



COLLEGE OF MUSIC

# University of North Texas College of Music

Ensemble Concert | Thursday, February 5, 2026 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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## North Texas Wind Symphony Eugene Migliaro Corporon, conductor Malcolm Matthews, organ

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On with the Dance (2003) .....Cindy McTee  
(b. 1953)

Spiritual Suite (1930–1940s/2024) ..... Margaret Bonds  
The Valley of the Bones (1913–1972)  
The Bells arr. Tyler Ehrlich  
Troubled Water

Melinda Coleman, conductor

Kammermusik No. 7 (1927) .....Paul Hindemith  
Nicht zu schnell (1895–1963)  
Sehr langsam und ganz ruhig  
Schnell

Malcolm Matthews, organ

An Outdoor Overture (1938/1942) ..... Aaron Copland  
(1900–1990)

Nathan Wise, conductor

La Chancla (2024) ..... Dennis Llinás  
(b. 1980)

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**Program two hundred eighty-one of the 2025–2026 season**  
**Photography and videography are prohibited**

## Program Notes

**Cindy McTee** 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." 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.

**Ballet for Band** was commissioned by the Revelli Foundation and its affiliate, Bands of America, for first performance by the Honor Band of America Symphonic Band, Eugene Migliaro Corporon, conductor.

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The piece emerged out of McTee's kinesthetic/emotional awareness and renewed interest in dance music. The frequent use of circular patterns, or ostinatos, offers both the possibility of suspended time and the opportunity for continuous forward movement. Carefully pitched systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion.

McTee writes the following program notes:

On with the Dance:

On with the dance | Let joy be unconfined;

No sleep til morn, when Youth and Pleasure meet

To chase the glowing hours with flying feet.

- Lord Byron, *Childe Harold's Pilgrimage*

Inspired by the opening theme of Beethoven's Symphony No. 5, a 3-note motif outlining the interval of a minor third (C, Eb, C) is developed and expanded to also include the interval of a major third (C, Eb C). Following an excursion into a musical world informed by jazz rhythms and sounds, the movement concludes with a recapitulation of the opening material.

**Margaret Bonds** (1913–1972) was an American composer, pianist, arranger, and teacher. One of the first Black composers and performers to gain recognition in the United States, she is best remembered today for her popular arrangements of African American spirituals and frequent collaborations with Langston Hughes. Born in Chicago, Bonds received her first music education from her mother, a church musician. She later studied piano and composition with Florence Price and received bachelor's and master's degrees from Northwestern University. To pursue her dream of becoming a published composer, Bonds moved to New York City in 1939, where she worked as a composer, piano teacher, and performer for nearly thirty years. During her career, Bonds set records as the first African American woman to perform with the Chicago Symphony Orchestra, one of the first African American women to have her music broadcast on European radio, and only the second African American woman in classical music to be elected to full membership in ASCAP.

***Spiritual Suite*** for piano has existed in multiple editions since the third movement *Troubled Waters* was first published as a standalone work by Sam Fox Publishing Company in 1967. Decades later, Dr. Louise Toppin uncovered that *Troubled Water* was in fact the final movement of the larger *Spiritual Suite*.

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The three-movement work utilizes three African American spirituals made popular by Black performers of the 1930s and 40s, including Marian Anderson and Roland Hayes ("Dry Bones," "Peter, Go Ring Dem Bells," and "Wade in the Water"). After Toppin's edition of the complete suite was published in 2020, Tyler Ehrlich arranged *Spiritual Suite* for wind ensemble in 2024.

**Paul Hindemith** (1895–1963) was a German composer, violist, music theorist, conductor, and educator. Hindemith studied conducting, composing, and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical comedy troupes. From 1915 until 1923, he served as the concertmaster of the Frankfurt Opera Orchestra, and in 1929 he founded the Amar Quartet, playing viola. Hindemith was instrumental in organizing the world's oldest and longest-running new music festival, the Donaueschingen Festival, named for the small German town where it takes place every October. In the fifth year of the festival, Hindemith commissioned composers to write new works for winds, resulting in several ground-breaking compositions for the medium (among them Hindemith's own *Konzertmusik für Blasorchester*, Op. 41). Hindemith emigrated from Germany to the United States in 1940 and held teaching positions at Harvard and Yale, becoming an American citizen in 1946. After World War II, Hindemith relocated to Europe, taking a position at the University of Zurich.

