



# University of North Texas College of Music

Ensemble Recital | Tuesday, November 5, 2024 | 7:30 p.m.  
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

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## Wind Ensemble

Amy Woody, conductor  
Melinda Coleman, master's conducting associate

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Vanity Fair ..... Percy Fletcher  
(1924/2006) (1879–1932)  
arr. Brant Karrick  
Melinda Coleman, master's conducting associate

Love & Nature ..... Gala Flagello  
(2024) (b. 1994)  
Flower Power  
Star-Crossed  
Slow Burn

*Consortium Premiere*

Rejuvenation Overture ..... Jermaine Stegall  
(2024) (b. 1977)  
orch. Lorenzo Carrano  
Jermaine Stegall, guest composer

Prelude, Op. 34, No. 14 ..... Dmitri Shostakovich  
(1933/1988) (1906–1975)  
trans. H. Robert Reynolds

Folk Dances ..... Dmitri Shostakovich  
(1942/1979) (1906–1975)  
trans. H. Robert Reynolds

-INTERMISSION-

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Program one hundred and forty-four of the 2024–2025 season  
Photography and videography are prohibited

Ghost Train Triptych .....Eric Whitacre  
(1994) (b. 1970)

The Ride  
At the Station  
The Motive Revolution

Children's March ..... Percy Grainger  
(1916–1918) (1882–1961)  
ed. R. Mark Rogers

## Program Notes

**Percy Fletcher** (1879–1932) was born in Derby, England. Like a number of his composer contemporaries, he made his living as a Musical Director in the London theater world, fulfilling this position successively at the Prince of Wales, Savoy, Daly's, and Drury Lane theaters, and at His Majesty's Theatre from 1915 until his death. Having received lessons on violin, piano, and organ, his creative activity was by no means confined to the theater. In addition to producing music for the theater, Fletcher composed ballads, part-songs, choral works, orchestral suites, piano music, marches, works for organ, and works for military band.

**Vanity Fair** (1924) is a concise and refreshing overture that is a wonderful example of Fletcher's light melodic style and first-rate scoring. Described by the composer as "a comedy overture in which several characters from Thackeray's novel are portrayed," the fast-slow-fast, single-movement form contains three main thematic ideas. The opening vivace A section features a vigorously energetic melody that is permeated with scales, sequences, repeated motives, and a variety of color. The second theme, in the dominant key of F, is somewhat slower and delightfully pompous in character. The highly romantic middle section, now in D-flat major, showcases a beautiful melody complimented by exquisite scoring and is to be played "with sentimental expression." A transition leads to the return of the opening vivace theme with some variety of harmony and scoring. The stately second theme, now in tonic, leads to an extended and electrifying coda that gains tempo and places the highest technical demands upon the musicians, particularly the upper woodwinds. *Vanity Fair* was first published for band by Hawkes and Son in London in 1924 and was later transcribed for orchestra.

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**Gala Flagello** (b. 1994) is a composer, educator, and nonprofit director whose work is inspired by a passion for lyricism, rhythmic vitality, and fostering meaningful collaboration. Her music, described as "at times endearingly whimsical, at times ominous, but always moving" (Cleveland Classical), resonates with audiences through its emotional depth and dynamic expression. Flagello's collaborations with leading ensembles, artists, and institutions on national and international stages build impactful projects for audiences and performers alike. Flagello's music frequently engages with topics such as environmental advocacy, gender equity, and mental health. She maintains a private studio of composition students and has been engaged as Composer in Residence at institutions including the University of Michigan, University of Illinois at Urbana-Champaign, University of Nebraska-Omaha, Virginia Tech, University of Tennessee-Knoxville, and Queen's University (CAN).

