



University of North Texas College of Music

Ensemble Concert | Thursday, November 21, 2024 | 7:30 p.m.
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

Wind Symphony and Wind Orchestra

Wind Symphony Eugene Migliaro Corporon, conductor

Silverado Bruce Broughton
(1985/2008) (b. 1945)
arr. Randol Alan Bass

Fantastic Dreams Frank Ticheli
(2023) (b. 1958)
Dancing With the Muses
Elysian Fields
Magic Carpet
L.A. Noir

Three Scenes for Trombone Choir Anthony Plog
(2024) (b. 1947)
North Texas Trombone Consortium
Natalie Mannix, director

Haunted Objects 付喪神 John Mackey
(2024) (b. 1973)

La Fiesta Mexicana H. Owen Reed
(1949/1954) (1910–2014)
Prelude and Aztec Dance
Mass
Carnival

-INTERMISSION-

Program two hundred and seventeen of the 2024–2025 season
Photography and videography are prohibited

Agreement Signing Ceremony

Christoph Wünsch, President of the Hochschule für Musik Würzburg
Michael McPherson, Provost and Vice President for Academic Affairs
Remarks by John W. Richmond, Dean of the College of Music

Wind Orchestra Andrew Trachsel, conductor

Hommage à Trois..... Christoph Wünsch
(2019) (b. 1955)

Hommage à G.G.

Hommage à B.B.

Hommage à C.C.

Gerold Huber, piano

American Premiere

Program Notes

Bruce Broughton (b. 1945) is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg's *Tiny Toon Adventures* and *Dinosaurs*. His scores for television range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies such as *Warm Springs*, and *O, Pioneers!* and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O*, and *How the West Was Won*.

With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for *Heart of Darkness* was the first recorded orchestral score for a video game. In the spring of 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Many of Broughton's concert works have been performed by the Cleveland Orchestra; Chicago, Seattle and National symphonies; Los Angeles Chamber Orchestra; the Sinfonia of London; and Hollywood Bowl. These have included *Fanfare for 16 Horns*, a joint commission by the Los Angeles Philharmonic and the International Horn Society premiered at the Hollywood Bowl; *Modular Music*, composed for the Los Angeles Chamber Orchestra; the children's fantasy *The Magic Horn*; *In the World of Spirits* and *A Celebration Overture* are among his commissioned works for symphonic winds; and *Fanfares, Marches, Hymns and Finale* and *Masters of Space and Time* are among his works for brass. Broughton has also had numerous works for chamber ensembles performed and recorded throughout the world, including his *Five Pieces for Piano*, recorded by pianist Gloria Cheng; *Excursions* for trumpet and band, recorded by trumpeter virtuoso Philip Smith; and his string quartet *Fancies*, recorded and commissioned by the Lyrus Quartet.

Broughton is currently a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a past president and founding member of The Society of Composers and Lyricists. He has taught composition and orchestration at USC's Department of Screen Scoring in the Thornton School of Music, and at the UCLA Herb Alpert School of Music. He is Media Composer-in-Residence at the University of North Texas College of Music.

Silverado (1985/2008) is the title theme to the 1985 American-Western film, *Silverado*. The soundtrack to the movie was nominated for an Oscar at the Academy Awards that year. The piece opens with a "martial and majestic" horn fanfare. In traditional symphonic overture form, the middle section features several solos before the trombone signals the return for the closing section. The original melody is reprised by brass choir in augmentation as the woodwinds and keyboard percussion drive the energy to the finale.

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberon Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Fantastic Dreams (2023) was composed during a six-week residency in the late summer and early fall of 2023 at the McDowell Colony in Petersborough, New Hampshire. It was later commissioned by the Davis Commissioning Project for the San Diego State University Wind Symphony with Shannon Kitelinger conducting. The work's four short movements—really dreamscapes—are wide ranging in mood and style, yet connected via shared musical motives, gestures and themes.

Dancing with the Muses bursts forth ecstatically, settling into a series of short, light-hearted variations, each showcasing a different instrument or group—bassoon, oboe, horns, alto saxophones, trumpets. Short episodes and ghostly gestures interrupt the variations, like unrelated thoughts interrupting a dream.

Elysian Fields is a meditation directly influenced by my quiet morning walks at the MacDowell Colony amid peaceful forests and meadows. Unhurried lyrical lines float over a gentle walking motif that lifts back and forth like a lullaby.