In 1927, the Frankfurt radio station commissioned Hindemith to write a concerto for the inauguration of the new organ in its broadcasting hall. The resulting work, **Kammermusik No. 7**, was to be broadcast live on the radio at its premiere. Since not all sounds were suitable for radio transmission in this era, Hindemith took these technological considerations into account when scoring the ensemble. He had eight woodwinds and three brass instruments join the organ, did without high strings, and used the cellos and double basses only to reinforce the low wind instruments without developing their parts independently. The treatment of the solo organ was also adapted to the restrictions of the radio: even though Hindemith was composing for the inauguration of a new organ, he refrained from developing an impressive sound volume, instead leading the instrument in two or three parts of linear design. *Kammermusik No. 7* was premiered on January 8, 1928 with Reinhold Merten, organist and Ludwig Rottenberg, conductor.

**Aaron Copland** (1900–1990) is often referred to as the "Dean of American composers." Studying with pedagogue Nadia Boulanger, Copland's music achieved a balance between modern music and American folk styles. Said to evoke the vast American landscape, the open, slow-changing harmonies of many of his works achieved just that.

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Remaining an active conductor throughout his life, Copland virtually stopped composing in the 1970s. Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring* in 1945, only three years into the creation of the award. He also wrote several books including *What to Listen for in Music*, *Music and Imagination*, and *Copland on Music*. His scores for *Of Mice and Men*, *Our Town*, and *The North Star* all received Academy Award nominations, while *The Heiress* won Best Music in 1949.

Commissioned as "American Music for American Youth," ***An Outdoor Overture*** (1938/1942) was written for indoor ensembles, contrary to its title. The musical scenes of exploration, heard throughout the piece, invite the audience to an outside adventure. Lighthearted interludes are countered by weighted lines to create thoughtful moments that lead the listener to consider an adventurer's place in the large, outdoor world.

The piece came about during a significant time of change for Copland's overall musical style. His willingness to compose for young people, and his noted Americana characteristics, can be seen in works such as *An Outdoor Overture*, *Appalachian Spring*, *Rodeo*, and *Variations on a Shaker Melody*.

Copland wrote the wind band version of *An Outdoor Overture* for the Goldman Band and their conductor, Edwin Franko Goldman, who premiered the work on June 22, 1942. Nearly a year later, the work was again performed by the Goldman Band, with up-and-coming young conductor, Leonard Bernstein.

**Dennis Llinás** (b. 1980) is a Cuban-Colombian conductor and composer. He currently is the Director of Bands at The University of Oregon where he conducts the wind ensemble, teaches graduate & undergraduate conducting, and oversees the band area. A native of Hialeah, FL, Dennis studied at Florida International University & The University of Texas. He is an active clinician Nationally and Internationally conducting in Colombia, Austria, and throughout the US including the Dallas Winds and the West Point Band. He has presented sessions at The Midwest Clinic, WASBE, TMEA (Texas), FMEA, and CBDNA. His compositions and arrangements have been widely performed with recordings by Mark Hetzler and the University of Texas at El Paso Wind Ensemble.

He has had performances by the Dallas Winds, The United States Air Force Band, The United States Navy Band, USAF Band of the Golden West, Cedar Park Winds, Brooklyn Wind Symphony, and The University of Texas Wind Ensemble to name a few.

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His works have been performed at prestigious venues such as The Midwest Clinic, Music for All National Concert Band Festival, Texas Music Educators Conference, and the American Bandmasters Association Conference

**La Chancla** was commissioned by multiple high school, university, and professional ensembles led by Vanderbilt University. As a part of this commission, for each participating school in the consortium a copy of *La Chancla* was donated to a band program in the Latin Americas to support programs with limited budgets. Llinás provides the following note on the piece:

*La Chancla* is Spanish for a sandal. While Cubans usually say "chanclita," Puerto Ricans refer to it as "chancla." It is a common meme or joke among Hispanics that a mother with a chancla in her hand could get an entire room of unruly kids in line or even chase away a bear (look it up on YouTube - it happened!). It is the Excalibur of Hispanic mothers and grandmothers everywhere and so I thought it would be a fun project to write a piece with this title and play between the mythical and merengue. The mythical element to *La Chancla* is represented by a combination of whole tone and octatonic collections. The merengue stands in stark contrast to the mythical representing the culture through the more conservative functional harmony but intense rhythmic vitality. The piece is not programmatic - just a fun collection of these styles and the interplay between them.

