



COLLEGE OF MUSIC

# University of North Texas College of Music

Ensemble Concert | Tuesday, February 4, 2025 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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## Wind Orchestra

**Manuel Martínez, clarinet**

**Saül Gómez Soler, guest composer**

**Andrew Trachsel, conductor**

**Melinda Coleman, master's conducting associate**

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Downey Overture (2011).....Óscar Navarro  
(b. 1981)

Melinda Coleman, conductor

Concerto for Clarinet and Wind Ensemble (2014)..... David Maslanka  
Lamentation (1943–2017)

Dance

Manuel Martínez, clarinet

-INTERMISSION-

Resilience (2024) ..... Saül Gómez Soler  
Solitude (b. 1982)

Anger

Hope

Awakening

Manuel Martínez, clarinet

*World Premiere*

Celebration Overture (1954) ..... Paul Creston  
(1906–1985)

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**Program two hundred eighty-seven of the 2024–2025 season**  
**Photography and videography are prohibited**

## Program Notes

**Óscar Navarro** (b. 1981) is a Spanish composer, conductor, arranger, and musician from the town of Novelda. There, he began his musical studies in clarinet, and he eventually went on to study at the Allegro Internacional Music Academy in Valencia. Navarro was later selected by the prestigious University of Southern California to specialize in composition for film and TV, working under the tutelage of great professionals in the industry. After finishing his studies, he received the Harry Warren Endowed Scholarship for Scoring for Motion Pictures and TV award as the most distinguished student in his class. Navarro has had his works recorded by large studios such as Capitol Records, Paramount Pictures, and Warner Bros. To this day, he has won numerous national and international composition awards, and his music is performed and premiered in large concert halls around the world. Navarro is also an accomplished conductor and leads the Óscar Navarro Symphony Orchestra and owns his own music publishing label.

**Downey Overture** (2011) is dedicated to the Downey Symphony orchestra and its conductor, Sharon Lavery. About the piece, Navarro writes,

Downey Overture is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance is the essence of this piece. It is joyful and energetic and written with all my enthusiasm and dedication. It could not have been any other way for the Downey Symphony Orchestra.

**David Maslanka** (1943–2017) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory, where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria and did master's and doctoral study in composition at Michigan State University, where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

About the **Concerto for Clarinet and Wind Ensemble** (2014), Maslanka writes,

While this concerto is distinctly a modern piece, it has strong Classical and Romantic antecedents. The Classical elements are the simple title, which offers no sense of story; the movement titles "Lamentation" and "Dance," which are only very general indications of attitude; and the very direct formal construction, particularly of the second movement. I might even say that formally the piece harkens back to the Baroque toccata and fugue—a free improvisatory movement followed by a strictly formal and rhythmically energized second movement.

The Romantic elements are in the qualities of expression. I have long counted Franz Liszt as a spiritual ancestor, and as a young clarinetist I made my way through the concerto pieces of Carl Maria von Weber—lots of notes, speed, and powerful personal expression in both these composers.

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And yet this is very much a piece of our time. We are going through a major world change, possibly the major world change, with technological advances whipping us along at incredible speeds. With the advent of instant communication and information, we are at last beginning to see and understand the human race as one entity and in immediate relationship with the rest of creation. This huge shift requires intense dream time, especially conscious dream time, and music powerfully opens this dream space. "Lamentation": a deep mourning as we view our personal troubles, and the troubles of the world; "Dance": a springing leap forward into a new world.

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 Armónica de Buñol and the Orquesta Sinfónica Caixa Ontinyent. As a composer, he has received several notable commissions, including the Spanish Orchestra of Radio and Television, the International Band Competition of Valencia, the International Band Competition of Altea. Soler has also been commissioned by prestigious soloists such as José Franch Ballester, Javier Llopis, and Jose Chafer.

**Resilience** (2024) is dedicated to Manuel Martínez. About the work, Soler writes,

Resilience is a dynamic process that integrates solitude, anger, hope, and awakening. Each element contributes to shaping a stronger and more capable individual in the face of adversity. Solitude offers space for reflection; anger becomes a driving force for action; hope fuels perseverance; and awakening provides the clarity needed for change. Together, these elements form a cycle of personal growth that allows individuals not only to overcome challenges but also to thrive in adversity.

**Paul Creston** (1906–1985) was an American composer noted for the rhythmic vitality and full harmonies of his music, which is marked by modern dissonances and polyrhythms. Born to Italian immigrants, Creston studied piano but was self-taught in violin and composition because of the meager income of his family. To support himself, he played organ, holding a position at St. Malachy's Church in New York from 1934 to 1967. After leaving St. Malachy's, he taught at Central Washington State College until his retirement in 1975. He was also active as a conductor and lecturer.