Magic Carpet is a brisk two-minute scherzo that whirls and whisks in daring flight. At the midpoint, a respite—featuring solo oboe and flute with celesta—is but a moment to catch one's breath before hurtling on again in magical flight.

The dream journey takes a dark turn:

L.A. Noir pays tribute to old Hollywood's film noir tradition – a frantic chase scene, a dark figure lurking in the shadows, a moment of quiet, anxious anticipation. Midway through, the calm oboe melody from the scherzo's middle section reappears, now in a more menacing atmosphere. The suspense builds relentlessly, the music culminating in a ferocious roar that suggests the melodramatic endings typical of many film noir pictures.

Anthony Plog (b. 1947) began studying music at the age of 10. He studied at the University of Southern California, California State University, and the Music Academy of the West, became a noted trumpet soloist, and by the age of 19 he was playing extra trumpet with the Los Angeles Philharmonic under conductors such as Zubin Mehta, James Levine, Michael Tilson Thomas, and Claudio Abbado, to name a few. His first orchestral position was Principal Trumpet with the San Antonio Symphony from 1970–1973 and was followed by a two-year stint with the Utah Symphony as Associate Principal. He left the Utah Symphony in 1976 to pursue a solo and composition career, and while living in Los Angeles from 1976-1988 supported himself by playing Principal Trumpet with the Los Angeles Chamber Orchestra and the Pacific Symphony and by occasionally playing in the film studios (*Star Trek: The Motion Picture*, *Gremlins*, *Rocky II & III*, *Altered States*, etc.).

In addition to his solo career, Mr. Plog has made chamber music an important part of his musical life. He is a founding member of the Fine Arts Brass Quintet and the Summit Brass, and has performed with such chamber music organizations as the Chicago Chamber Musicians, Chamber Music Northwest, St. Louis Brass Quintet, etc. Anthony Plog retired from the concert stage in 2001 in order to pursue a full-time composition career.

Since being appointed to his first teaching position upon his return to California from the Utah Symphony in 1976, Anthony Plog has taught at various institutions around the world, including California State University at Northridge, the University of Southern California, the Music Academy of the West, the Schola Cantorum (Basel, Switzerland), the Malmo Music Academy (Malmo, Sweden), and the Accademia di Santa Cecilia in Rome.

At the beginning of his compositional career Mr. Plog wrote almost exclusively for brass, and was published by several of the top brass publishers, including Western International Music and Brass Press. Plog has broadened his compositional horizons, and now writes in many different mediums. He has written three childrens' operas, the first of which (*How the Trumpet Got Its Toot*) was premiered by the Utah Opera and Symphony in July 2004; in 2012 he completed a major tragic opera entitled *Spirits*, based on a holocaust theme, and on March 16, 2014 he finished his latest opera about a drone operator who is having a nervous breakdown (*The Sacrifice*). Other new works recently completed include the Double Concerto 2014 and two Horn Concerti. He is currently [2022] working on a major opera about the first important female astronomer, Caroline Herschel, called *Sweeping the Stars*.

The music of Anthony Plog has been performed in over 30 countries around the world. He is the recipient of numerous grants and commissions, including the National Endowment for the Arts (for the American Brass Quintet), the Malmo Symphony (Sweden), Nick Norton and the Utah Symphony, the Summit Brass, the GECA Brass Ensemble in France, the Chicago Chamber Musicians, the University of Texas at Austin, and the St. Louis Brass Quintet.

Three Scenes for Trombone Choir (2024) was made possible by a consortium organized by the Eastman Wind Ensemble, Mark Davis Scatterday, conductor and the Eastman Trombone Choir, Mark Kellogg and Larry Zalkind (co-directors) as well as Eugene Corporon and Dr. Natalie Mannix of the University of North Texas. The piece is dedicated to the memory of Dr. Donald Hunsberger, conductor emeritus of the Eastman Wind Ensemble.

Anthony Plog draws attention to the different colors and options available within its unique orchestration, a choir of trombones combined with wind ensemble. The piece is framed by a statement made by the trombones alone which is taken up by the full wind ensemble and elaborated upon in the first movement. The central slow movement provides contrast, both in character and in the colors used. The final movement, more aggressive in character, features a return of the opening motive, bringing the piece to a satisfying close.

