



# University of North Texas College of Music

Ensemble Concert | Thursday, February 6, 2025 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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## Wind Symphony

**Eugene Migliaro Corporon, conductor**  
**Katharine Reed, doctoral conducting associate**  
**Hannah Weller, doctoral conducting associate**

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Symphony No. 7, "Titan" (2024)..... Julie Giroux

"Sunrise on Co-Ro-T 7B" (b. 1961)

"Lord of a Thousand Rings"

"Where Stars are Born"

Katharine Reed, conductor

"Departure"

"Sleeping Dragon"

"Kraken Mare"

Hannah Weller, conductor

A Child's Garden of Dreams (1981)..... David Maslanka

(1943–2017)

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

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

## Program Notes

**Julie Giroux** (b. 1961) is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Ms. Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. In 2004 Gia Publications, Inc. published the book entitled *Composers on Composing for Band, Volume Two* which features a chapter written by Julie Giroux. Her insightful chapter gives a down-to-earth description which is often humorous of her personal methods and techniques for composing for bands. In 2009 Giroux, an accomplished pianist, performed her latest work, *Cordoba* for Solo Piano and Concert Band, in five U.S. cities and attended the premier of *Arcus IX*, a work for solo F tuba and concert band, at Blinn College in Brenham, Texas.

Her 2009 film and documentary orchestrations and compositions include the ongoing project "Call for Green China" which, primarily funded by the World Bank, was recorded, performed and broadcast live in China in 2007. In 2009 the project was extended with new musical material, recorded and set to tour seven cities in China where the show was performed live.

Giroux is a member of American Bandmasters Association (ABA), the American Society of Composers, Authors, and Publishers (ASCAP), and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University. She was initiated into the fraternity on April 2, 2005.

### **Symphony No. 7, "Titan"**

**"Sunrise on CoRoT-7b" - Lava Planet.** CoRoT-7b is an exoplanet that orbits CoRoT-7. It's located in the constellation Monoceros, about 500 light-years away. CoRoT-7b is very close to its star, CoRoT-7. That star appears 360 times larger than the sun does in our sky. A typical sunrise on CoRoT-7b takes temperatures from 1800°F to upwards of 4700°F. Currently, it's the only known planet in our universe suspected as being completely made of lava. All the low instruments, including the use of many pedal tones represent the lava. There are two distinct sections of music depicting the heating up process titled *Lava Fireflies* and *Dance with the Devil*. The end of the movement programmatically reaches a 4700°F lava temperature that, combined with its emitted gases, would instantly vaporize humans.

**"Lord of a Thousand Rings" - Star J1407b.** J1407b is 20 times more massive than Saturn. Its ring system is 180 million kilometers wide and is 200 times larger than Saturn's rings. Scientists now believe it to be unbound by gravity to any objects, making it a "rogue" planet. The last sighting of J1407b was in 2007, when it passed in front of the star J1407. It is widely believed that we will never see J1407b again. The music reflects its rogue journey into our view and then eternally disappears.

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**"Where Stars are Born."** Stars are formed when large clouds of gas and dust in space, called molecular clouds, collapse under their own gravity. This essentially causes dense cloud clumps to form and then heat up enough to initiate nuclear fusion, which gives birth to a new star. This process is referred to as stellar formation that occurs within regions called stellar nurseries. There are many star forming regions in our galaxy including Orion's Nebula. Fifty million years is the average time it takes to create a single star. This movement is full of solos from nearly every instrument, representing all the star creating stages. The music grows and ebbs several times. The music ends with a peaceful, newborn "shine".

**"Departure" - A Final Fare Thee Well to Earth.** Because of man's "money over matter" existence, we have essentially become a deadly plague to nearly all life on Earth. As a species, if we manage to survive long enough and create the technology needed, we will most likely have to leave Earth for a new world. I have always loved Dvorak's New World Symphony, especially the hymn and what it represents. This movement depicts that departure with an A-B-A structure. The B section of this movement echoes Dvorak's haunting melody, but has my voice, our voices, as its harmonic structure.

