



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, April 3, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Wind Ensemble

Lotus Saxophone Quartet

Rico Allen, soprano saxophone

Mikayla Peterson, alto saxophone

Trek Boyland, tenor saxophone

Benjamin Facundo, baritone saxophone

Amy Woody, conductor

Hannah Weller, doctoral conducting associate

Songs for Wind Ensemble (2009) Yo Goto
(b. 1958)

Hannah Weller, conductor

Second Nature (2024) Viet Cuong
Part One (b. 1990)
Part Two
Part Three

Lotus Saxophone Quartet

Rico Allen, soprano saxophone | Mikayla Peterson, alto saxophone

Trek Boyland, tenor saxophone | Benjamin Facundo, baritone saxophone

-INTERMISSION-

Wine-Dark Sea (2014) John Mackey
Hubris (b. 1973)
Immortal Thread, So Weak
The Attentions of Souls

Program five hundred forty-six of the 2024–2025 season
Photography and videography are prohibited

Program Notes

Yo Goto (b. 1958) is a Japanese composer. Goto received his B.M.E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a performance diploma course. As an active composer, arranger, and clinician in Japan, he then moved to Texas to study with Cindy McTee at the University of North Texas. He holds a M.M. in composition and a M.M.E. from UNT.

Mr. Yo Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Recently, his works have been performed at the conventions of CBDNA, TBA, FMEA, and at The Midwest Clinic.

Goto is also considered a distinguished educator and researcher in the field of wind music. He frequently writes and lectures on the topics of selecting music for school band programs and the educational goals of band teaching. He has discussed new American and European wind literature with Japanese band directors at every level for over ten years, and his information is recognized as an educational standard in Japan. For excellence in clinics and wind literature research, Goto received the Academy Award from the Academic Society of Japan for Winds and Band in 2000. He also won the second place of the solo harp composition of the 2006 USA International Harp Competition.

Songs for Wind Ensemble was commissioned by the Hamamatsu Cultural Foundation in Japan. The commission project, titled *Band Ishin* that means "Band Restoration," commissions new works for wind ensemble from Japanese composers who especially work in the field of orchestra, chorus, jazz, television, and film. The work was completed in December 2009 and premiered in March 2010 in Hamamatsu.

Goto has written works that explore musical simultaneity in order to liberate an audience from experiences of linear-oriented time, and **Songs** is included in such a series of works. Soloists are expected to play simple "songs" and song fragments in their own way and sometimes in their own tempo. Consequently, the piece sounds like an accumulation of freely performed melodies. Although some "songs" have different characters, all of them are derived from a melody played by the clarinet at the beginning of the piece.

Called "alluring" and "wildly inventive" by The New York Times, the music of American composer **Viet Cuong** (b.1990) has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Cuong's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed several hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his recent projects include a concerto for Eighth Blackbird with the United States Navy Band. Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His works thus include a snare drum solo, percussion quartet concerto, and double oboe concerto. He is currently the Pacific Symphony's Composer-in-Residence and serves as Assistant Professor of Music Composition at The University of Nevada, Las Vegas. Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).

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Of his piece, **Second Nature (2024)**, Cuong writes:

The term "second nature" typically describes a skill that, while baffling at first, becomes effortless once mastered. Naturally, *Second Nature* calls for a quartet of saxophonists to tackle the virtuosic demands of the piece and make their efforts look easy. But the virtuosity in their music runs deeper than speedy flurries of notes or sky-high belts. The solo quartet must also play with exacting ensemble coordination as they emulate complex electronic delay effects, which, when combined with thumping four-on-the-floor drumbeats, capture the infectious exuberance of House music. If you see the soloists sweat, I hope that it's at least in some measure because the music inspires them to move. I personally have never danced so much while writing a piece (and fortunately you'll just have to take my word for it). Written in three unbroken movements, this concerto often exudes pure, unbridled joy.

