



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, April 17, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

North Texas Wind Symphony
Eugene Migliaro Corporon, conductor

Wind Orchestra
Andrew Trachsel, conductor
Dachuan Cao, doctoral conducting associate
Lia Poole, master's conducting associate

North Texas Wind Symphony

Febris Ver (2012) Nancy Galbraith
(b. 1951)

Lia Poole, conductor

Gazebo Dances (1974/2025) John Corigliano
Overture — Allegro con Brio (b. 1938)

Waltz — Allegretto ed. Dachuan Cao

Adagio

Tarantella — Allegro

Dachuan Cao, conductor

Romeo and Juliet (1869/2025) Pyotr Ilyich Tchaikovsky
(1840–1893)

arr. Henry Lesser

UNT Trumpet Ensemble

National Trumpet Competition Large Ensemble Winners

David Hall | Henry Lesser | Jacaleb Shepherd | Ben Gerkins

Ryn Jenkins | Abby Ward | David Vazquez | Blake Lile

-INTERMISSION-

Program six hundred fifty-nine of the 2024–2025 season
Photography and videography are prohibited

Wind Orchestra

Trace (2021) Zhou Tian
(b. 1981)

Dachuan Cao, conductor

Enigma (2024) David Biedenbender
(b. 1984)

"The All-Seeing Sky," from The All-Seeing Sky
(Double Percussion Concerto) (2021/2023) Ioannis John Psathas
(b. 1966)

Version for wind band by Jack Stamp

Dave Hall, marimba
Paul Rennick, vibraphone

World Premiere of version for wind band

Program Notes

Nancy Galbraith (b. 1951) resides in Pittsburgh, Pennsylvania, USA, where she is Chair of Composition at the Carnegie Mellon University School of Music, and holds the Vira I. Heinz Professorship of Music endowed chair at the College of Fine Arts.

In a career that spans four decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdestvensky, Mariss Jansons, Keith Lockhart, Donald Runnicles, Robert Page, and Manfred Honeck. Her compositions are featured on numerous recordings, including eleven anthologies.

With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

Febrius Ver (2012) ("Spring Fever") is a variegated post-minimalist landscape that evokes the sensuous essences of spring. The aromas, colors, flavors, and aural delights of Earth's perennial rebirths are interwoven with chorale-like textures, first introduced by the brass, then playfully tossed about by the rest of the ensemble. The work was composed for the College Band Directors National Association (CBDNA) 2012 Eastern Division Conference at Indiana University of Pennsylvania, where it was premiered by the Indiana University of Pennsylvania Wind Symphony led by Jason Worzbyt.

John Corigliano's (b. 1938) music has been commissioned, performed, and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. His honors include the Pulitzer Prize for *Symphony No. 2*, the Grawemeyer Award for his *Symphony No. 1* (given over 300 performances worldwide), the Academy Award (Oscar) for Best Original Score (*The Red Violin*), and, of his five Grammy Awards, three for Best Contemporary Composition (*Symphony No. 1*, *String Quartet No. 1*, and *Mr. Tambourine Man*.) Recent scores include a second opera, *The Lord of Cries*, with a libretto by Mark Adamo based on *The Bacchae* of Euripides and Bram Stoker's *Dracula*. Corigliano's first opera since *The Ghosts of Versailles* for The Metropolitan Opera in 1991, *The Lord of Cries* was commissioned by the Santa Fe Opera and given its premiere in July 2021. *Triathlon*, for orchestra and saxophone soloist (who plays three instruments throughout the work) was introduced by Tim McAllister and the San Francisco Symphony in April 2021. It is Corigliano's tenth piece for soloist and orchestra, after his concerti for piano, oboe, clarinet, flute (*Pied Piper Fantasy*), guitar (*Troubadours*), violin (*The Red Violin*), and percussion (*Conjurer*), as well as the orchestral song-cycles *Mr. Tambourine Man: Seven Poems of Bob Dylan* for amplified soprano, and *One Sweet Morning* for mezzo soprano. Other scores include *Symphony No. 3: Circus Maximus* for multiple wind ensembles, as well as a rich folio of chamber works. The French premiere of *The Ghosts of Versailles*, in a co-production with Glimmerglass Festival, was given by the Royal Opera of Versailles in December of 2019 and subsequently released on DVD, CD, and Blu-Ray. This followed its 2015 staging by Los Angeles Opera, which collected Grammys for Best Opera Recording and Best Engineered Classical album in 2017.

