



University of North Texas
College of Music

Ensemble Recital | Thursday, September 19, 2024 | 7:30 p.m.
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

Wind Symphony
Eugene Migliaro Corporon, Conductor
Dachuan Cao, Doctoral Conducting Associate

Shanghai Overture Bright Sheng
(2007) (b.1955)

Dachuan Cao, Doctoral Conducting Associate

Danceries Kenneth Hesketh
(1999) (b. 1968)

Lull Me Beyond Thee
Catching of Quails
My Lady's Rest
Quodling's Delight

Sinfonia Zhou Tian
(2022) (b.1981)

Noir
Transit
Arioso
D-O-N-E

Program twenty-one of the 2024–2025 season
Photography and videography are prohibited

Program Notes

The music of **Bright Sheng** (b.1955) is noted for its lyrical and limpid melodies, a Shostakovich-like sense of breath in music phrases, a Bartokian sense of rhythmic propulsion, and dramatic and theatrical gestures. Many of Sheng's works have strong Chinese and Asian influences, a result of his diligent study of Asian musical cultures for over three decades.

Born in Shanghai, China. Sheng began studying the piano with his mother at age four. Sheng was sent to Qinghai during China's Cultural Revolution, where for seven years he performed as a pianist and percussionist in the provincial music and dance theater, and studied folk music of the region. When China's universities reopened in 1978, he was among the first students admitted to the Shanghai Conservatory of Music. He moved to New York City in 1982, ultimately finding his path through studies at Queens College, then Columbia University, and finally the music festivals at Aspen and Tanglewood. Sheng developed his transcontinental voice under the wings of top musicians such as Gerard Schwarz, Samuel Lipman, and Leonard Bernstein. Sheng admits: "I'm a mixture of both cultures, but I consider myself both 100% American and 100% Chinese."

Sheng is the recipient of the 2001 MacArthur Foundation "Genius Award," and was runner-up for both the 1989 and 1991 Pulitzer Prizes. He is the Leonard Bernstein Distinguished University Professor of Composition at the University of Michigan where he has taught since 1995. He is also the Y. K. Pao Distinguished Visiting Professor of Humanities at Hong Kong University of Science and Technology, where he directs the IC Festival and other arts-related activities.

Kenneth Hesketh (b.1968) began composing when he was a boy chorister at Liverpool's Anglican Cathedral at nine years old. His first symphony was completed when he was seventeen and received its premiere by the Merseyside and National Youth orchestras. Two years later, he received his first formal commission from the Royal Liverpool Philharmonic Orchestra, under Sir Charles Groves. In the same year, he attended the Royal College of Music in London and began formal study of composition. After attending Tanglewood in 1995 as a Leonard Bernstein Fellow, Hesketh completed a master's degree in composition at the University of Michigan. Hesketh has received numerous national and international commissions and has worked with leading ensembles and orchestras in the USA, Far East and Europe. He is a professor of composition and orchestration at the Royal College of Music, and serves as an honorary professor at Liverpool University as a guest lecturer.

Hesketh offers the following program notes for **Dancerics (1999)**:

The term "dancerics" can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the

seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court. Whilst this present set of 'danceries' cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set foot tapping.

The melodies themselves are a mixture of new and old -- well, nearly. Where old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

Movement I: "Lull Me Beyond Thee": Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name 'Poor Robin's Maggot' -- a rather disconcerting title; maggot however, in seventeenth-century parlance, meant 'whim' or 'fancy.' This theme can also be found in *The Beggar's Opera* by John Gay (first performed in 1728) under the title "Would you have a young lady?" (Air 21).

Movement II: "Catching of Quails": A colorfully buoyant scherzo on an original melody. The thematic material is shuffled around through the band to contrast with full-bodied tuttis. The last few bars fade away almost to nothing, it seems, until a final surprise!

Movement III: "My Lady's Rest": A rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates with a final presentation of the theme before evaporating in held flute and trumpet chords.

Movement IV: "Quodling's Delight": The final movement to the set combining one of the melodies from Playford's *Dancing Master* (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2). A dramatic and exuberant ending to this first set of *Danceries*.