About **Love & Nature** (2024), the composer writes,

Love & Nature was commissioned by a consortium of wind bands led by the University of Illinois at Urbana-Champaign and explores how love prevails through cosmic lore, social movements, and mercurial myths. Each of the work's three movements connects a different instrumental sound world to the concepts of earth, air, and fire, depicting a blossoming of kindness and hope for the future of our planet. The first movement, "Flower Power," is inspired by the titular social movement of the 1960s–1970s and sonically critiques the juxtaposition of fragility and strength, beauty and utility, and nonviolence and force. The second movement, "Star-Crossed," summons the hope, whimsy, and longing of its ill-fated protagonists through celestial textures and luminous scoring. The third and final movement, "Slow Burn," explores both versions of the titular literary trope—romantic and anger-fueled—through the arboraceous lens of controlled fire, and originally indigenous practice that mitigates the drought-driven effects of climate change. "Slow Burn" foregrounds bright and wooden sounds to pay homage to our forests and the necessity of ecological restoration.

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**Jermaine Stegall** (b. 1977) is an accomplished and versatile composer and conductor. With over 50 projects to his credit, Stegall is most well-known for the score to *Coming 2 America*, the highly anticipated sequel to the Eddie Murphy classic, with Murphy, Arsenio Hall and James Earl-Jones all reprising their roles. Stegall recently completed the score for Tina Gordon's *Praise This* starring Chloe Bailey for Universal Pictures. Other scoring and conducting assignments have included *Senior Year* (2022) for Paramount Pictures starring Rebel Wilson and the upcoming film *Oracle* featuring Heather Graham for Universal Pictures.

As a musical conductor, Stegall led a full string orchestra alongside Grammy-winning artist Tori Kelly at the 2019 ESPY Awards (2019) live in Hollywood at the Microsoft Theater. A year prior, he conducted the orchestra to Camila Cabello's performance of "Consequences" on ABC's American Music Awards. Stegall was also nominated for a MPSE Golden Reel Award for scoring the animated Netflix short film *Canvas* directed by Pixar's Frank Abney III.

Stegall has also been invited to give a guest lecture on the creative aspects of film scoring at Berklee College of Music, The University of North Carolina at Chapel Hill, and Lucasfilm Animation and Industrial Light & Magic (ILM) at Lucasfilm headquarters in San Francisco, CA. Stegall's extensive music studies include a BA from Northern Illinois University's School of Music, a master's degree in Music Composition from the University of North Texas, and the prestigious Scoring for Motion Pictures and Television program at USC.

Stegall was an active participant in the inaugural 2018–2020 Universal/Dreamworks Film Music Diversity Initiative program, working closely with the film music teams of Universal Pictures, Focus Features, and Dreamworks Animation. Prior to that, he was selected as a Sundance Composer Lab Fellow, and for the BMI Conducting Workshop. The Composer Lab was held at one of his favorite places to record, Skywalker Sound.

**Rejuvenation Overture** (2024) was commissioned by the Joliet Junior College Community Band. About the work, Stegall writes,

The idea was to write with the idea of rejuvenation as inspiration, being refreshed, and returning to almost a personal musical inner revival. The musical lines and motifs woven through the piece represent the flair and excitement of celebrating what happens when a community of dedicated individuals work together to celebrate their shared love of concert music. It was an honor to compose in the spirit and celebration of the milestone of the 45th Anniversary of the organization! Alongside childhood friends, educators, and family (namely my older brother and long-time member of the community band James Stegall) who encouraged me personally to pursue music professionally, it has been my great pleasure to compose and experience Rejuvenation Overture with the Joliet Junior College Community Band, founded by former Fine Arts Department Chair and Director of Bands and Brass (1971–2004), Jerry E. Lewis.

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**Dmitri Shostakovich** (1906–1975) studied at the Petrograd Conservatory, where he wrote his Symphony No. 1 in F Minor which brought him world attention. During the early years following his graduation in 1923, he wrote music to serve the political needs of his country. After receiving strong criticism from the government, he composed his famous Fifth Symphony, which he subtitled “A Soviet Artist’s Reply to Just Criticism.” Prior to World War II, he taught at the Leningrad Conservatory. In 1948, he again incurred government condemnation but kept composing a series of serious works, many of which surfaced only after Stalin’s death. Shostakovich composed in a variety of styles, using folk music, humor, altered harmonies, and many other compositional techniques. Few composers have been as highly honored, and few are as highly respected by the music profession as well as the concert-going public.

