



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, March 20, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Wind Orchestra

Andrew Trachsel, conductor

Jung Choi, oboe

Lia Poole, master's conducting associate

Circuits (1990/2011)Cindy McTee
(b. 1953)

Silence (2024/2025) Sungji Hong
(b. 1973)

I. Kumari

II. Tawaif

Jung Choi, oboe

World Premiere

-INTERMISSION-

Sketches on a Tudor Psalm (1971)..... Fisher Tull
(1934–1994)

Lia Poole, conductor

Symphony No. 1, "English" (2024) Michael Barry
(b. 1981)

I. Adagio-Marcia-Animato-Presto-Pesante-Presto

II. Lento-Tragico

III. Allegro Giocoso-Maestoso-Religioso-Agitato

World Premiere

Program three hundred ninety-two of the 2024–2025 season
Photography and videography are prohibited

Program Notes

Cindy McTee (b. 1953) is an American composer and educator. She holds degrees from Pacific Lutheran University, the Yale School of Music, and the University of Iowa. She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Krakow.

Originally hailed by critics as a composer whose music reflects a "charging, churning celebration of the musical and cultural energy of modern-day America," Cindy McTee "brings to the world of concert music a fresh and imaginative voice." Ms. McTee has received numerous awards for her music, most significantly a "Creative Connections Award" from Meet The Composer, two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endowment for the Arts. She was also winner of the 2001 Louisville Orchestra Composition Competition, and in 2002 was selected to participate with the National Symphony Orchestra in "Music Alive," a residency program sponsored by Meet The Composer and the American Symphony Orchestra League.

McTee has been commissioned by the Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda.

Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, and the Sydney Opera House. Among the many ensembles to have performed her music are: the Pacific Symphony, the North Texas and Dallas Wind Symphonies, the Buffalo Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, Tokyo's NHK Symphony Orchestra, London's Philharmonia Orchestra, the United States Army Field Band, and the symphony orchestras of Colorado, Columbus, Dallas, Detroit, Chicago, Houston, Indianapolis, Rochester, Saint Louis, San Antonio, Seattle, and Sydney.

In May of 2011, she retired from the University of North Texas as Regents Professor Emerita, and in November of 2011 she married conductor Leonard Slatkin. Their principal place of residence is in Bloomfield Hills, Michigan.

Circuits (1990/2011) was originally written in 1990 for the Denton Chamber Orchestra of Denton, Texas. Shortly thereafter, in 1991, McTee created a version for wind ensemble. In 2011, she bought back the copyrights to *Circuits* and, following extensive editing, created a newly revised version. The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work. Of **Circuits**, McTee writes:

The title is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.

Sungji Hong's music has been described as "a work of iridescent freshness" (BBC Music Magazine), "the sound is utterly luminous" (Fanfare Magazine), "a virtuoso exploration of the technical and sonorous possibilities" (Daily Telegraph), and "the harmonies and fluid dynamics were modern" (The New York Times).

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Her honors include a Guggenheim Fellowship, a Charles Ives Fellowship from the American Academy of Arts and Letters, commissions from the CCCC at the University of Chicago, the Fromm Music Foundation at Harvard University (2004/2019), the National Flute Association, Texas Flute Society, the MATA Festival, iSing Silicon Valley, Lorelei Ensemble, the Tongyeong International Music Festival, Kumho Asiana Cultural Foundation, and the Seoul Philharmonic Orchestra. Her *Missa Lumen de Lumine* on the ECM New Series (ECM 1929), performed by the Grammy-nominated vocal ensemble Trio Mediaeval, received critical acclaim and reached the top ten on the Billboard Classical Chart and iTunes classics.

Her compositions include works for solo instruments, orchestra, chorus, ballet, and electroacoustic media with special interest on timbre and predetermined pitch structures. Her musical language is colorful with a wealth of imagery and exquisite delicacy. Sungji's music has been performed by leading players and ensembles in over 47 countries and 213 cities at such venues as the Carnegie Hall (New York), Kennedy Center (Washington, D.C.), Merkin Hall (New York), Herbst Theatre (San Francisco), Gewandhaus (Leipzig), Konzerthaus (Berlin), Flagey (Brussels), Queen Elizabeth Hall (London), Temple Church (London), Athens Concert Hall (Athens), Muziekgebouw (Amsterdam), Cantacuzino Palace (Bucharest) and National Theatre 'Opera and Ballet' (Ljubljana).