Indeed, when I think about my own nature as a composer, and the affective inclination of my earlier work, it was at first joy. Improvisation at the keyboard, my first childhood foray into composition, was a happy escape from the labors of piano practice. For many years composition felt like play, and my music was infused with much more whimsy than gravitas. That changed to a great degree in 2020. My compositions, both by intention and the unconscious intrusions of the wider world, became darker and introspective. I had even come to terms with the possibility that my music would remain in this darker place for a very long time. However, with the brightness of its opening and closing C-major chords, *Second Nature* is me finding my way back. In that way, "second nature" is less of a description of something that has become effortless, but rather something which is relearned, an inclination rediscovered—nature, for the second time around.

It is with tremendous gratitude that I thank Dr. Sarah McKoin and Texas Tech University for leading the consortium of fifteen university wind ensembles and saxophone quartets who commissioned *Second Nature*. This concerto is dedicated to the sensational Aruna Quartet, who premiered the piece in early 2024 alongside Dr. McKoin and the Texas Tech University Symphonic Wind Ensemble.

John Mackey (b. 1971) 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 (the fancy name for concert bands), 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 San Francisco, California, 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.

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Of his work, **Wine-Dark Sea** (2014), Mackey writes:

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, *Aurora Awakes* would be "Slow Music Then Fast Music #7 in E-flat." Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with **Wine-Dark Sea**, my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with *Harvest: Concerto for Trombone*, my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus's gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered.

Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus's journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home. But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, So Weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

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And yet, that night, Kalyпсо again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The Attentions of Souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.

Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, *Immortal Thread, So Weak*, telling of Kalyпсо's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.

Biographies

Amy Woody is Lecturer in Wind Studies and Director of Athletic Bands at the University of North Texas and serves as the conductor of the Wind Ensemble. She also teaches courses in Advanced Conducting and Marching Pedagogy. She has completed coursework toward a doctor of musical arts in conducting with a related field in clarinet performance from the University of North Texas. She served as a Teaching Fellow in the Wind Studies Area, and duties included teaching the Concert Band, University Bands, Fundamentals of Conducting and assisting with all aspects of concert and athletic ensembles. She was named one of four UNT Outstanding Teaching Fellow Award recipients for the 2022–2023 school year. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to UNT, Ms. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

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

Ms. Woody is a graduate of the Eastman School of Music (Master of Music in Clarinet Performance) and Baylor University (Bachelor of Music Education). Ms. Woody serves as an active clinician and adjudicator in the greater DFW area, Texas, and across the U.S.

Hannah Weller is pursuing her Doctor of Musical Arts in Wind Conducting at the University of North Texas in Denton, TX (Class of 2026) 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 and Concert Bands. Hannah's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, Amy Woody, and Daniel Cook. She continues her studies in clarinet with Kimberly Cole Luevano and Stas Chernyshev.

Hannah is 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 North Texas Wind Symphony, Symphony Orchestra, as well as numerous chamber groups. Most notably, 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.

Lotus Saxophone Quartet was founded in the summer of 2021 out of a shared goal of interpreting dynamic and compelling repertoire at the highest level. The ensemble's members bring a wealth of international performance experience, having performed across Italy, Austria, North America, Germany, Croatia, and Spain. They were recently named Grammy Affiliate Nominees with their performance of "I Am Loved" on Aaron Lazar's album "Impossible Dream" which was nominated for a Grammy in the Best Traditional Pop Vocal Album Category at the 67th Annual Grammy Awards.

Additionally, each member performed on the track "Caribbean Berceuse" by Paquito D'Rivera. The recording of this piece by the UNT Wind Symphony was nominated for a 2024 Latin Grammy in the Best Classical Contemporary Composition category.

Dr. Rico Allen, Mikayla Peterson, Dr. Trek Boyland, and Benjamin Facundo have collectively studied with Dr. Eric Nestler at the University of North Texas. Based in Denton, Texas, Lotus is dedicated to sharing their love of contemporary composers through vibrant performances.

