Introduction
Florencia
Leonardo's Notebooks
The Vitruvian Man
Flying Machines
The Virgin on the Rocks
War Machines
Leonardo's Bicycle
The Death of Leonardo
The Genius

Program five of the 2024–2025 season
Photography and videography are prohibited

Program Notes

Michael Barry (b. 1981) Award-winning composer Michael Barry is equally at home with music for games, T.V., films, and the concert hall. As a trained classical pianist, Michael's music remains closely associated with the traditions of the great symphonic masters. Leading Hollywood conductor Anthony Parnter describes Barry's music as: "... it was almost as if [Michael] threw a dart, and it landed perfectly between Bernard Hermann, Max Steiner, and Alexander Scriabin." Michael's career highlights include writing music for a Steve Jobs Keynote event, proofing John Williams' hand-written sketches on *Star Wars: The Force Awakens*, lead/sole orchestrating on Netflix's Emmy-winning "Arcane," and writing backing charts for Imagine Dragons. Michael's unique musical ear has allowed him to hyper-accurately transcribe, for MGM, sheet music scores to Tom Bradley's original Tom and Jerry series, whose original scores were lost forever to time in an 80's landfill. As an orchestrator, Michael has had a close working relationship with master composer Alan Menken and has orchestrated music for several films, including *Beauty and the Beast* and the forthcoming *Spellbound*. Of his work, **Boomba**, Barry writes:

This piece was composed rather quickly, totaling about two days, because I needed a "filler" piece to use in a recording session. I started quickly writing it, not taking it very seriously, and just let it go in whichever direction it wished. It was a very Bob Ross-like experience. At the center of the piece is a silly motif in the timpani, which sounds like someone playing bongos, as well as some quirky horn lines...I was informed after the recording session that the E-flat Clarinet is a rarity (Why? It's so cool and handy) so I provided the instrument a few features in [the piece].

Joaquin Rodrigo (1901–1999) was a Spanish composer who lost his sight to diphtheria at an early age. Despite his blindness, Rodrigo's talent enabled him to be mentored by prolific composers of the time such as Paul Dukas. Later in his career, Rodrigo went on to receive the Spanish National Prize for Orchestra for his work, *Cinco piezas infantiles*, and even held the Manuel de Falla Chair of Music at the University of Madrid in 1947.

Adagio para Orquesta de Instrumentos de Viento was commissioned by Robert Austin Boudreau in 1966 for the American Wind Orchestra. Two prevailing characters are presented in a series of contrasting sections, resulting in an overarching A-B-A-B-A form, and an exceedingly lyrical, yet passionate standard of the wind band repertoire. This evening's performance is dedicated to the life and legacy of Robert Austin Boudreau, who died on July 4, 2024 at the age of 97. Boudreau founded the American Wind Symphony Orchestra in 1957. Over the next fifty years it became an institution known for bringing music to the masses via its floating arts center and stage,

the Point Counterpoint II, designed by Louis Kahn and captained by Boudreau himself. Boudreau commissioned over 400 new musical compositions, which were premiered during each season's concert tour. Rodrigo's **Adagio** is one of the many important contributions to the repertoire made possible by Boudreau's visionary leadership.

As a distinguished professor at the University of Missouri-Kansas City Conservatory of Music & Dance and a prolific composer, **Chen Yi** (b. 1953) blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has reached a wide range of audiences and has inspired people of different cultural backgrounds throughout the world. Chen Yi was the first woman to receive a master's degree in composition in China from the Central Conservatory of Music in Beijing. Additionally, she holds her Doctor of Musical Arts from Columbia University.

Dragon Rhyme was commissioned by the National Wind Ensemble Consortium Group, and premiered by the Hartt Wind Ensemble and Symphonic Band at Carnegie Hall. Of the work, Dr. Chen writes,

Dragon Rhyme for symphonic band is cast in two movements. You will hear that the thematic material found in each movement is related and consists of the basic intervals found in Beijing opera music. The instrumental textures within this piece range from transparent and delicate, to angular and strong. This variety is meant to spark the image of a dragon, which is auspicious, fresh, and vivid, and results in music that is layered and multidimensional — similar to Eastern culture.