Her music has been widely broadcast in more than 17 countries (57 channels, including BBC Radio 3, SWR 2, DLF, MDR FIGARO, WNYC 2, RDP-Antena 2, HRT 3, ERT, YLE Radio 1, ABC CLASSIC FM, and others) and has been recorded and released on the Soundbrush, Elektramusic, Atoll, Dutton labels, Universal Music Korea and by ECM Records. Her music is published by Tetractys Publishing in the UK.

Sungji has received 54 distinctions for her compositions, including the Kazimierz Serocki (1st Prize), the Franz Josef Reinl-Stiftung (1st Prize), Magistralia (1st Prize), Ilshin Composition Prize (1st Prize), In Nova Musica Competition (1st Prize), Jesus Villa Rojo (1st Prize), European Competition of the State Conservatory of Thessaloniki (1st Prize), Temple Music Composition Prize (1st Prize), Crwth Competition (1st Prize), the international competition for original ballet music at the ISCM World Music Days – Slovenia (1st Prize), Montserrat International Camera Music Composition Competition (1st Prize), Theodore Front Prize (IAWM), Yoshiro Irino Memorial Prize (ACL), and Christian Fellowship of Art Music Composers Scholarship.

Sungji Hong studied composition with Kyungsun Suh at Hanyang University in Seoul. Subsequently, she completed her MMus with Robert Saxton and Paul Patterson at the Royal Academy of Music in London, respectively, and also with Michael Finnissy, and her Ph.D. in composition with Thomas Simaku, John Stringer, and Nicola LeFanu at the University of York in the UK. She has participated in various workshops and masterclasses such as Voix Nouvelles (Royaumont) and in Darmstadt, where she studied with Brian Ferneyhough, Jonathan Harvey, Tristan Murail, and Toshio Hosokawa, as well as the International Mastercourse and Workshop for Conductors and Composers with Peter Eötvös and Zsolt Nagy in Herrenhaus Edenkoben.

Silence (2024/2025), originally composed for oboe and symphony orchestra, was commissioned by oboist Jung Choi and premiered by the Greater Rochester Women's Philharmonic under the direction of Nancy Petterson Strelau on May 5, 2024, at the Glazer Music Performance Center in Rochester, New York. The concerto was revised and transcribed for oboe and wind ensemble between 2024 and 2025. The world premiere of the wind ensemble version is taking place tonight with the University of North Texas Wind Orchestra under the direction of Andrew Trachsel at the Winspear Performance Hall in the Murchison Performing Arts Center, Denton, Texas.

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The work is in two movements: Kumari and Tawaif. The first movement, **Kumari**, is inspired by the Living Goddess of Nepal, Kumari, and embarks on a deeply evocative musical journey. It begins with the oboe's quiet yet commanding entrance following a grand tutti chord, delicately portraying Kumari's ethereal presence and inner strength. Poetic imagery—such as eyelashes like a cow, thighs like a deer, and a voice as clear as a duck—evokes her divine beauty. As the movement progresses, the music intensifies, reflecting her transformation into the warrior goddess Durga. Amidst vibrant celebrations, the composition explores Kumari's poignant transition from divinity to humanity, culminating in a powerful confrontation marked by septuplets and thunderous double trills. The foundation of the Malahari scale, metaphorically termed a 'child scale' of Mayamalavagowla, is embedded within the music, connecting the theme with the life of a Kumari, a living child deity. The second movement, **Tawaif**, draws inspiration from Raag Yaman to honor the cultural legacy of the tawaifs, known for their mastery of this raga. The music adopts a dance-like, pulsating tempo, structured as a passacaglia, with its dynamic progression grounded in a repeating four-measure pattern. Orchestration using vibrant tones, reminiscent of multi-colored fireworks, intensifies the movement's energy. Fiery chords drive the harmonic progression, adding layers of depth and movement. The tawaifs' influence on modern Indian music, including Bollywood, is acknowledged through the incorporation of a melody from the song Nigahein Milane Ko Jee, sung by Nutan in the film Dil Hi To Hai (1963), a classic from the Golden Era of Bollywood cinema.

