



University of North Texas  
College of Music

Ensemble Concert | Monday, March 2, 2026 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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**Concert Orchestra**  
**Clay Couturiaux, conductor**  
**and student conductors**  
**Jeffrey Snider, baritone**

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Peer Gynt Suite No. 1, Op. 46 (1888) .....Edvard Grieg  
1. Morning Mood (1843–1907)  
2. Åse's Death  
3. Anitra's Dance  
4. In the Hall of the Mountain King  
Chelsea (Qiuxian) Lu, conductor

Vltava (The Moldau) from Má vlast (My Fatherland) (1885)...Bedřich Smetana  
(1824–1884)  
Dax Anthony Stokes, conductor

-INTERMISSION-

Lieder eines fahrenden Gesellen  
(Songs of a Journeying Apprentice) (1877).. Music and Text by Gustav Mahler  
(1860–1911)  
I. Wenn mein Schatz Hochzeit macht  
(When My Sweetheart is Married)  
II. Ging heut' Morgen über's Feld,  
(I Went This Morning over the Field)  
III. Ich hab' ein glühend Messer,  
(I Have a Gleaming Knife)  
IV. Die zwei blauen Augen von meinem Schatz,  
(The Two Blue Eyes of my Beloved)  
Jeffrey Snider, baritone  
Clay Couturiaux, conductor

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

Three Excerpts from La Damnation de Faust, Op. 24 (1846)..... Hector Berlioz

I. Menuet de follets (Will-o-the-Wisps) (1803–1869)

II. Ballet des sylphs (Dance of the Sylphs)

III. Marche hongroise (Hungarian March)

Clay Couturiaux, conductor

## Program Notes

### **Peer Gynt Suite No. 1, Op. 46 (1888) | Edvard Grieg (1843–1907)**

Edvard Grieg's *Peer Gynt* began as incidental music for Henrik Ibsen's drama *Peer Gynt*; Grieg was hired to compose for the play's first stage production in 1875. Although Grieg struggled with the task—he found the subject unwieldy and the theatrical constraints frustrating—the music quickly took on a life of its own. More than a decade later, Grieg extracted eight movements from the original score to form two orchestral suites, distilling the most vivid and memorable moments into concert works. Suite No. 1 remains among his most beloved compositions.

Rather than retelling the play's narrative in detail, the suite presents a series of four musical tableaux. Each movement captures a distinct atmosphere or character, guiding the listener through contrasting emotional landscapes as *Peer* wanders far from home, both geographically and morally.

The suite opens with "Morning Mood," music that depicts a sunrise in Act IV of the play, set far from Norway in North Africa. A gently unfolding melody in the flutes and oboes rises overflowing string figures, creating a broad sense of calm and renewal. Grieg described imagining "the sun breaking through the clouds at the first forte," and the music's early swell gives way to a long settling, as the day gradually comes into balance. Though often associated with Nordic landscapes, the movement is best heard as a nature idyll: luminous, spacious, and serene.

A sharp emotional turn follows in "Åse's Death." After the openness of "Morning Mood," the texture narrows to muted strings alone, and the music slows into a somber, inward lament. Its long, falling phrases and subdued dynamics create a sense of stillness and reflection, offering one of the suite's most quietly moving moments.

"Anitra's Dance" brings elegance and seduction. Lightly scored with delicate percussion and graceful string writing, the movement accompanies *Peer*'s encounter with Anitra in the Arab world. The lilting rhythm and soft dynamic markings give the dance an alluring surface, masking its sly manipulation beneath charm and poise.

The suite concludes with "In the Hall of the Mountain King," one of the most recognizable orchestral pieces in the repertoire. Built almost entirely from a single repeated phrase, the music begins quietly and gathers relentless momentum. With each repetition, the orchestration thickens and the dynamics intensify, transforming a simple idea into something exaggerated and grotesque. Grieg intended the piece as a parody of theatrical menace and overblown symphonic drama: a deliberate caricature of danger rather than a noble or heroic struggle. Its explosive climax is unsettling precisely because it replaces musical development with excess, bringing the suite to a conclusion that is thrilling and darkly absurd.

**Vltava (The Moldau) from *Má vlast* (My Fatherland) |  
Bedřich Smetana (1824–1884)**

*Vltava*, the second symphonic poem from Bedřich Smetana's cycle *Má vlast* (*My Country*), is both a musical landscape and a symbol of national identity. Composed in late 1874, shortly after Smetana became completely deaf, the work traces the course of the river Vltava (*die Moldau* in German) as it flows from its source through the Bohemian countryside and into Prague. Although part of a larger cycle, *Vltava* is frequently performed on its own, admired for its vivid imagery and sweeping melodic design.