Award-winning composer **Saül Gómez Soler** (b. 1982) is also a conductor and percussionist hailing from Valencia, Spain, where he studied at the Joaquín Rodrigo Conservatory. He holds a degree in conducting from the Conservatorio Superior de Música in Barcelona. Currently, Soler is a faculty member at the Generalitat Valencia, and also directs the Cim Armonica de Buñol and the Orquesta Sinfónica Caixa Ontinyent. As a composer, he has received several notable commissions from the Spanish Orchestra of Radio and Television, the International Band Competition of Valencia, the International Band Competition of Altea, and many more. Additionally, he has been commissioned by prestigious soloists such as José Franch Ballester, Javier Llopis, and Jose Chafer.

His piece **Leonardo Dreams** was originally commissioned by the band "Santa Cecília of the Cullera", and this extended version was created for the Harmonie de Gilda. This work depicts the life, art, and genius innovations of the original Renaissance man, Leonardo Da Vinci. Soler writes,

Through the work, we will discover the fantastic imagination of the genius of Da Vinci that led him to design a large number of ingenious machines ranging from a bicycle to scientific instruments to flying machines. The whole piece revolves around two initial motifs that are being transformed throughout the work. This is divided into different sections related to our protagonist. They are: Introduction / Florence / Leonardo's Notebooks / The Vitruvian Man / Flying Machines / The Virgin of the Rocks / War Machines / Leonardo's Bicycle / The Death of Leonardo / The Genius.

Biographies

Andrew Trachsel serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band.

Trachsel has collaborated with and received critical acclaim from many leading performers and composers including the Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Andrew Boss, Bruce Broughton, the Canadian Brass, Chris Castellanos, Viet Cuong, Paul Dooley, Nancy Galbraith, Julie Giroux, Jennifer Jolley, Lindsay Kesselman, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Quinn Mason, Robert Moran, Mark Phillips, Joel Puckett, Jake Runestad, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Noriko Tsukagoshi, Jess Langston Turner, Dana Wilson, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than ninety new works over the past two decades. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand festival to explore new opportunities for authentic collaboration between the contemporary wind band and other musical genres (including jazz, rock, and electronica), other arts (including dance, film, theater, and visual art), and other disciplines.

In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band* series after serving for fifteen years as the coordinator of research associates and as a contributor to eleven volumes. With Eugene Migliaro Corporon, he is the co-creator of the *Teaching Music through Performance in Band Video Rehearsal Series*. His transcription of Robert Moran's *Points of Departure* is published by Charlotte Benson Music and his critical edition of Gordon Jacob's *William Byrd Suite* was recorded by the North Texas Wind Symphony and released on the album *Altered States*. Trachsel is active internationally as a guest conductor,

clinician, advocate, and recording producer, and holds professional or honorary memberships in the Recording Academy (formerly NARAS), College Band Directors National Association, National Association for Music Education, Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity of America, Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota International Music Fraternity, and Tau Beta Sigma National Honorary Band Sorority. He was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the conductor of the Lone Star Youth Winds.

Prior to his appointment at the University of North Texas, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. He taught graduate and undergraduate conducting, band literature, and founded Moving with Meaning: A Conductors Workshop. He was honored with the Ohio University School of Music Distinguished Teaching Award in 2013. Trachsel also taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

Under his artistic direction, the Ohio University Wind Symphony performed at the College Band Directors National Association North Central Divisional Conference, the Ohio Music Education Association Annual Conference, and the Southern Ohio Performing Arts Association subscription concert series. As part of an ongoing recording project initiative, the Wind Symphony released three commercial albums on the Mark Masters label, including AMPERSAND (2019), COLOR + LIGHT (2016), and MOTHERSHIP (2013), with multiple appearances on national syndicated radio and the Grammy Entry List. In celebration of the 90th anniversary of the Ohio University Bands, the Wind Symphony, along with the Marching 110, embarked on a European Tour in May 2013, with performances in Ireland and Italy. In February 2017, the Wind Symphony made its debut at New York City's famed Carnegie Hall, with special guest appearances by the Canadian Brass and Broadway star Denée Benton.