Fisher Tull (1934–1994) Fisher Aubrey "Mickey" Tull was an American composer, arranger, educator, and trumpeter. Tull spent his entire life in Texas. He attended public schools in Waco, Texas and eventually earned three degrees from the University of North Texas: a B.M. in music education (1956), a M.M. in music theory (1957), and a Ph.D. in music composition (1965). He studied trumpet with John Haynie and composition with Samuel Adler.

Tull began seriously composing in the early 1960s. His works are generally tonal but harmonically adventurous and rhythmically vigorous, and show a strong influence of Medieval and Renaissance music. His catalog of compositions include over 80 published works for orchestra, band, chorus, and chamber ensemble, although he is known particularly for his works for concert band, brass, and percussion ensemble.

Of **Sketches on a Tudor Psalm** (1971), Tull wrote:

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth-century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Award-winning composer **Michael Barry** (b. 1981) is equally at home with music for games, TV, films, and the concert hall. As a trained classical pianist, Michael's music remains closely associated with the traditions of the great symphonic masters. Leading Hollywood conductor Anthony Parnther describes his music as: "... it was almost as if [Michael] threw a dart, and it landed perfectly between Bernard Hermann, Max Steiner, and Alexander Scriabin." Michael's career highlights include writing music for a Steve Jobs Keynote event, proofing John Williams's hand-written sketches on *Star Wars: The Force Awakens*, lead/sole orchestrating on Netflix's Emmy-winning "Arcane," and writing backing charts for Imagine Dragons. Michael's unique musical ear has allowed him to hyper-accurately transcribe, for MGM, sheet music scores to Tom Bradley's original *Tom and Jerry* series, whose original scores were lost forever to time in an 80's landfill. As an orchestrator, Michael has had a close working relationship with master composer Alan Menken and has orchestrated music for several films, including *Beauty and the Beast* and the forthcoming *Spellbound*.

Of his **Symphony No. 1**, Barry writes:

I believe many Americans who are as curious as I am about history go through a phase of admiring British culture of the 20th century: George, Edward, Chamberlain, George again, Elizabeth...Churchill. I recently went through a reading marathon of anything to do with Churchill, a personal favorite historical figure of mine. What I find most interesting about British culture of the early 20th century is the almost perpetual feeling of reservation present in all aspects of the culture: the "keep calm and carry on" sentiment, the lack of raised voices, the silent determination of the public, the general stoicism. You also hear it in the master English composers of the early 20th century: Holst, Elgar, Vaughan Williams, and Walton. Even at their most bombastic moments, they show far greater restraint than Puccini would ever consider.

Britain. I like to think of this work as a narrative commentary on the nation just before and during the period of the second "Great War." Certainly, the great and guiding influence of those composers listed above inspired me during the composition process. Below are some thoughts you may have at any point listening to a movement.

Movement I:

Kensington... The country waits... The country watches... Appeasement... Munich... Life as Normal... Mobilization... Winston... Preparations... War... The Battle of Britain...

Movement II:

1940... London Streets... Night... Fog... Blackout conditions... Uncertainty... Silence... A small gesture of hello from a stranger... The occasional bombed-out house... Will the sirens sound tonight?

Movement III:

Peace... Reflection... Reconstruction... Victory... Yet, at what cost?