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### Biographies

**Malcolm Matthews**, who earned a doctoral degree in organ performance from the Eastman School of Music, is one of only four organists to have been awarded the prestigious Artist's Certificate in Eastman's century-long history. In addition to his organ studies with David Higgs, he earned a master's degree in harpsichord performance under William Porter and pursued a minor in collaborative piano with Jean Barr.

Dr. Matthews comes to UNT most recently from the faculty of the Blair School of Music at Vanderbilt University in Nashville, Tennessee where he served as Adjunct Artist Teacher of Organ and Harpsichord. He also served as associate organist and choirmaster at Christ Church Cathedral in Nashville. Matthews enjoys collaborative work and often accompanies ensembles and soloists across a broad repertoire. He has performed as a soloist with the Oak Ridge Symphony Orchestra, Knoxville Symphony Orchestra, and Rochester Philharmonic Orchestra.

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A featured artist at national conventions of the American Guild of Organists and the Organ Historical Society, his accolades include first place at the 2013 Westfield International Organ Competition, second place at the 2012 National Young Artists Competition in Organ Performance, semi-finalist at the 2016 International Bach Competition, second place at the 2016 OSM Manulife Competition, first place at the 2005 Southeastern Region IV Young Organists Competition and semi-finalist at the 2009 Concours international d'orgue de Lyon.

**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 57-year career, which spans seven 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.

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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.

Mr. Corporon is the author of a book entitled: *Explorations, Discoveries, Inventions, and Designs in the Know Where* published by GIA Publications. 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 releases, one of which was nominated for a Latin GRAMMY, are aired regularly on radio broadcasts throughout Asia, Europe, and the Americas. They are available on the Eugene Migliaro Corporon YouTube Channel ([https://www.youtube.com/@EugeneMCorporon.](https://www.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 20 million plays worldwide on various platforms including YouTube, Pandora, Spotify, and Amazon Music. 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.

He is co-host with Barry Green on *The Inner Game of Music* video, which focuses on overcoming mental obstacles and achieving one's full potential as a performer. He also appears with James Jordan on the DVD, *The Anatomy of Conducting*. He is co-author of the book *Teaching Music through Performance in Band*, published in twelve volumes by GIA Publications, Inc. This series includes twenty-three sets of Resource Recordings by the North Texas Wind Symphony. The *Teaching Music Project* emphasizes the importance of comprehensive conceptual learning in the music-making process as well as the value of performing music of artistic significance.

Professor Corporon, who was inducted into the Bands of America Hall of Fame in 2014, is a recipient of the International Grainger Society Distinctive Contribution Medallion, the Kappa Kappa Psi Distinguished Service to Music Award, the Phi Beta Mu International Band Conductor of the Year Award, as well as an Honorary Life Membership granted by the Texas Bandmasters Association.

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He has also received the Phi Mu Alpha Sinfonia National Citation for advancing the cause of music in America; the University of North Texas Student Government Association Honor Professor Award for teaching excellence, student rapport, and scholarly publications; the American School Band Directors Association A. A. Harding Award for making significant and lasting contributions to the school band movement; and the California State University-Long Beach College of Fine Arts and Department of Music Distinguished Alumni Awards. He received the Midwest Clinic Medal of Honor in 2015 to recognize his unique service to music education and continuing influence on the development and improvement of bands and orchestras worldwide. In 2025 he was awarded the College Band Directors National Association Life Time Achievement Award. He is grateful to many people for their guidance and inspiration in his life. Among them are Charles Yates, H. Robert Reynolds, Benton Minor, Don Wilcox, Larry Maxey, Jack Hopkins, Frederick Fennell, Barry Green, James Jordan, and Carolyn Corporon.

**Melinda Coleman** is a graduate conducting associate at the University of North Texas, pursuing a Master of Music in Wind Conducting. As a Wind Studies Teaching Fellow, she assists with the Green Brigade, conducts the University Winds, and helps administrate all aspects of the Wind Studies area. Melinda's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to beginning graduate study, Melinda was an Assistant Band Director at Lubbock-Cooper High School in Lubbock, Texas. There, she directed the Concert Band, assisted with the Pirate Pride Marching Band, and taught middle school sectionals and clarinet beginners. While in Lubbock, Melinda was an active performer with the Lubbock Civic Orchestra and Moonlight Musicals Pit Orchestra.