Creston was one of the most performed American composers of the 1940s and 1950s. Several of his works have become staples of the wind band repertoire: *Zanoni*, Op. 40 (1946), *Prelude and Dance*, Op. 76 (1959), and *Celebration Overture*, Op. 61 (1954) are still on several state lists for contests across the USA and form part of the standard repertoire for wind band concert programs.

**Celebration Overture** (1954) was commissioned by Dr. Edwin Franko Goldman and premiered at the American Bandmasters Association conference in February 1955 with Creston conducting. It consists of three sections: fast, slow, fast—like the Italian Baroque overture. In style, however, it differs considerably from its ancestor. This bright and festive overture justifies its title with short and rhythmic melodies along with sonorous harmonies.

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## 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, 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 Martínez, 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.

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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.

Celebrated for his remarkable technical prowess, boundless versatility, and singular artistry, the Spanish **Manuel Martínez** has firmly established himself as one of today's most accomplished clarinetists. His performances have graced prestigious stages worldwide, including the Moody Concert Hall in Dallas, the Murchison Performing Arts Center in Denton, the Abbot Concert Hall in Wisconsin, and the iconic Palacio de Bellas Artes in Mexico City. With every appearance, he connects with audiences across cultures, delivering performances marked by both virtuosity and emotional depth.

A tireless advocate for the advancement of music for Wind Orchestra, Manuel is leading an ambitious project to premiere 20 groundbreaking works, all composed specifically to showcase his unique interpretive ability and technical mastery. This initiative exemplifies his dedication to pushing the boundaries of the clarinet repertoire and his vision for inspiring collaborations with ensembles worldwide. Additionally, his creative drive is on full display in "Sonoro Infinito," an interdisciplinary endeavor that blends cutting-edge technology with his instrument, crafting immersive sonic experiences that redefine the possibilities of musical expression.

Manuel's collaborations with leading composers—such as Arturo Márquez, Paquito D'Rivera, Emilio Solla, Bernat Vivancos, Joan Magrané, and José María Sánchez-Verdú—highlight his commitment to innovation and excellence. These artistic partnerships have yielded a rich and diverse repertoire, showcasing his ability to bring new works to life with authenticity and brilliance.

As an orchestral musician, Manuel's artistry has shone with renowned ensembles, including the SWR Symphony Orchestra (Stuttgart), Les Dissonances (France), Música Aeterna (Russia), and the Utopia Orchestra under the direction of luminary conductor Teodor Currentzis. His performances, recordings, and tours have captivated audiences worldwide, further cementing his reputation as an artist of extraordinary skill and vision.

Since settling in Barcelona in 2008, Manuel has become a cornerstone of the city's musical landscape. He serves as principal clarinetist of the Barcelona Municipal Band and is a founding member of the acclaimed Barcelona Clarinet Players quartet with three Latin Grammy nominations. As an ambassador for Henri Selmer Paris and Vandoren, Manuel seamlessly merges technical brilliance with artistic expression, delivering performances that inspire and enchant with every note.

**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 and University Bands, 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, Texas. 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, Illinois, 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 Orchestra Personnel

### Flute

Parker Andree  
Devon Devonish-  
Sanchez  
Kaitlyn Maresca  
Seungbom Oh  
Alena Scott

### Oboe

Presley Arvin  
Logan Pierce  
Ava Raymond

### Bassoon

Anthony Jordan  
Artur Kuchurivskiy  
Isaac Rios  
Fiona Theriault

### Clarinet

Megan Courson  
Cristian Canales  
Nochebuena  
Josh Diaz  
Landon Foy  
Cale Golden  
Valentina Gomez  
Julian Johnson  
Hasani Little  
Jakob Lumadue  
Nyla Ortiz  
Samuel Poage  
Kenneth Reed  
Mitchell Sidden  
Maria Sotello Castillo

### Saxophone

Andrew Bryson  
Jordan Calhoun  
Kevin Minter  
Jacob Ryter  
Xuanzhou Wang

### Trumpet

Chris Doty  
Robert Jones  
Mackenzie McCulloch  
Jacaleb Shepard  
Abigail Striblen  
David Vazquez

### Horn

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

### Trombone

Nicholas Cavallo  
Travis Harris  
Logan Myers  
Julius Patsch

### Bass Trombone

Jaden Bullock

### Euphonium

Keaton Costlow  
William Lum  
Karla Torres  
José Santiago Villalba

### Tuba

Jiwoong Hyun  
Charles Moats  
Donald Nagle

### Percussion

Naji Abubbukker  
Spencer Alger  
Evan Bahm  
Timothy Franklin  
Joshua Landin  
Madison Romberger  
Elijah Roth  
Joseph Woodburn

### Piano

Jiapeng Xu

### Harp

Acadia Ferguson  
Duong Nguyen

### Double Bass

An Nguyen  
Julie Rompf

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