The music begins quietly, depicting the river's birth. Two flutes introduce delicate, rippling figures that represent the river's two springs, one cold, one warm, emerging from the forest. As these streams join, the texture gradually fills out, and the famous main theme appears in the strings. Broad and flowing, the melody suggests the steady onward motion of the river itself. Though often mistaken for a Czech folk tune, the theme is adapted from an older European melody that Smetana reshaped into something unmistakably Bohemian in character.

As the river gathers strength, the music moves through a series of contrasting scenes. The flowing theme continues beneath changing orchestral colors, evoking the river's passage through woods and open meadows. A lively episode suggests a rustic wedding celebration along the banks, with dance-like rhythms and brighter orchestration briefly interrupting the river's steady course. This gives way to a more mysterious nighttime scene, where soft strings and shimmering textures conjure moonlight and the legendary water nymphs said to inhabit the river.

The mood darkens as the music approaches the St. John Rapids. Here the tempo quickens, the harmonies tighten, and the orchestration grows turbulent, capturing the river's rush through narrow rocky passages. The tension peaks before releasing into a broad, noble restatement of the main theme, now fully expanded and richly scored.

In the final section, the Vltava reaches Prague. The music grows majestic as it passes the ancient fortress of Vyšehrad, briefly recalling material from the opening symphonic poem of *Má vlast*. With this gesture, Smetana links the river to Czech history and identity. The work closes as the river flows onward into the distance, its great theme dissolving into calm, leaving behind a sense of continuity, endurance, and home.

**Lieder eines fahrenden Gesellen (Songs of a Journeying Apprentice) | Gustav Mahler (1860–1911)**

Mahler's *Songs of a Wayfarer* is a cycle of four songs that traces the inner journey of a solitary traveler grappling with heartbreak. Written in the mid-1880s, early in Mahler's career, the work already reveals many of the traits that would define his mature style: extreme contrasts of mood, an intense bond between nature and emotion, and music that moves restlessly forward rather than settling into stable resolution. Mahler wrote both the texts and the music himself, shaping a deeply personal narrative influenced by the folk-like poetry of *Des Knaben Wunderhorn*.

The title word *Geselle* is often translated as "wayfarer," but it more precisely means a journeyman; someone who has completed training but has not yet reached mastery and must travel from place to place. That sense of unsettled wandering shapes the entire cycle. The four songs do not function as isolated pieces but as connected chapters in a single emotional arc, reinforced by Mahler's use of progressive tonality, in which each song ends in a different key, denying the listener a feeling of *true* arrival.

The cycle opens with "Wenn mein Schatz Hochzeit macht" ("When My Sweetheart Is Married"), a song of quiet devastation. Festive wedding imagery and cheerful instrumental gestures appear in the orchestra, but the vocal line moves slowly and sorrowfully, unable to participate in the surrounding joy. Mahler places bright woodwinds and light percussion alongside drooping melodic phrases, allowing contradictory emotions to coexist. Nature appears beautiful, but it offers *no* comfort; even sleep *brings* painful dreams.

In "Ging heut' Morgen über's Feld" ("This Morning I Went Over the Field"), the mood turns outward. The wayfarer walks through a sunlit landscape filled with birdsong, flowers, and greeting bells. The music sparkles with buoyant rhythms and a sense of forward motion, and for a time it seems as though happiness might return. Yet at the song's close, the tempo slows and the optimism falters. The world may be beautiful, the wayfarer admits, but his own happiness will never bloom again. This melody later became the opening theme of Mahler's First Symphony, underscoring its importance in his musical *imagination*.

"Ich hab' ein glühend Messer" ("I Have a Burning Knife"), erupts in anguish. Here the wayfarer's grief turns violent and obsessive, imagined as a blade burning in his chest. The orchestra surges with driving rhythms and biting harmonies, repeatedly overwhelming the singer. Brief moments of thinning texture offer no real relief; the pain quickly returns with greater force. This is the emotional breaking point of the cycle.