Dr. Rico Allen is a GRAMMY-affiliated nominated recording artist and educator based in Dallas, TX. Through his passion for music education, he aims to foster the next generation of young musicians.

As an active performer, Rico has performed at various venues across the United States and Europe. In 2014, Rico traveled to New York City and performed at Carnegie Hall with the Tarleton State University Wind Symphony. In 2017, Rico was the baritone saxophone soloist for David Maslanka's *Hell's Gate*. Rico was selected to perform with both the World Adult Wind Orchestra Project and World Youth Wind Orchestra Project in Schlading, Austria from 2018-2023 where he has served as principal soprano/alto saxophone. Rico was the baritone saxophone soloist for the European premiere of Frank Tichelli's *Acadiana*. In 2023, Rico was selected along with the UNT Saxophone Ensemble to perform at the XIX World Saxophone Congress in Las Palmas de Gran Canaria, Spain.

Rico is currently on faculty at the University of Cincinnati College-Conservatory of Music as Adjunct Instructor where he teaches General Music courses such as Jazz Appreciation, What's Hot in Popular Music, and Hip Hop History and Culture. He also serves as Adjunct Saxophone Instructor at Tarleton State University and the University of Texas at Tyler where he also teaches Fine Arts Appreciation and conducts Jazz Ensemble II.

Rico has studied under Claude Parker, Greg Ball, Dr. Andrew Stonerock, Dr. James Bunte, Rick Vanmatre, Craig Bailey, and Dr. Eric Nestler. Rico's professional affiliations are Phi Mu Alpha Sinfonia Fraternity, North American Saxophone Alliance, Jazz Educators Network, and the Texas Music Educators Association.

More information can be found at www.ricoallen.com

Mikayla Peterson is a saxophonist and educator based in Denton, Texas. With a degree in music education from the University of Wyoming, her Master of Music degree from the University of North Texas, and now currently the degree of Doctor of Musical Arts she is pursuing, music has always been a significant part of her life.

As an educator and performer, Peterson strives to spread her appreciation of music in society to many students including children, adolescents, and adults. She has found herself teaching in many scenarios; as a Teaching Fellow for the UNT Saxophone Studio and UNT Music Business program at the University of North Texas, a saxophone instructor in Denton Independent School District, and as an elementary music teacher at Redeemer Montessori School in Irving, Texas.

In addition to the educational aspect of her career, Mikayla also enjoys performing on a regular basis. Most recently, Peterson's saxophone quartet was honored to be a part of the GRAMMY nominated album, "*Impossible Dream*" by Broadway musician, Aaron Lazar. Additionally, the Lotus Saxophone Quartet recently performed on the 2024 Latin Grammy Nominated recording of "Carribean Berceuse" by Paquito D'Rivera with the North Texas Wind Symphony. The Lotus quartet has performed all over the world; including the 19th World Saxophone Congress in Las Palmas de Gran Canaria, Spain for the 19th World Saxophone Congress.

Mikayla is currently a student of Dr. Eric Nestler at UNT and is pursuing a related field in Music Education. This semester, she is focused on finishing her dissertation that she hopes will further contribute to other gender studies within the field of music education. In the future, she hopes to continue teaching and performing music around the world.

For more information, please visit her website: www.mikaylalispeterson.com

Seeking to extend the bounds of saxophone pedagogy and performance, **Dr. Trek Boyland** is a passionate performer and music educator who emphasizes the art of storytelling through expression, artistry, and musicianship. Boyland maintains a vibrant and diverse international schedule as a performer and clinician. His performances have taken him to the Canary Islands, Canada, Mexico, Ireland, and major cities such as Toronto, Washington D.C., New York City, and Dallas. Dr. Boyland is a GRAMMY-affiliated nominated recording artist, appearing on Aaron Lazar's album *The Impossible Dream* on tenor saxophone.