A native of Iowa, Trachsel received a bachelor of music education degree from Drake University, a master of music and doctor of musical arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher.

Hannah Weller is currently pursuing her Doctor of Musical Arts in Wind Conducting at the University of North Texas in Denton, TX (Class of 2027) with a related field in clarinet performance. At North Texas, Weller holds a Wind Studies Teaching Fellowship, a role in which she serves as the Graduate Team Coordinator, teaches undergraduate level conducting classes, works with the UNT Green Brigade, and conducts the University Band. Weller's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, Amy Woody, and Daniel Cook. She studies clarinet with Kimberly Cole Luevano and Gregory Raden.

Weller is also an active clarinet teacher in the DFW metroplex, maintaining a studio comprised of students from Krum ISD, Argyle ISD, and Dallas ISD. Aside from her academic endeavors, Weller was a recent semifinalist in the ICA Young Artist Competition (July 2023) and enjoys playing professionally in the area as a freelance musician, and member of the Lone Star Wind Orchestra.

Weller recently graduated from the University of North Texas with her Master of Music in Clarinet Performance (May 2024). During her masters, Weller was a member of the UNT Wind Symphony, Symphony Orchestra, as well as numerous chamber groups. She was a member of *Trio Rindo* in Spring 2023, which took third prize in the George Papich Chamber Music Competition, and a flute-clarinet-piano trio which was selected to perform at the 2023 UNT Chamber Music Gala.

Weller graduated Summa Cum Laude from Messiah University in Mechanicsburg, PA (2022). There, she earned her B.S. in Music Education with a K-12 teaching certificate. At Messiah, Weller was a student of Dr. Stephanie Cramer, and served as the principal clarinetist of the Wind Ensemble and Symphony Orchestra. She was also a member of the Clarinet Choir, Woodwind Quintet and the Symphonic Winds. At Messiah, Weller was a finalist (2020) and eventual winner (2021) of the Lance K. Kuhlman performance competition. She was also selected as the department's Presser Scholar for her musical and academic accomplishments, as well as her leadership and citizenship within the department.

**North Texas Wind Orchestra
Fall 2024**

Flute

Parker Andree
Kaitlyn Maresca
Seungbom Oh
Viviana Pichardo
Alena Scott

Oboe

Taylor Darnell
Ava Raymond
Justin Reece

Bassoon

Anthony Jordan
Artur Kuchurivskiy
Isaac Rios
Fiona Theriault

Clarinet

Cristian Canales
Nochebuena
Morgan Cloud
Megan Courson
Josh Diaz
Landon Foy
Cale Golden
Valentina Gomez
Julian Johnson
Caleb La Belle
Hasani Little
Jakob Lumadue
Kyle Norberg
Mitchell Sidden
Allyson Verret

Saxophone

Andrew Bryson
Isabellé Carson
Kevin Minitier
Jacob Ryter
Xuanzhou Wang
Joseph Zapp

Trumpet

Chris Doty
Robert Jones
Henry Lesser
Jacaleb Shepard
Abigail Striblen
David Vazquez

Horn

Aiden Cartwright
Jackson Dillard
Sarah Gamble
Preston Garrison
Bradley Oates
Jordyn Sullins

Trombone

Nicholas Cavallo
Hunter Frybergh
Logan Myers
Julius Patsch

Bass Trombone

Jaden Bullock

Euphonium

Keaton Costlow
William Lum
Susana Rivas
Karla Torres

Tuba

Quentell Gibson
Jiwoong Hyun
Charles Moats

Percussion

Naji Abubbukker
Spencer Alger
Sebastian Havner
Madison Romberger
Elijah Roth
Jacob Thompson
Ben Waddill
Joseph Woodburn

Piano

Jiapeng Xu

Harp

Acadia Ferguson
Duong Nguyen

Double Bass

An Nguyen

Members of the **Wind Orchestra** are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