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The final song, "Die zwei blauen Augen von meinem Schatz" ("The Two Blue Eyes of My Beloved"), moves toward resignation rather than triumph. The music begins like a funeral march, heavy and subdued, before softening into gently rocking, almost lullaby-like motion. Beneath a linden tree, the wayfarer finally finds rest. Whether this rest represents healing, sleep, or death is left unresolved. The cycle ends quietly, without closure, choosing stillness over consolation. Rather than offering redemption, *Songs of a Wayfarer* ends in acceptance. Its emotional honesty and refusal to resolve suffering into triumph make it one of Mahler's most direct and haunting works; an early statement of the wandering, searching spirit that would animate his music for the rest of his life.

### **Three Excerpts from *La Damnation de Faust*, Op. 24 | Hector Berlioz (1803–1869)**

Hector Berlioz described *La Damnation de Faust* not as an opera, oratorio, or symphony, but as a *légende dramatique*, a "dramatic legend." Composed between 1828 and 1846 and inspired by Goethe's *Faust* in a French translation, the work reflects Berlioz's lifelong fascination with storytelling through music. Although it is staged in many modern productions, Berlioz conceived it primarily as a concert work, moving freely between sung scenes, choral tableaux, and purely orchestral episodes. Because of its scale and unusual form, performances of the complete work were rare in the composer's lifetime, but orchestral excerpts quickly took on an independent life in the concert hall. The three orchestral excerpts are among the most vivid and frequently heard passages from *La Damnation de Faust*. Though drawn from different moments in the drama, they are often grouped together as a suite, a practice that dates to the late nineteenth century. Each excerpt highlights a different facet of Berlioz's orchestral imagination: delicacy, irony, and overwhelming spectacle. The *Will-o'-the-Wisps* (*Menuet des follets*), drawn from Part III of the opera. Here Berlioz turns a familiar eighteenth-century dance form into something grotesque and unstable. The minuet begins almost politely but quickly veers off course. Phrases stop and start unexpectedly, harmonies slip into strange "wrong" notes, and the music repeatedly undermines its own balance. Berlioz combines his well-known orchestration skills with incisive wit: sudden flashes of color, eerie instrumental effects, and rapid flourishes that dart in and out of the texture. The result is a sardonic parody of music that dances, but never quite settles, mirroring the deceptive spirits it portrays.

The *Dance of the Sylphs* (*Ballet des sylphes*) comes from Part II of the work, at a moment when Faust has been lulled to sleep and begins to dream of Marguerite. Scored with extraordinary lightness, the music floats rather than marches. Soft string textures and gently flowing lines create a sense of weightlessness, as if the orchestra itself were suspended in air. Berlioz avoids strong accents or heavy rhythmic drive, allowing the music to drift in slow, graceful arcs. The effect is hypnotic and fragile, offering a moment of calm and enchantment amid Faust's restless searching.

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The *Hungarian March* (*Marche hongroise*) is one of Berlioz's most electrifying orchestral creations. Although it appears early in *La Damnation de Faust*, Berlioz often placed it last when programming the excerpts, and it has become a concert showpiece in its own right. Based on the Hungarian patriotic tune, the march builds inexorably from quiet tension to blazing triumph. Berlioz layers pounding rhythms, brilliant brass, and surging strings to create overwhelming momentum. In the drama, Faust watches a passing military display, an eruption of patriotic energy that leaves him strangely untouched, even as the music surges with overwhelming force. Even though Faust himself remains unmoved, the music sweeps the listener along in a wave of raw energy and theatrical power.

Taken together, these three excerpts reveal Berlioz at his most imaginative and uncompromising: a composer who believed the orchestra could tell stories as vividly as words, and who reshaped concert music through color, drama, and daring invention.

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### Texts and Translations

*Translations by George Bird and Richard Stokes from The Fischer-Dieskau Book of Lieder, (New York: Knopf, 1977.)*

#### **Wenn mein Schatz Hochzeit macht**

Wenn mein Schatz  
Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein!  
Weine! wein'! Um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Blümlein blau!  
Verdorre nicht! Verdorre nicht!  
Vöglein süß! Vöglein süß!  
Du singst auf grüner Heide!  
„Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!“

Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus!  
Des Abends,  
wenn ich schlafen geh',  
Denk' ich an mein Leid!  
An mein Leide!

#### **When my love has her wedding-day**

When my darling  
has her wedding-day,  
my day of sorrow  
it will be!  
To my room,  
my dark room I'll go,  
and weep, weep for my darling,  
my dear darling.

Blue flower,  
do not fade!  
Sweet bird,  
on the green heath you sing.  
Ah, how fair  
the world is, chirrup!