Shanghai Overture (2007) was commissioned by Shanghai Conservatory of Music, in celebration of its eightieth anniversary. It was premiered on November 27, 2007, by the Youth Symphony Orchestra of the Shanghai Conservatory of Music, conducted by Muhai Tang. The version for symphonic band was commissioned by the University of Michigan Symphony Band for their 2011 tour to China. Of the work, Sheng writes:

In Western music, the term *Neo-classicism* primarily refers to a movement in music composition prevalent in the 1920s and 1930s. While the main aesthetics of the style emphasizes textural clarity, light orchestration and formal balance, some of the compositions were

directly linked to specific composers from earlier periods. The most well-known composer of the movement was Igor Stravinsky who wrote a number of works including a neo-Bachian piano concerto, a neo-Pergolesian suite (*Pulcinella*), and a neo-Mozartian opera (*The Rake's Progress*).

I always wondered what the result would be if I would adopt a similar concept and some of the techniques of the Neo-classical style and apply them to traditional Chinese classical or folk music. Although my approach is somewhat different from Stravinsky, I took the opportunity to explore the idea when I was asked to write a short composition for The Shanghai Conservatory of Music.

Shanghai Overture is inspired by two well-known traditional Chinese compositions, *General's Degree* (将军令) and *Purple Bamboo* (紫竹调). Whereas both came from the same region near Shanghai, they differ vastly in character and color; one is grand and powerful while the other is light and elegant.

Zhou Tian (1981) was born into a musical family in Hangzhou, China, and later moved to the United States when he was 19. Zhou received his bachelor's, master's and doctoral degrees in music composition from the Curtis Institute of Music, the Juilliard School and the University of Southern California respectfully. He studied with some of America's finest composers, such as Jennifer Higdon, Christopher Rouse, and Stephen Hartke. He is now associate professor of composition at Michigan State University College of Music.

Zhou seeks inspiration from different cultures and strives to mix them seamlessly into a musically satisfying combination for performers and audience alike. His music has been performed by leading orchestras and wind ensembles in the United States and abroad, such as the New York Philharmonic, San Francisco Symphony, Pittsburgh Symphony, "The President's Own" US Marine Band, Mahler Chamber Orchestra, Hong Kong Philharmonic, Chanticleer, Jaap Van Zweden, Yuja Wang, and the Shanghai Symphony, where he recently served as the Artist-in-Residence. His music for wind ensemble has been played by numerous major universities and are among his most widely played works.

Of his work ***Sinfonia***, Zhou writes:

Sinfonia seeks inspirations from cultures close to my heart and mixes them into four different movements. It begins nostalgically and ends on a hopeful, uplifting note.

- **I. "Noir."** Grainy films and stylized black-and-white images from the 1940s and '50s inspired this nostalgic throwback. Although it starts brightly, at its core lies the night.

- **II. "Transit."** New York City. Subway. Rush hour. Each stop opens to a new soundscape. "Say, did I hear jazz?" someone asks. "STAND CLEAR OF THE CLOSING DOORS, PLEASE," New York replies.
- **III. "Arioso."** Shanghai. Night of the Mid-Autumn Festival. A vocalise was conceived.
- **IV. "D-O-N-E."** May 10, 1869. Promontory, Utah. A one-word telegraph was sent across the United States in Morse code, announcing the completion of the first transcontinental railroad. Now the country was connected as never before: a journey between San Francisco and New York that previously took up to six months now took only days. Some 150 years later, that word, "D-O-N-E," is transformed here into music using the rhythm of the Morse code. Throughout the finale, the "done" motif is passed back and forth by numerous instruments in the orchestra. An accumulation of materials sends the piece to a climax at the end. This movement was adapted from a movement of my orchestral work "Transcend."

Biographies

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As director of wind studies he guides all aspects of the program, including the masters and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs and music critics alike. Professor Corporon's career, which spans six decades, began in 1969 as director of instrumental music at Mt. Miguel High School in Spring Valley, California.

He has held collegiate positions since 1971 which include California State University, Fullerton, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and the University of North Texas. His ensembles have performed at the Midwest Clinic International Band and Orchestra Conference, Southwestern Music Educators National Conference, Texas Music Educators Association Clinic/Convention, Texas Bandmasters Association Convention/Clinic, National Trumpet Competition, International Trumpet Guild Conference, International Clarinet Society Convention, North American Saxophone Alliance Conference, Percussive Arts Society International Convention, International Horn Society Conference, National Wind Ensemble Conference, College Band Directors National Association Conference, Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles.