Of **Gazebo Dances** (1974/2025) the composer shares:

Gazebo Dances was originally written as a set of four-hand piano pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title, *Gazebo Dances*, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like "Overture," followed by a rather peg-legged "Waltz," a long-lined "Adagio" and a bouncy "Tarantella."

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Doctoral Conducting Associate Dachuan Cao has created this new version for wind band as his capstone dissertation project, which includes a set of newly edited and formatted wind parts, an updated score, along with the addition of a piano part not found in the original.

Pyotr Ilyich Tchaikovsky (1840–1893) composed ***Romeo and Juliet*** (1869) during a creative lull in his career. He sought inspiration from his mentor at the time, Mily Balakirev, who encouraged Tchaikovsky to create a musical fantasy based on William Shakespeare's *Romeo and Juliet*. The famous "love theme," often heard in film and television, expresses the intense and forbidden love between Romeo and Juliet. The piece illustrates the emotional arc of their story, ultimately returning to the love theme at the end, reminding the listener of their tragic fate.

This arrangement of *Romeo and Juliet* was created specifically for the University of North Texas Trumpet Ensemble to perform at the 2025 National Trumpet Competition. Each part was tailored to the strengths of the individual players in the ensemble. The full orchestration, originally written for strings, brass, winds, and percussion, was reimagined for eight trumpets by Henry Lesser. The trumpet ensemble employed mutes, flugelhorns, piccolo trumpets, bass trumpets, and various techniques to mimic the textures of a full orchestra. This twenty-two-minute fantasy was condensed to an eight-minute performance, which highlights the work's major themes.

At the National Trumpet Competition held in March of 2025 at Texas Christian University, the UNT Trumpet Ensemble earned first place in the College Large Ensemble division with their performance of this arrangement.

Grammy-nominated Chinese-American composer **Zhou Tian** (b. 1981) seeks inspiration from different cultures and strives to mix them seamlessly into a musically satisfying combination for performers and audience alike. The *Wall Street Journal* states his works "accomplish two important things: They remind us of how we got from there to here, and they refine that history by paying belated tribute to contributors who might otherwise be forgotten."

His music—described as "absolutely beautiful...utterly satisfying" (*Fanfare*), "stunning" (the *Cincinnati Enquirer*), and "a prime example of 21st-century global multiculturalism"—has been performed by leading orchestras and performers in the United States and abroad, such as Jaap Van Zweden, Yuja Wang, Manfred Honeck, Long Yu, Noah Bendix-Balgley, the New York Philharmonic, London Philharmonic, San Francisco Symphony, Pittsburgh Symphony, Mahler Chamber Orchestra, Melbourne Symphony, "The President's Own" United States Marine Band, Dover Quartet, and Shanghai Symphony, where he recently served as the Artist-in-Residence. His [Concerto for Orchestra](#), commissioned and recorded by Louis Langrée and the Cincinnati Symphony, earned him a GRAMMY Award nomination for Best Contemporary Classical Composition in 2018, making him the first Chinese-born composer and the second Asian composer (following Tōru Takemitsu) honored in that category. In 2019, Beijing Music Festival named him "Artist of the Year." In 2022, he became the first Asian-American composer to win the coveted Sousa-ABA-Ostwald Award from the American Bandmasters Association for [Sinfonia](#).