Sing not. Bloom not.  
For spring is over.  
All singing now is done.  
At night,  
when I go to rest,  
I think of my sorrow,  
my sorrow!

### **Ging heut' Morgen über's Feld**

Ging heut' morgen über's Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
„Ei du! Gelt?  
Guten Morgen! Ei, Gelt? Du!  
Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!“

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
„Wird's nicht eine schöne Welt?  
Kling! Kling! Schönes Ding!  
Wie mir doch die Welt gefällt!

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles, alles, Ton  
und Farbe gewann!  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
„Guten Tag! Guten Tag!  
Ist's nicht eine schöne Welt?  
Ei, du! Gelt? Schöne Welt!“  
Nun fängt auch mein  
Glück wohl an?  
Nein! Nein! Das ich mein',  
Mir nimmer, nimmer blühen kann!

### **Ich hab' ein glühend Messer**

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! O weh!  
Das schneid't so tief  
In jede Freud' und jede Lust,  
So tief! so tief!  
Es schneid't so weh und tief!  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh',  
Nimmer hält er Rast!  
Nicht bei Tag,  
Nicht bei Nacht, wenn ich schlief!  
O weh! O weh! O weh!

### **I walked across the fields this morning**

I walked the fields this morning,  
dew still hung upon the grass;  
the merry finch said to me:  
'Why, good morning. Don't you  
agree—  
does not the world grow fair?  
Tweet! Tweet! Bright and fair!  
How pleasing to me the world is!

And the bluebell at the field's edge,  
merrily, in good spirits,  
ding-dong with its tiny bell  
rang out its morning greeting:  
'Does not the world grow fair?  
Ding-dong. Beautiful thing.  
How pleasing to me the world is!'

And then, in the sun,  
the world at once began to sparkle;  
all, all gained  
tone and color  
in the sun.  
Flower and bird, great and small.  
Good day, good day!  
Is the world not fair?  
Why, don't you agree—  
the world is fair?  
Will my happiness now begin?!  
No! No! The happiness I mean  
will never bloom!

### **I've a gleaming knife**

A knife, a glowing knife  
I have in my breast.  
Alas, alas!  
That cuts so deep  
into each delight and joy!

Ah, what an evil guest!  
Never at rest,  
never at peace,  
neither by day,  
nor by night when I would sleep!  
Alas, alas!

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Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen steh'n!  
O weh! O weh!  
Wenn ich im gelben Felde geh',  
Seh' ich von fern  
das blonde Haar  
Im Winde wehn! O weh! O weh!  
Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern Lachen,  
O weh! O weh!

Ich wollt', ich läg' auf  
der schwarzen Bahr',  
Könnst' nimmer die  
Augen aufmachen!

### **Die zwei blauen Augen von meinem Schatz**

Die zwei blauen Augen  
von meinem Schatz,  
Die haben mich in  
die weite Welt geschickt.  
Da mußst' ich Abschied nehmen  
Vom allerliebsten Platz!  
O Augen blau,  
warum habt ihr mich angeblickt?  
Nun hab' ich ewig  
Leid und Grämen!

Ich bin ausgegangen in  
stiller Nacht,  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt, Ade!  
Mein Gesell' war Lieb' und Leide!

Auf der Straße stand  
ein Lindenbaum,  
Da hab'ich zum ersten  
Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine  
Blüten über mich geschneit,  
Da wußt' ich nicht,  
wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles! Lieb und Leid,  
und Welt und Traum!

When I look skywards  
two blue eyes I see!  
Alas, alas!  
Walking the yellow field,  
I see from afar her  
blond hair in the wind!  
Alas, alas!  
When from my dream I start  
and hear her silvery laugh,  
alas, alas!

I would that I lay  
on the somber bier,  
and might never  
open my eyes again!

### **The two blue eyes of my love**

The two blue eyes  
of my darling  
sent me  
into the wide world.  
From the place  
I most loved I had to part!  
O blue eyes,  
why did you look on me?  
Grief and sorrow  
are now mine forever!

In the still night I went out,  
in the still night,  
over the dark heath.  
No one bade me farewell, farewell.  
Love and sorrow were my company!

By my way stood  
a linden tree  
where first I found  
peace in sleep!  
Under the linden tree  
which snowed on me  
its blossoms,  
I knew not  
how life went on,  
and all, ah all was well again.  
All, all! Love and sorrow,  
and world and dream!