Dr. Boyland serves as Assistant Professor of Music at East Texas Baptist University. He teaches private lessons to all woodwind students, music theory, woodwind methods, music appreciation, and leads the jazz band and woodwind ensemble at ETBU.

Trek holds a Doctor of Musical Arts degree in Saxophone Performance from the University of North Texas. Boyland earned a Bachelor of Music Education from Stephen F. Austin State University and a Master of Music in Saxophone Performance from the University of Cincinnati, College-Conservatory of Music.

Praised for his "masterful technique" and "effortless stage presence," (MTNA Young Artist Competition), **Benjamin D. Facundo** is a GRAMMY-affiliate nominated recording artist who has performed across North America and Europe as a soloist and chamber musician.

Ben has performed at various venues across the globe, including the Center Auditorium in Las Palmas de Gran Canaria, Spain; Congress Hall in Schladming, Austria; and the National Croatian Theatre in Zagreb, Croatia. He is a versatile saxophonist, performing with the University of North Texas Wind Symphony, the Texarkana Symphony Orchestra, Abilene Philharmonic Orchestra, the Lone Star Wind Orchestra, and the Texarkana Jazz Orchestra. In 2021, he was featured on two albums: *The Last Time This Happened*, with the Wyoming Jazz Ensemble as lead alto and on *Wyoming Saxophone Studio* performing works on alto and soprano saxophone. In 2022, he recorded as the baritone saxophonist for the UNT Wind Symphony's last two albums *Repair* and *Closure*. Most recently, Ben recorded for Aaron Lazar's GRAMMY-nominated album *Impossible Dream* on baritone saxophone.

As an advocate of chamber music and diversity, Ben is a co-founder of the Lotus saxophone quartet where he currently holds the baritone saxophone chair. Lotus makes a point to perform works by underrepresented composers for each concert and competition cycle out of a shared goal of interpreting dynamic and compelling repertoire.

Ben is pursuing his Doctor of Musical Arts degree in Saxophone Performance with a related field in Music Business at UNT where he is set to graduate in May of 2025. He currently serves as the saxophone instructor for Flower Mound High School, Argyle High School, and their associated middle schools.

Wind Ensemble Personnel

Flute

Olivia Friedemann
Yoojin Kim
Emma Martin
Leonardo Martinez
Yuma Okada
Steven Rios

Oboe

Victoria Hartman
Justin Reece
Anna Sinosis

Bassoon

Gabrielle Gunn
Sonakshi Bhatia
Kyle Palmer
Joaquin Soto

Clarinet

Carly Bower
Leviticus Cano
David Dellinges
Hayden Grier
Dominick McCaskill
Mebrahtu Mengsteab
Vincent Miravella
Nguyen Nguyen
Jadon Oliver
Elijah Paterson
Renaë Rea
Jacob Rodeghero
Robin Sabatini
Jilin Zhang

Saxophone

Zane Crider
Sethan Felkins
Hector Fontanez
Daniel Jipster
Jinkai Li
Ziliang Zhang

Trumpet

Gabe Ayers
Zuzanna Belka
Brooklyn Davis
Michael Guzman
Eli Rodgers
Alejandro Sigala
Finnian Zagotta

Horn

Abigail D'Acunto
Edward Hernandez
Emily Moore
Deja Nunn
Gianncarlo Ramirez
Pedraza
Alex Salazar

Trombone

Jayden Anacleto
Emma Collins
Anderson Kurk
Ashlee Thompson

Bass Trombone

David Smith

Euphonium

Jaden Overbeck
Devin Saenz
Chase Thomas

Tuba

John Holsinger
Loghan Runnakko
Matthew Velilla

Percussion

Mickey Beauvais
Josh Camacho
William Chenoweth
Christian Mullino
Holden
Alex Mann
Diego Tiessen
Ethan Scheller
Jordan Sloan

Piano

Younggi Hong

Harp

Maria De Jesus
Contreras

Double Bass

Victoria Boland
Grady Davidson

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