Born into a musical family in 1981 in Hangzhou, China, Zhou moved to the US when he was 19. Trained at the Curtis Institute (B.M.), the Juilliard School (M.M.), and the University of Southern California (D.M.A.), he studied with some of America's finest composers, such as Jennifer Higdon, Christopher Rouse, and Stephen Hartke. He is [professor of composition](#) at Michigan State University. Of the work, Zhou shares:

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Trace tells a musical story of a vanishing past as a result of industrialization. The piece opens with a brisk and light introduction, unveiling many of its foundational elements. It then delves into a palette of orchestral colors and timbre, spanning from purity to darkness, and from epic to intimate moments. After reaching a climactic point, the work closes with an airy coda, which grows more and more distant measure by measure, until it vanishes with a sigh.

Trace was originally commissioned and premiered by the Cincinnati Symphony Orchestra. My sincere appreciation goes to Simon Holoweiko, who initiated this band project with an excellent transcription. I made further arrangements and composed new materials for the current version.

David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. His music "...seizes the ear through a blend of expressive beauty and formal prowess...at turns rapturous and intimate, menacing and exuberant...Biedenbender isn't afraid to wear heart on sleeve as he applies telling nuances to concise, exquisitely shaped sonic tales." (*Gramophone*) His creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic interfaces, and live brain data. His music is influenced by experiences performing in rock and jazz groups, classical ensembles and concert bands, a New Orleans-style brass band, as well as Indian Carnatic Music. "...active, compelling...shot through with energy...wonderfully imagined...Clearly, this is a composer to watch out for." (*Fanfare Magazine*)

Biedenbender has collaborated with many renowned performers and ensembles, and his works have been performed, recorded, and broadcast around the world. His works for wind ensemble in particular are performed widely, including by many distinguished ensembles such as La Garde Républicaine, the premier U.S. military bands, and many leading collegiate and conservatory wind ensembles.

A dedicated teacher, he is currently Associate Professor and Chair of Composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied Carnatic music. For more information, visit: www.davidbiedenbender.com. Of ***Enigma*** (2024), Biedenbender shares:

Enigma was originally written for brass choir and organ for the dedication of the Red Cedar Organ in the Michigan State University Alumni Chapel. This version for band was created for my friend Henry Dorn and the St. Olaf Band and was the winner of the 2024 National Band Association William D. Revelli Composition Contest. *Enigma* comes from a Greek word that means "to speak in riddles," and in this piece, the riddle—or theme—is revealed gradually. The theme comes from the Passacaglia and Fugue in C minor, BWV 582 by Johann Sebastian Bach, which is one of my favorite pieces of music, and, once the theme is revealed, it is repeated cyclically with 21 variations, just like in Bach's original. This piece is dedicated to my former teacher, José-Luis Maúrtua, a composer, theorist, conductor, and teacher with whom I studied at Central Michigan University. José-Luis was an extraordinary musician and teacher who was tirelessly dedicated to his students and to pushing them to do their best. I am forever grateful for the lessons I learned from him, and my music and my life are far better for having known him. Unfortunately, he was taken from this earth far too young—at the age of 57—by pancreatic cancer in the spring of 2022. I miss him dearly, and this music is for him.

Ioannis (John) Psathas (b. 1966) was born in Wellington, New Zealand. From genre-crossing projects with jazz legends Michael Brecker and Joshua Redman, to an ebook scoring collaboration with Salman Rushdie, a recording session with the Grand Mufti in Paris's Grand Mosque, to a Billboard classical-chart-topping album with System of a Down frontman Serj Tankian, Psathas's musical journey weaves through myriad of genres, and has moved concert audiences in more than 50 countries on all 7 continents (even Antarctica). His music emerges from a dazzling 21st century backdrop, where dynamic collaboration with creative masters from all corners of the physical and artistic globe result in outcomes that are visionary, moving, and inspired.