A native of Palatine, Illinois, Melinda received her Bachelor of Music in Music Education from the University of North Texas in 2020, where she studied clarinet with Daryl Coad. While at UNT, she played clarinet in the Concert Band, Wind Ensemble, and Symphonic Band and trumpet in the Green Brigade.

Melinda's professional affiliations include the Texas Music Educators Association, where she served two years as Region 16 Band Division Secretary-Treasurer, and Young Band Directors of Texas, where she served four years on the Executive Team as Treasurer.

**Nathan Wise** is currently pursuing his Doctor of Musical Arts in Wind Conducting at the University of North Texas where he currently serves as a Teaching Fellow for the Wind Studies area. His conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to studying at North Texas, Nathan earned his Master of Music in Wind Conducting at Ohio University. There, he served as an Ohio Bands Graduate Associate where he worked with the Marching Band, Wind Symphony, and Symphonic Band; taught lectures in the History of Wind Band Literature, Instrumental Music Methods, and Marching Band Techniques, provided lessons to undergraduate conducting students, and played in the Wind Symphony and the Graduate Tuba and Euphonium Quartet. At Ohio University, Nathan studied conducting with William Talley and Richard Suk. Prior to earning his master's degree, he taught for three years in Conneaut, Ohio as the Director of Bands at Conneaut Middle School and Conneaut High School. His responsibilities included Marching Band, Concert Band, Jazz Band, and three middle school concert bands. Under his direction, the high school Concert Band performed at the Ohio Music Education Association's District Large group event for the first time in fifteen years and earned a Superior Rating which qualified the ensemble for the State Large Group Event.

Nathan is a 2020 Magna Cum Laude graduate of Ohio University with a Bachelor's Degree in Music Education with Instrumental Emphasis. In his undergraduate studies, Nathan performed in the Marching 110, Wind Symphony, Symphonic Band, and Tuba and Euphonium Ensemble. He studied conducting with Andrew Trachsel and Richard Suk, and studied euphonium with Jason Smith.

## North Texas Wind Symphony Personnel

### Flute

Rome Ababat  
Katie Ikesaki  
Allyson Kreider  
Ella Peirce  
Kaitlyn Ritter

### Oboe

Taylor Darnell  
Madeline Lee Aranki  
Benjamin Yoder

### Bassoon

Anthony Coito  
Keliang Li  
Donovan Neal  
Emily O'Donnell

### Clarinet

Ashetyn Burger  
Megan DeWalt  
Julia Funck  
Hayden Grier  
John Griffin  
Jakob Lumadue  
Morgan Magnoni  
Riley Mazziotta  
Anthony Piñeiro  
Leah Price  
Kenneth Reed  
Stoney Shelton  
Allyson Verret

### Saxophone

Isabellé Carson  
Sethan Felkins  
Cameron Montgomery  
Joseph Zapp

### Trumpet

Chris Doty  
Caeley Hovanec  
Ryn Jenkins  
Lexy Kilgore Bradshaw  
Annalise Rosati  
Joe Runkle  
Jacaleb Shepard  
Joseph Williams

### Horn

Andrew Bennett  
Ben Carroll  
Becca Geitzenauer  
Jake Osmond  
Jasmine Perry-Grice  
Sebastian Ruiz

### Trombone

Britton Fugazzi  
Michael Pair  
Thomas Spencer

### Bass Trombone

Dillon Smith  
Joseph Viviano

### Euphonium

Loke Lovett  
Scott McLain  
Kaho Mills  
Karla Torres

### Tuba

Brady Callicott  
Natalie Mundis

### Percussion

Sam Fothergill  
Sebastian Havner  
Joshua Landin  
Hannah McDowall  
Madison Romberger  
I-Hsuan Tsai  
Joseph Woodburn

### Piano

Tao Jiang

### Harp

Duong Nguyen  
Zoe Winn

### Double Bass

Pedro Oliveira Areco  
Joseph La Marca

### Conducting Associates

Melinda Coleman  
Carlos Granthon Boy  
Katharine Reed  
Nathan Wise

### Graduate Associates

Caeley Hovanec  
Stoney Shelton

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.