Shostakovich composed his Twenty-Four Preludes for piano in 1932–33, including the **Prelude in E-flat minor, Op. 34, No. 14**. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of fortissimo dynamics, after which it quickly returns to the quiet mood and material of its beginning. While this prelude is only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal.

Composed in Shostakovich's lighthearted style, **Folk Dances** (1942) is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string so that music energy abounds and the spirit of folk dances can be easily imagined. The first version of this composition was instrumented by M. Vakhutinsky for Russian bands; this edition was edited by H. Robert Reynolds.

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Grammy Award-winning composer and conductor **Eric Whitacre** (b. 1970) is among today's most popular musicians. A graduate of The Juilliard School (New York), his works are programmed worldwide, and his ground-breaking Virtual Choirs have united well over 100,000 singers from more than 145 countries. Whitacre served consecutive terms as Artist in Residence with the Los Angeles Master Chorale and currently holds the position of Visiting Composer at Pembroke College, Cambridge University (UK). He is also an Ambassador for the Royal College of Music in London (UK) and is a Yamaha artist. A widely respected conductor, Whitacre has worked with the world's leading choirs and orchestras including the Minnesota Orchestra, London Symphony Orchestra and Royal Philharmonic Orchestra.

About **Ghost Train Triptych** (1994), Whitacre writes,

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, and it was this spirit that I worked to capture.

The compositional challenge came in creating a larger three-movement work from the original piece, which was conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. I eventually decided to use Ghost Train as the first movement and simply extend the piece by continuing the nighttime journey.

"At the Station" is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche, the locomotive builds up steam and slowly departs, graceful and heroic.

"The Motive Revolution" is twofold in its implication. The name refers to the period between 1850 and 1875 when steam engines revolutionized transportation and also describes the cyclical treatment of musical motives throughout the movement. The train blazes across the countryside, moonlight glistening off its dark steel, and ends with a final tribute to these beautiful machines and the people who worked them.

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**Percy Grainger** (1862–1961) was a native of Brighton, Australia. He first studied piano with his mother, a professional teacher, and later with Louis Pabst in Melbourne. At the age of ten, Grainger gave a series of recitals that financed his studies in Germany. In 1900, he started his career as a concert pianist, with sensational successes in such widely separated places as England, Australia, and South Africa. Grainger and his mother moved to America in 1915, settling in White Plains, New York. At the outbreak of World War I, he enlisted as an army bandsman, soon being promoted to the Army Music School. He became a U.S. citizen in 1919 and again made many worldwide concert tours. He became a professor and head of the music department at New York University. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, writing random music in 1905, and predating Varèse in experiments with electronic music.

**Children's March**, "Over the Hills and Far Away" (1919) holds a special place in the composer's works for band. It was not his first original work for wind band, for that honor goes to Lads of Wamphray March; nor is it the first published work for wind band, as Irish Tune from County Derry and Shepherd's Hey appeared in 1918. However, Children's March is the first composition of Grainger's maturity originally composed and scored for wind band and, indeed, one of his few compositions that does not exist in any full-length version suitable for performance by symphony orchestra.

In contrast to many of Grainger's other compositions, the march was provided with no program notes. The score bears the dedication "For my playmate beyond the hills," which is understood by many Grainger scholars to reference Karen Holton, who shared a lengthy relationship with him during the first decade of the twentieth century. With instrumental demands unlike any band work before its time and few since, and with matching technical challenges made to the entire performing ensemble, Percy Grainger's Children's March remains one of the most original and satisfying parts of the wind band essential repertoire.