Early collaborations included working with luminaries like Sir Mark Elder, Kristjan Jarvi, the Takacs Quartet, Lara St. John, the Netherlands Blazers Ensemble, Evelyn Glennie, Edo de Waart, Joanna MacGregor, Pedro Carneiro, the Halle Orchestra, New Zealand Symphony Orchestra, the Strasbourg Philharmonic Orchestra, the BBC Scottish Symphony Orchestra, and many more. Then followed a period of intense creative exploration in the worlds of electronica and jazz, and a series of mega-projects (such as scoring much of the opening ceremony of the Athens 2004 Olympic Games). All of which has led to an explosion of first-hand collaborations with artists from dozens of musical traditions spanning Asia, Europe, North and South America, Africa, and Australasia.

John is now developing projects that integrate the many strands of this creative journey. Much of his recent work has social and historical commentary at its core. Recently, the epic and experimental *No Man's Land* project challenged the accepted handling of World War I commemoration. *No Man's Land* involved filming and integrating 150 musicians from more than 25 different countries, including Oum El Ghait (Morocco), Meeta Pandit (India), Bijan Chemirani (Iran/France), Marta Sebestyen (Hungary), Vagelis Karipis (Greece), Refugees of Rap (Syria), Derya Turkan and Saddredin Ozcimi (Turkey) and many more. Of his work ***The All-Seeing Sky***, Psathas writes:

The double percussion concerto, titled ***The All-Seeing Sky*** (2021), was written for and dedicated to percussionists Fabian Ziegler and Luca Staffelbach. The concerto was commissioned by Orchestra Wellington and the Christchurch Symphony Orchestra in New Zealand, as well as the City Light Symphony Orchestra in Lucerne, Switzerland. In contrast to the grandiose fireworks-driven percussion concertos of recent times, I intentionally scored this work for a Mozart-sized orchestra, emphasizing a more intimate approach. The solo parts are limited to the marimba (soloist 1) and vibraphone (soloist 2).

Consisting of three movements, the concerto takes inspiration from various interconnected concepts. The phrase "The All-Seeing Sky" alludes to both the pervasive surveillance of the modern era and the notion of God as an omnipresent entity documented throughout history. The first two movements draw inspiration from Gustave Doré's captivating illustrations of Dante's *Divine Comedy*.

The role of the two soloists in the concerto is fluid and versatile. They alternate between virtuosic unison passages and treating their instruments as a unified "meta-instrument." They act as driving forces at times, equal partners with the orchestra at others, and even assume a background role of accompanying the orchestra, providing a warm and loving minimalist underpinning in the final moments of the second movement.

Tonight is the world premiere of the wind band version of the third movement, also titled "*The All-Seeing Sky*." This version was created in 2023 by composer-conductor Jack Stamp at the request of Andrew Trachsel, Paul Rennick, and Dave Hall.

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](#). 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.

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 cocommissioned 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.

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.

Dachuan Cao is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching fellow for the Wind Studies area. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and studied Conducting from Kevin Holtzman and Thomas Gamboa. During his undergraduate degree, Cao became extremely fascinated by the wind band's sonorities and gained rich experiences conducting and performing with wind bands.

As a teacher and conductor, Cao devotes himself to the development of wind band music education in China. He has worked with wind bands ranging from elementary school levels to the college level. He has lectured on wind band establishment, held conducting workshops, and conducted many nonprofit public and charitable performances in China. Cao is the associate conductor of the Beijing Wind Orchestra, cofounder and director of the Qingdao Chamber wind ensemble, the guest conductor of Qingdao Performing Arts Dance Theater Orchestra and Qingdao Concert Hall Symphony Orchestra.

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 bachelor's 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.

Ensemble Personnel

North Texas Wind Symphony

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

Trumpet

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

Horn

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

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

Piano

David McCaulley
Jiapeng Xu

Harp

Margaret Anne Gunter
Kathryn Horton

Double Bass

Eduardo "Lalo" Flores
Ethan Miranda

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

Internationally acknowledged as one of the premier ensembles of its kind, the Latin Grammy Nominated **North Texas Wind Symphony** is selected from the most outstanding musicians attending the College of Music. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.

Wind Orchestra

Flute

Parker Andree
Devon Devonish-
Sanchez
Kaitlyn Maresca
Seungbeom 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 Minifer
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.