John Mackey (b. 1973) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles, and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in New York City, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

Of **Haunted Objects** (2024), the composer writes:

I love Japanese culture, and wanted to write something that would honor its people's traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfishers Catch Fire*, and have been back several times since, including with my wife Abby on our honeymoon.

She's the person who first introduced me to the concept of *tsukumogami*, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated—and danced —between harmless and mischievous. I don't consider the *tsukumogami* to be hurtful; they're pranksters! They're always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...

H. Owen Reed (1910–2014) enrolled in the School of Music at the University of Missouri in 1929 but transferred in 1933 to Louisiana State University. There he received his Bachelor of Music (1934) and his Master of Music (1936), both in music composition, and a Bachelor of Arts (1937) in French. In 1937 he enrolled at the Eastman School of Music of the University of Rochester and received his Ph.D. in music composition in 1939. In addition to his composition study with Helen Gunderson at Louisiana State University, Dr. Reed studied composition at the Eastman School of Music with Howard Hanson and Bernard Rogers, conducting with Paul White, musicology with Howard Gleason and theory with Allen I. McHose. In the summer of 1947, he studied composition with Roy Harris at Colorado Springs. In 1942, at the Berkshire Music Center (Tanglewood), he studied composition with Bohuslav Martinu, and contemporary music with Aaron Copland, Leonard Bernstein and Stanley Chappel.

Dr. Reed retired in 1976 after 35 years from Michigan State University as Professor Emeritus. He was chairman of Music Composition in the School of Music and served as Acting Head in 1957-58. Dr. Reed's published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus eight books on music theory and composition.

Dr. Reed spent six months (1948-49) in Mexico composing and studying folk music and returned to Mexico for a month's study in the summer of 1960. His best-known work, *La Fiesta Mexicana*, dates from this period. He also continued his study of folk music in the Caribbean in February 1976, the summer of 1977 in Norway, and extensive study of Native American music in New Mexico and Arizona.

He has been a member or officer of a number of regional and national music organizations including the Music Teachers National Association, where he served as Chairman of the Theory-Composition Section. He is a member of ASCAP, The American Music Center, The Michigan School Band and Orchestra Association (Honorary Member), and a member of the National Council of the National Association of Composers, USA. He is also an Orpheus Award member of Phi Mu Alpha Sinfonia, and recipient of the National Arts Award from Sigma Alpha Iota.

La Fiesta Mexicana (1949/1954) was written while H. Owen Reed was studying in Mexico on a Guggenheim Fellowship, during which time he studied folk music and composed. *La Fiesta Mexicana* was a result of his time in the country and reflects his observations of the culture. The composer provides these comments:

Prelude and Aztec Dance: The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity—the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

The second movement, **Mass**, presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio. The third movement, **Carnival**, reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

Christoph Wünsch (b. 1955) is a composer, pianist, and professor of music theory at the Hochschule für Musik Würzburg. Previously, he was a lecturer in music theory and improvisation at the University of Bamberg and at the University of Applied Sciences Heidelberg, and then professor of music theory at the Detmold University of Music. Among other various awards and commissions, Wünsch was also a visiting professor at the University of North Texas in 2002.

His saxophone concerto (premiere 2012) was performed at the World Saxophone Congress in Strasbourg in 2015. As a composer, he most recently published his quartet for two pianos and percussion (premiere 2021 in Brussels at the Conservatoire Royale). Christoph Wünsch has been president of the Würzburg University of Music since 2017.

Hommage a Trois (2019) is a piano concerto that pays tribute to three composers who have served as inspiration for composer Christoph Wunsch: George Gershwin, Béla Bartók, and Chick Corea.

Of *Hommage a Trois*, composer Christoph Wünsch shares:

In 2017 the chamber orchestra of Innsbruck /Austria commissioned a piano concerto. They wanted to present a concert project under the label "Hommage." I noticed that George Gershwin died in 1937 and so I decided to dedicate the 1st movement to him commemorating his death eighty years ago.

But what should I do about the 2nd and 3rd movement? Then I had an idea: Gershwin is a composer and also a pianist, and the initials of his name and his first name are the same: "G.G." So the next step was to look for two other individuals with the same properties. They could be found very quickly: Béla Bartók (B.B.) and Chick Corea (C.C.). This initiated the concept for my piano concerto, named "Hommage."