**"Sleeping Dragon" - Constellation Draco (The Dragon) "Rumiko & Junichi.** Constellation Draco belongs to the Ursa Major family of Constellations. It is the eighth largest constellation in the night sky, easily visible with the naked eye. It includes several major stars, seventeen formally named stars, has nine stars with known planets, and contains one Messier object, M102. It also contains several famous deep sky objects including the Spindle Galaxy, the Tadpole Galaxy, and the beautiful Cat's Eye Nebula. Located in the northern celestial hemisphere, the Draco constellation also represents Ladon, the dragon that guarded the gardens of the Hesperides in Greek mythology. Greek mythology went on to have other dragons represented by the same constellations. While composing "Sleeping Dragon" my dragon was not of mythology but of my own imagination. My dragon was an ancient blue dragon named "Junichi." He had outlived all other dragons including his offspring, as well as his life mate "Rumiko".

The music opens with Junichi sleeping and we hear the first simple rendition of his theme. Pedal tones in the brass as well as the lowest tones available in the low woodwinds are used in all of Junichi's themes. Dragons dream, and Junichi often dreamed of Rumiko. The passing of centuries had only made his love for her grow stronger.

One day while Junichi slept, a large group of thieves snuck into his lair with the intention of stealing his hoard, something all dragons accumulate. The thieves become bolder the longer they were there, thinking the old dragon was most likely deaf. Not only was Junichi not deaf, but he was an expert at killing. In his youth, he killed both for food and for sport. As an ancient dragon, it was only for food and even then, it had been years since he had eaten. He had no desire to kill these wretched humans, but a dragon was nothing without its hoard.

A ferocious battle between Junichi and the thieves ensues. Junichi wins, but just barely. He begins the task of gathering his hoard back up. While doing so, he comes across an intricate golden medallion, large enough for a dragon. It was the last gift he had given to Rumiko. With giant dragon tears falling to the floor, Junichi held the amulet close to his giant dragon heart and dreamed once more of his beloved Rumiko. Unbeknownst to him, Junichi's injuries were fatal. While dreaming of her, the very last dragon, Junichi, died. I didn't have the heart to make him suffer any longer. Everything he had ever loved; he had also lost. I could have ended "Sleeping Dragon" right after the battle with triumphant fanfare, but I didn't. For me, the best ending was for him to die and rejoin all the other dragons, including his beloved Rumiko. It is what I would wish for myself as well!

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**"Kraken Mare" - Sailing the Seas of Titan.** Titan is the only celestial body in our solar system with conditions similar to Earth. Its shell would protect us from radiation and its gravity is similar to that of our moon. The Huygens probe landed on Titan, Saturn's largest moon, on January 14, 2005. The footage of it is captivating. Titan has many seas and bodies of hydrocarbons, which consist mostly of liquid methane. Kraken Mare is the largest of such bodies at nearly 5 times the size of Lake Superior. We could actually sail the seas of Titan. The gravity there would also allow us to fly like birds with even the crudest of homemade wings. The music represents such sailing and flights, ending with a triumph of epic proportions.

**David Maslanka** (1943–2017) was an American composer. Dr. Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He was a member of ASCAP.

When Maslanka wrote ***A Child's Garden of Dreams***, he was living in New York City and teaching music composition at Sarah Lawrence College and New York University. He was rapidly becoming interested in psychology, psychotherapy, and meditation, and was particularly captivated by the writings of Swiss psychiatrist Carl Jung. Maslanka began to incorporate self-hypnosis and lucid dreaming into his meditative exercises, which heavily influenced his musical thought. He began to notice specific symbols in his "mental landscape" that he translated into music. Today, Maslanka's unique compositional technique is known for its emphasis on meditation, psychoanalysis, self-discovery, and the accession of one's own subconscious energies. His search for spiritual and metaphysical discovery ultimately spurred him to leave New York City in 1990, and move to Missoula, Montana, where he lived and worked until his death.

*A Child's Garden of Dreams* was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982. Maslanka includes the note below in the score:

The following is from *Man and His Symbols* by Carl Jung:

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father...In the unabridged German original, each dream begins with the words of the old fairy tale: 'Once upon a time.' By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them...The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death.

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One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, 'Life is a short dream,' rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an 'adumbration' (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection — the transformation of death into eternal life."

I selected five of the twelve dreams as motifs for the movements of this composition:

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

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## 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, 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 ([youtube.com/@EugeneMCorporon](https://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.