Mr. Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is past president of the College Band Directors National Association and a past member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership. Mr. Corporon, a frequent guest conductor at the Showa University of Music in Kawasaki City, Japan, has also served as a visiting conductor at the Juilliard School, Interlochen World Center for Arts Education and the Aspen Music Festival and School. He is the music director and conductor of the Lone Star Wind Orchestra, a professional group comprised of passionate and committed musicians from the Dallas/Fort Worth/Denton/ metroplex.

Having recorded over 1000 works, including many premieres and commissions, his groups have released 300 plus recordings on the GIA, Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, Albany, Naxos, and Centaur labels. These recordings, three of which have appeared on the Grammy nomination

long ballot, are aired regularly on radio broadcasts throughout Asia, Europe, and the Americas. They are available on the Eugene Migliaro Corporon YouTube Channel (<https://www.youtube.com/@EugeneMCorporon>). The collective recordings with the North Texas Wind Symphony, Cincinnati Wind Symphony, Showa Wind Symphony and Lone Star Wind Orchestra have garnered more than 15 million hits worldwide on sites such as YouTube, Pandora and Spotify. His GIA audio and video digital releases are distributed by NAXOS. They include the WindWorks Series, Composer's Collection and Teaching Music Through Performance in Band Resource Recordings. Other initiatives include the CAFUA and BRAVO Showa Residency Sessions, the KLAVIER Recording Project and the Live at the MPAC Videos from the University of North Texas Recording Services.

Dachuan Cao is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching fellow for the Wind Studies area. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel and Amy Woody.

Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and studied Conducting from Kevin Holtzman and Thomas Gamboa. During his undergraduate degree, Cao became extremely fascinated by the wind band's sonorities and gained rich experiences conducting and performing with wind bands.

As a teacher and conductor, Cao devotes himself to the development of wind band music education in China. He has worked with wind bands ranging from elementary school levels to the college level. He has lectured on wind band establishment, held conducting workshops, and conducted many non-profit public and charitable performances in China. Cao is the associate conductor of the Beijing Wind Orchestra, cofounder and director of the Qingdao Chamber wind ensemble, the guest conductor of Qingdao Performing Arts Dance Theater Orchestra and Qingdao Concert Hall Symphony Orchestra.

North Texas Wind Symphony

Fall 2024

Flute

Rome Ababat
Cameron Bilek
Katie Ikesaki
Arianna Knee
Hui Lam (Tiffany) Mak

Oboe

Madeline Lee
Hyungju Oh
Benjamin Yoder

Bassoon

Anthony Coito
Donovan Neal
James Smelley
Sam Viebrock

Clarinet

Ashetyn Burger
Lindsey Byrom
Joshua Collins
Megan DeWalt
John Griffin
Amber Lo
Erick Morales
Samara Morris
Emily O'Brien
Meaghan O'Connor
Anthony Piñeiro
Rey Rostro
Andrew Rutten
Stoney Shelton

Ayuna Sumi
Wesley Wynn

Saxophone

Heyao (Henry) Cao
Scott Coward
Jiawei Liang
Gabriel McQuade

Horn

Andrew Bennett
Benjamin Carroll
Jake Osmound
Jasmine Perry-Grice
Patrick Ring
Sebastian Ruiz

Trumpet

Ben Gerkins
Georgia Hageman
Ryn Jenkins
Lexy Kilgore
Abby Ward
Joseph Williams

Tenor Trombone

Connor Cowan
Katie Glading
Thomas Spencer

Bass Trombone

Patrick Perry

Euphonium

Loke Lovett
Scott McLain
Kaho Mills

Tuba

Eddie Gonzalez
Arturo Ortega
Nino Vuddhananda

Percussion

Luke Gibson
Hunter Gross
Tzu-Ling Hung
Isaac Morgan
Jonah Payne
Christopher Trlak
Grace Tsai
Ming Yang

String Bass

Eduardo "Lalo" Flores
Ethan Miranda

Piano

David McCaulley

Harp

Margaret Gunter
Kathryn Horton

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

NORTH TEXAS WIND SYMPHONY

Internationally acknowledged as one of the premier ensembles of its kind, the North Texas Wind Symphony is selected from the most outstanding musicians attending the College of Music. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.