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## Biographies

### **Amy Woody**

Amy Woody is Lecturer in Wind Studies and Director of Athletic Bands. She has completed coursework toward a Doctorate of Musical Arts in conducting with a related field in clarinet performance from the University of North Texas. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to her appointment at the University of North Texas, Ms. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

Previously, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensembles (WASBE), Texas Bandmasters Association (TBA), Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW Area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra.

Ms. Woody currently serves as an active clinician and adjudicator for concert and marching programs across the United States. She is also a graduate of the Eastman School of Music (Master of Music in clarinet performance) and Baylor University (Bachelor of Music Education).

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## **Melinda Coleman**

Melinda Coleman is a graduate conducting associate at the University of North Texas, pursuing a Master of Music in Wind Conducting. As a Wind Studies Teaching Assistant, she assists with the Green Brigade, guest conducts the Concert Band, and helps administrate all aspects of the Wind Studies area. Melinda's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to beginning graduate study, Melinda was an Assistant Band Director at Lubbock-Cooper High School in Lubbock, TX. There, she directed the Concert Band, assisted with the Pirate Pride Marching Band, and taught middle school sectionals and clarinet beginners. Under her direction, the Lubbock-Cooper Concert Band received consistent Superior ratings at the UIL Concert and Sight Reading evaluation. While in Lubbock, Melinda was an active performer with the Lubbock Civic Orchestra and Moonlight Musicals Pit Orchestra.

A native of Palatine, IL, Melinda received her Bachelor of Music in Music Education from the University of North Texas in 2020, where she studied clarinet with Daryl Coad. While at UNT, she played clarinet in the Concert Band, Wind Ensemble, and Symphonic Band and trumpet in the Green Brigade.

Melinda's professional affiliations include the Texas Music Educators Association, where she served two years as Region 16 Band Division Secretary-Treasurer, and Young Band Directors of Texas, where she is serving her fourth year on the Executive Team as Treasurer.

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**Wind Ensemble Personnel  
Fall 2024**

**Flute**

James Connor  
Julia Dunphy  
Olivia Friedemann  
Hyeyeon Kim  
Yoojin Kim  
Jiaqi Li  
Emma Martin  
Leonardo Martinez  
Yuma Okada  
Steven Rios

**Oboe**

Presley Arvin  
Logan Pierce  
Anna Sinosis

**Bassoon**

Sonakshi Bhatia  
Gabrielle Gunn  
Kyle Palmer  
Joaquin Soto

**Clarinet**

Carly Bower  
David Dellinges  
Hayden Grier  
Vincent Miravella  
Nguyen Nguyen  
Jadon Oliver  
Nyla Ortiz  
Elijah Paterson  
Samuel Poage  
Renaë Rea  
Jacob Rodeghero  
Robin Sabatini  
Maria Sotello Castillo  
Jilin Zhang

**Saxophone**

Zane Crider  
Sethan Felkins  
Hector Fontanez  
Jinkai Li  
Bo Peng  
Alexander Siler  
Ziliang Zhang

**Trumpet**

Gabe Ayers  
Michael Guzman  
Tyler Jones  
Mackenzie McCulloch  
Alejandro Munoz  
Justin Petry  
Eli Rodgers

**Horn**

Abigail D'Acunto  
Jordan Hammer  
Edward Hernandez  
Nathaniel Holland  
Emily Moore  
Gianncarlo Ramirez  
Pedraza

**Trombone**

Travis Harris  
Anderson Kurk  
Jayeon Lee  
Reuben Molina

**Bass Trombone**

David Smith

**Euphonium**

Simon Elizondo  
Joseph Nguyen  
Angel Rios Torres  
Devin Saenz

**Tuba**

Yi-Ho Feng  
Donald Nagle  
Loghan Runnackko

**Percussion**

Evan Bahm  
Gracie Bazan  
Bailey Dixon  
Timothy Franklin  
Christopher Mason  
Moses Ortiz  
Jordan Sloan  
Dominic Willis

**Piano**

Younggi Hong  
David McCaulley

**Double Bass**

Victoria Boland  
Grady Davidson  
Julie Rompf

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