**Katharine Reed** is a Doctoral Associate in Wind Conducting and Teaching Fellow at the University of North Texas College of Music. She is a proud fourth generation band director, who most recently served as Director of Bands at Hudson High School in Hudson, Ohio. At Hudson, she directed the Hudson High School Swing Marching Band and Wind Symphony; and oversaw all aspects of a vibrant AA-sized Ohio program. Under her tutelage, the HHS Wind Symphony qualified and performed at Ohio's State Concert Band Festival for the first time in program history. Prior to her time in Ohio, Reed was Director of Bands at Durango High School, in Durango, Colorado, where she oversaw the Marching Band, Wind Ensemble, Symphonic Band, Jazz Ensembles, and taught courses in music theory and piano. Her DHS ensembles received straight Superior "I" ratings, were selected for the Colorado State Concert Band Festival (top 20 concert bands in the state) for the first time in school history, were a class 3A Finalist (top 4) in Colorado State Marching Band Competition, won the Fort Lewis College Jazz Festival by receiving the Outstanding High School Jazz Band Award which afforded them the opportunity to open for Delfeayo Marsalis. The DHS Red Pride Marching Band performed at the 2014 Alamo Bowl in San Antonio, TX, and several students were selected for the Colorado All-State Band and Jazz Band. The band program grew exponentially during her tenure in Durango from 15 to over 120 students. Reed also spent one semester as a sabbatical replacement at Fort Lewis College, where she conducted the concert band and taught instrumental music methods to music majors.

Reed has received several awards: Graduate Student of the Year (The University of Akron); Teacher of the Year- twice (DHS); Coach of the Year (DHS); and The Legacy Award (DHS), which was awarded by her superintendent upon her departure from Durango. She was a two-time quarter-finalist for the GRAMMY'S Music Educator Award and was an invited clinician at the 2018 Colorado Bandmasters Association Conference, presenting a clinic entitled Small Band Building Blocks.

Reed holds a Bachelor of Music degree in Instrumental K-12 Music Education from Iowa State University, where she studied conducting with Dr. Michael Golemo and Dr. Matthew Smith, and a Master of Music degree in Wind Conducting from The University of Akron, where she studied conducting with Dr. Galen S. Karriker and Dr. Andrew Feyes. She resides in Fort Worth, Texas, with her husband, Dr. Marc Reed, Director of the School of Music at Texas Christian University, and her children Teddy and Julia.

**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. Hannah serves as a Wind Studies Teaching Fellow, teaching undergraduate level conducting classes, and working with the UNT Green Brigade, University Band, and Concert Bands. Hannah's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, Amy Woody, and Daniel Cook. She will continue her studies in clarinet with Kimberly Cole Luevano and Stas Chernyshev.

Hannah is also an active private teacher in the DFW metroplex, maintaining a studio of clarinetists from Krum ISD, Argyle ISD, Northwest ISD, and Dallas ISD. Aside from her academic endeavors, Hannah was a 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.

Hannah recently graduated from the University of North Texas with her Master of Music in Clarinet Performance (May 2024). During her masters, Hannah 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.

Hannah 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, Hannah 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, Hannah 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.

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## Wind Symphony Personnel

### Flute

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

### Oboe

Taylor Darnell  
Madeline Lee  
Hyungju Oh  
Benjamin Yoder

### Bassoon

Anthony Coito  
Donovan Neal  
James Smelley  
Sam Viebrock

### Clarinet

Ashetyn Burger  
Joshua Collins  
Megan DeWalt  
John Griffin  
Amber Lo  
Samara Morris  
Emily O'Brien  
Meaghan O'Connor  
Anthony Piñeiro  
Rey Rostro  
Andrew Rutten  
Stoney Shelton  
Ayuna Sumi  
Allyson Verret

### Saxophone

Heyao (Henry) Cao  
Isabellé Carson  
Jiawei Liang  
Joseph Zapp

### Horn

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

### Trumpet

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

### Tenor Trombone

Connor Cowan  
Katie Glading  
Thomas Spencer

### Bass Trombone

Kenny Ross

### Euphonium

Loke Lovett  
Scott McLain  
Kaho Mills

### Tuba

Eddie Gonzalez  
Arturo Ortega  
Nino Vuddhananda

### Percussion

Luke Gibson  
Sebastian Havner  
Isaac Morgan  
Jonah Payne  
Christopher Trlak  
Grace Tsai  
Ben Waddill  
Ming Yang

### String Bass

Eduardo "Lalo" Flores  
Ethan Miranda

### Piano

David McCaulley  
Jiapeng Xu

### Harp

Margaret Anne 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 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.