## Biographies

**Clay Couturiaux** is the assistant director of Orchestral Studies at the University of North Texas where he currently teaches orchestral conducting and is conductor of the UNT Concert Orchestra. The 2025–26 season marks Couturiaux's fourteenth season as music director and conductor of the Richardson Symphony Orchestra. Following a distinguished 16-year tenure, he was named conductor laureate of the Monroe Symphony Orchestra in May 2020. He has also served on the faculty of the UNT Summer Strings Institute since 2015.

Maestro Couturiaux has accumulated over two decades of experience conducting professional symphony orchestras and teaching at the university level. His career has taken him across the United States, Europe, and Asia including concerts with the Vietnam National Symphony Orchestra, Ho Chi Minh City Symphony Orchestra, Milano Classica Orchestra da Camera, and National Taiwan Normal University Symphony Orchestra. Other professional conducting engagements include performances with the Abilene Philharmonic, Arkansas Symphony, Austin Symphony, Metropolitan Classical Ballet, East Texas Symphony Orchestra, Texas Chamber Orchestra, and Wichita Falls Symphony Orchestra.

Further highlights include conducting the University of North Texas Symphony Orchestra in concert for an audience of 37,000 at Cowboys Stadium in a major collaboration with the North Texas XLV Super Bowl Host Committee, NFL Films, and Tim McGraw. He has also recorded with the UNT Chamber Orchestra on the Crystal Records label. In addition to his professional schedule, Maestro Couturiaux regularly serves as a guest conductor/clinician, including concerts with several Texas All-Region Honors Orchestras.

In March 2013 the Northeast Louisiana Arts Council named Maestro Couturiaux the recipient of the Edmund Williamson Artist of the Year Award. The award is presented to an artist who the selection committee feels has made the most significant contribution to the improvement of the quality of life for Northeast Louisiana.

Dr. Couturiaux began his musical studies at the age of eight in violoncello and piano. He holds degrees in both conducting and violoncello performance from the University of North Texas. In addition, he developed his conducting skills at the world-renowned Pierre Monteux School for Conductors and Orchestra Musicians in Maine and at the National Arts Centre Conductors Programme in Ottawa, Canada. The long list of distinguished conductors with whom Couturiaux studied includes Anshel Brusilow, Jorma Panula, Michael Jinbo, Hugh Wolff, Neal Gittleman, Carl Topilow, and Harold Farberman.

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**Chelsea (Qiuxian) Lu** is a conductor, composer, and performer. A native of Zhejiang, China, she began musical training on the piano at the age of five and traveled to the United States to pursue musical studies at the age of eighteen. She studied piano, flute, and conducting at Western Michigan University and was awarded Summa Cum Laude at graduation. She earned the Master of Music degree in Orchestral Conducting from the University of Oklahoma, where she served as assistant conductor of OU Symphony Orchestra and OU Opera. She is currently pursuing her Doctor of Musical Arts degree in Orchestral Conducting at the University of North Texas College of Music under the tutelage of Dr. Clay Couturiaux and serves as teaching assistant in Advanced Instrumental Conducting and Symphonic Literature courses. Lu has conducted major orchestral and operatic works in various large ensembles throughout her studies. She also conducted world premieres in large ensembles and chamber ensembles. Lu is a proponent of contemporary music and is devoted to bringing a diverse array of late 20th-century and 21st-century compositions to the stage. She is currently the conductor of UNT Nova contemporary ensemble. Lu has established contemporary musical ensembles in Hangzhou City, Zhejiang Province, where she organized concert series, coached chamber ensembles, and conducted large ensembles. Praised by Hangzhou Daily and Qianjiang Evening News, "Qiuxian Lu has unique and in-depth insights into contemporary music and is very experienced with a variety of contemporary repertoire." She has composed multiple works for solo instruments, chamber ensembles, and large ensembles. Her solo and chamber works have been frequently commissioned and performed by instrumentalists and ensembles in China. Lu has actively performed as a pianist and flutist in multiple orchestras and top wind bands as well as a chamber musician across China and the United States. Besides standard repertoire and contemporary music, she has developed an interest in early music and is currently a harpsichordist in the UNT Baroque Orchestra. Lu has taught music theory and aural skills for over 7 years in both China and the United States and has established a scientific training system. She has served as music theory and aural skills instructor in music festivals and summer camps. Outside the world of music, Lu enjoys figure skating and swimming.