As references to this title you find some explicit and implicit quotes in the score, related to the three composers. For example:

The beginning of the first movement is based on the beginning of Gershwin's "3 Preludes for Piano." The first section for piano solo is inspired by gestures you find in Gershwin's Concerto in F or in his Rhapsody in Blue, but also by blues and early jazz idioms. The solo cadence consists of elements of stride piano in a kind of a super or hyper manner, very complex and really difficult to play.

The second movement is harmonically and structurally based on a mixture of 12-tone-fields and an extended tonal language you can find in the works of Béla Bartók.

The third movement starts with a short solo statement of the piano in Chick Corea's piano style, which returns several times, in a varied and extended manner. This also provides the ideas for the solo cadenza. There is only one direct Chick Corea quote in the brass section (perhaps you will recognize it...), another passage reminds of the unison theme in Corea's Fiesta, and one section is a tribute to his interest in Latin rhythm, based on a Samba pattern.

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 master's 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, the Manhattan School of Music, 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 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 and videos 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](#). 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 KLAVER Recording Project and the Live at the MPAC Videos from the University of North Texas Recording Services.

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, James David, Paul Dooley, Nancy Galbraith, Julie Giroux, Jennifer Jolley, Lindsay Kesselman, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Quinn Mason, Manuel Martinez, 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, Chen Yi, 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.

Gerold Huber (b. 1969) is an internationally renowned pianist and two-time "Echo Award Winner" (2002 and 2004) from Straubing, Germany.

He studied piano with Friedemann Berger as a scholarship holder at the University of Music in Munich, Lied composition with Helmut Deutsch, and attended Dietrich Fischer-Dieskau's Meisterklasse in Berlin. In 1998 he received the Prix International Pro Musicis in Paris. In 2001 he was a prize-winner at the International Piano Competition Johann Sebastian Bach in Saarbrücken.

As a Lied accompanist, Gerold Huber has performed at such important festivals as the Schubertiades in Schwarzenberg/Austria and Vilabertran/Spain, the Rheingau Music Festival, the Schleswig-Holstein Festival, as well as the festivals in Cheltenham and Saintes.

Further numerous performances took place in concert halls such as the Kölner Philharmonie, the Alte Oper Frankfurt, the Gewandhaus Leipzig, the Konzerthaus Vienna, the Concertgebouw Amsterdam, the Wigmore Hall London, as well as the Frick Collection New York.

With solo programs devoted primarily to the works of Bach, Beethoven, Schubert, and Brahms, the pianist has performed at the Max Josephsaal of the Munich Residence, the Kultursommer Kassel, the Schwetzingen Festival, the European Weeks Passau, the New Zealand Festival in Wellington, the Theatre Municipal Romain-sur-Isere (France), and the Chamber Festival Bantry (Ireland). With the Bremen Philharmonic Orchestra under Florian Ludwig he performed Gershwin's *Rhapsody in Blue*, with the East Bavarian Chamber Orchestra all Beethoven concertos, Shostakovich's 1st Piano Concerto and Schumann's Piano Concerto.

The recordings of *Winterreise* (2002) and *Schönen Müllerin* (2004) were each awarded the coveted Echo-Klassik. In addition to Christian Gerhaher, Gerold Huber accompanies Ruth Ziesak, Franz-Josef Selig, Cornelia Kallisch, Diana Damrau, the Liedertafel and Susanne Brantl, among others.

Wind Symphony Personnel

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 Ruten
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

Offstage Band

Naji Abubbukker | Spencer Alger | Megan DeWalt | Katie Glading
Henry Lesser | Elijah Roth | Jacob Thompson | David Vazquez

North Texas Trombone Consortium

Natalie Mannix, director

Aaron Anderton-Coss
Nick Cavallo
Daniel Chevallier
Tyler Coffman
Connor Cowan
Joseph Fremed

Matthew Fowler
Hunter Frybergh
Britton Fugazzi
Nathan Gardner
Katie Glading

Ben Hahn
Nick Losos
Patrick Perry
Thomas Spencer
Tim Wight

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

Internationally acknowledged as one of the premier ensembles of its kind, the Latin Grammy Nominated **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.

Wind Orchestra Personnel

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
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.