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 Tony Baker, Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Bruce Broughton, Canadian Brass, Jung Choi, Viet Cuong, James David, Paul Dooley, Mark Ford, Nancy Galbraith, Julie Giroux, Saül Gómez Soler, Dave Hall, Haven Trio, Sungji Hong, Jennifer Jolley, Lindsay Kesselman, Joseph Klein, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Manuel Martínez, Quinn Mason, Stacie Mickens, Robert Moran, Mark Phillips, Joel Puckett, Paul Rennick, Jake Runestad, Raquel Samayoa, Drew Schnurr, Seraph Brass, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Noriko Tsukagoshi, Jess Langston Turner, Dana Wilson, Christoph Wünsch, Chen Yi, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than 100 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), 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, Tau Beta Sigma National Honorary Band Sorority, and the College Band Directors National Association, for whom he serves as president-elect of the Southwestern Division. He was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the music director and conductor of the Lone Star Youth Winds.

Prior to this appointment, 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. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the CBDNA North Central Division, Ireland, Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List. 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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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.

Oboist **Jung Choi**, a native of South Korea, has quickly established a career of both performing and teaching. She was honorably mentioned twice as the finalist for the Gillet-Fox International Oboe Competition and started teaching and giving master classes at a collegiate level.

Having made her concerto debut at the age of 16, Choi has since appeared as soloist with the Seoul Yego Orchestra, SNU Wind Ensemble, Buchoen Youth Philharmonic, Seoul Youth Philharmonic, Seoul Chamber Orchestra and Eastman Philharmonia. She also has appeared internationally as a chamber and orchestral musician in Germany, France, Thailand, Malaysia, Singapore, and Japan.

While she was working on her master's degree at the Eastman School of Music, Choi was appointed as oboe/English horn player at the Binghamton Philharmonic. She taught at Nazareth College and Roberts Wesleyan College in Rochester, NY as well. Upon graduation from Eastman where she was appointed assistant principal for the Korean Symphony Orchestra and gave up to 90 concerts annually. Choi also taught oboe at Seoul National University, her alma mater. As a devoted teacher her students won major music competitions in Korea, were invited to compete in oboe competitions such as the Muri Competition and Prague Spring Competition, and were invited to Pacific Music Festival, American Institute of Musical Studies, Norfolk Chamber Music Festival and Interlochen Summer Arts Camp.

Choi is an avid chamber musician and a member of wind ensemble Winds, the Piri oboe ensemble and a woodwind quintet, Sunyul. She was invited as principal oboist of Daegwanryoung Music Festival, Incheon and Arts Festival and Malaysia Festival Orchestra. Apart from classical music, Choi's interest lies in other genres of music as well. She has recorded music for movies, musicals, and K-pop songs. She also performed the oboe on a Korean national television show collaborating with a poet.

Choi's principal teachers include Richard Killmer, Yun Jung Lee, Myung Jin Lee, Soo Keum Kim, and Jong Duk Kim.

Lia Poole has served the music education profession for 14 years as a high school and middle school director of bands in the Pacific Northwest. She has been a frequent adjudicator, conductor, and clinician across Oregon and Washington and is currently pursuing a Master of Music in Conducting at the University of North Texas. Lia received her bachelors in music education and music performance in clarinet from the University of Oregon in 2009 and went on to receive her MAT at Portland State University in 2010. She currently resides in Denton, TX and raises her 3 children while furthering her education.

Wind Orchestra Personnel

Flute

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

Oboe

Presley Arvin
Logan Pierce
Ava Raymond

Bassoon

Sonakshi Bhatia
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 Minitier
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.

The North Texas Wind Orchestra has developed an exemplary national reputation for their performances and recordings. Membership is drawn from the finest musicians attending the College of Music. The highest quality contemporary music—mixed with traditional and standard literature—make up the foundation of repertoire performed by the group. The ensemble is dedicated to playing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. The North Texas Wind Orchestra has performed at the Southwest Regional College Band Directors National Association Convention and has released more than 15 CD recordings on the Mark, Klavier, GIA, and Eurosound labels. Critical comments include "Bravo...for a resplendent performance!"; "...played with great gusto by the ensemble"; "played with brilliance!"; "the elegant sonority of this marvelous band is apparent in the slow sections"; "The attention to detail, precise intonation, and beautiful phrasing make this a compelling performance"; "WOW! Absolutely stunning!"; "...what an incredible CD! An enormously valuable addition to the band world."