**Dax Anthony Stokes** has been an active conductor in the Dallas-Ft. Worth metroplex area for over 25 years, conducting orchestral concerts, musical theater and opera productions, and sacred choral music. He is also active as a teacher at the college and amateur levels, leading courses in music appreciation, sacred music, and conducting to students all over the world. He served as the only Music Director for the Chamber Orchestra of Denton, and is currently Music Director of the St. Kassiani Chorale. As a conductor of Russian sacred choral music, he has led choirs throughout the United States and in Russia, and has taught masterclasses in choral conducting. As a student of Russian conductor Vladimir Gorbik, Dax has conducted professional choirs in church services in Moscow, as well as participating in Maestro Gorbik's conducting course at the Tchaikovsky Conservatory. He holds a Bachelor of Music from the University of Tennessee, where he studied euphonium and conducting with W. Sande MacMorran, and a Master of Music from the University of North Texas, studying euphonium with Dr. Brian Bowman, and opera conducting with Dr. Stephen Dubberly. Currently, he is completing the Doctor of Musical Arts in Orchestral Conducting with a related field in Wind Studies at the University of North Texas, which he began in 2002 with the late Maestro Anshel Brusilow and is now completing coursework with Dr. Clay Couturiaux. Dax also holds a Master of Science in Library Science, and works as a librarian and music instructor at North Central Texas College, while staying active as a trombone and euphonium performer.

**Jeffrey Snider** is a native of Buffalo, New York, and received both bachelor's and master's degrees from Indiana University. He received the doctor of musical arts degree from the University of North Texas in 1996 and in 1998 he returned to UNT as an associate professor in the College of Music. Recent performances include the role of "Iago" in Verdi's *Otello* with the UNT Symphony Orchestra and the baritone solo in Vaughan Williams's *Five Mystical Songs* with the Abilene Philharmonic, both under the direction of Maestro David Itkin. He is the baritone soloist on the Klavier recording of Orff's *Carmina Burana* with the University of North Texas Wind Symphony and Grand Chorus under the direction of Eugene Migliaro Corporon. Of this performance J. F. Weber of *Fanfare* magazine writes, "this is one of the finest...male soloists I have ever heard in this work." He is one of the founding members of the North Texas Chapter of "Opera on Tap", which performs opera excerpts in nontraditional venues.

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## Concert Orchestra Personnel

### Violin 1

Ray Hsu ‡  
Esther Huang  
Joanna Haeun Lee  
Bella Lorenzini  
Braeden Boyles  
Jiwon Lee  
Olivia Corporon  
Alexis de Leon  
Alfiia Mansurova

### Violin 2

Sophie Thiessen †  
Rowan Ingraham  
Julia Oh  
Janicesta Browne  
Juliana Jones  
Lancelot Clark  
Valeria Tuesta  
Jiada Ortiz

### Viola

Jacob Rodriguez †  
Aidan Shannon  
Kseniya Klyukina  
Gabby Paladino  
Ariel Ross  
Angel de Hoyos  
Audrey Lewis  
Isabella Eastwood

### Cello

Aminah (Zhimai) Ma †  
Vanessa Rivens  
Angelica Rodriguez-Lanza  
Akira Lim  
Gilbert Dewitte  
Olivia Jenkins  
Matthew Arias  
Griffin Jones  
Dawn Mansfield  
Esther Kang  
Bo Yeoun Kim

### Bass

Jacob O'Toole †  
Andrew Lakly  
Sara Nell Chase  
Lillian Holder  
Ethan Miranda

### Flute

Joshua Diaz  
Katie Ikesaki #  
Hui Lam (Tiffany) Mak +^  
Meige Yang \*

### Oboe

Ava Raymond \*#  
Ben Yoder +^

### Clarinet

Jakob Lumadue +  
Riley Mazziotta ^  
Nyla Ortiz \*  
Rey Rostro #

### Bassoon

Artur Kuchurivskiy +^  
Kyle Palmer \*#

### Horn

Caleb Harold  
Nathan Laurel \*#  
Noah Sosolik  
Yung Chi Yang +^

### Trumpet

Elaina Garza \*#^  
Noah Newsome +  
Justin Petry  
Connor Williams

### Trombone

Julius Patsch †  
Ashlee Thompson  
Jaden Bullock

### Tuba

Loghan Runnakko

### Timpani

Moses Ortiz

### Percussion

Tristan Brown  
Harris Garner  
Ben Hinkle  
Caden Thompson

### Harp

Sophie Chien  
Kathryn Horton

‡ Concertmaster | † Principal

\* Principal on Grieg | # Principal on Smetana

+ Principal on Mahler | ^ Principal on Berlioz