



COLLEGE OF MUSIC

# University of North Texas College of Music

Ensemble Concert | Thursday, March 26, 2026 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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## North Texas Wind Symphony

Don Little Tuba Tribute

### Wind Symphony Quintet

Cameron Bilek, flute | Madeline Aranki, oboe  
John Griffin, clarinet | Emily O'Donnell, bassoon  
Ben Carroll, horn

Eugene Migliaro Corporon, conductor

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Samurai (1995/2007) ..... Nigel Clarke  
(b. 1960)

Katharine Reed, conductor

Concerto Grosso (1958/1959) ..... Robert Russell Bennett  
Adagio (1894–1981)

Andante con moto

Moderato en due

Allegro moderato, ma energico

Wind Symphony Quintet

And Music Echoes Eternal Tones (2024) ..... Joseph Turrin  
(b. 1947)

Carlos Granthon, conductor

Paisajes de Fantasía (2025) ..... Óscar Navarro  
(b. 1981)

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

**Don Little Tribute**

from Divertimento for Band (1949) .....Vincent Persichetti  
Burlesque (1915–1987)

from Concerto for Bass Tuba (1954/1992) .....Ralph Vaughan Williams  
Andante Sostenuto (1872–1958)

Them Basses (1924).....G. H. Huffine  
(1889–1947)

## Program Notes

**Nigel Clarke** (b. 1960) began his musical career as a military bandsman before studying composition at the Royal Academy of Music with Paul Patterson. His originality and dedication earned him numerous awards, including the Academy's highest honor, the Queen's Commendation for Excellence, and in 2008 he was awarded a Doctor of Musical Arts by the University of Salford. Clarke's international profile grew during a 1997 U.S. tour with the International Visitor Programme, which culminated in a performance of his work *Samurai* by the "President's Own" United States Marine Band. His collaborations with composer Michael Csányi-Wills have produced acclaimed film scores recorded by the Royal Philharmonic and London Symphony Orchestras.

Clarke's music is celebrated for its richness, virtuosity, and expressive depth, combining exuberant energy with moments of transcendent beauty. Works such as *Samurai* have become modern classics, regularly performed and broadcast around the world—from Europe and the Americas to Asia and Australia. French classical music website *Abeille Musique* describes him as "one of the great European composers of times to come," a testament to his enduring influence and the lasting impact of his music on performers and audiences alike.

Nigel Clarke writes about ***Samurai***:

*Samurai* was commissioned by Timothy Reynish and the Royal Northern College of Music Symphonic Wind Orchestra for the World Association of Symphonic Bands and Wind Ensembles (WASBE) Conference in Hamamatsu, Japan. The world premiere was conducted by Sachio Fujioka in July 1995 at the conference.

When composing *Samurai*, I aimed to create a work that might not seem out of place in a film by Akira Kurosawa. Although written in a single movement, the piece is divided into three scenes: Signals and Flags, The Ceremony of Departure, and Attack. The opening section depicts the battlefield signaling methods of the samurai, where powerful war-drumming and heraldic flags identified different units within the army. The central scene, The Ceremony of Departure, is more tranquil, portraying the daimyo (aristocratic leader) and his generals reviewing the troops and offering ritual prayers led by a Buddhist monk. The final scene returns to the dramatic war-drumming, signaling the attack.

Contrary to popular belief, not all samurai were warriors. Many were highly educated members of Japan's military ruling class—the Eastern equivalent of Renaissance men—equally skilled in the arts as in warfare. In this work, I juxtapose these two facets of samurai culture: disciplined combat and artistic refinement.

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Musical instruments played a vital role in early Japanese warfare. On the battlefield, both audible and visual signals guided the soldiers, the most important being the taiko, a large war drum, and the horegai, a conch-shell trumpet. The horegai directed warriors to implement their battle plans and could be heard up to six miles away. Hearing the taiko signaled soldiers to regroup. In rural Japan, village boundaries were often defined not only by geography but also by the farthest distance from which the taiko could be heard.

**Robert Russell Bennett** (1894–1981) was one of America's most influential composers and orchestrators, whose work helped define the sound of 20th-century Broadway. Born in Kansas City, Missouri, he began his musical training with his parents and Carl Busch, and later studied composition with Nadia Boulanger from 1926 to 1929.

Bennett is perhaps best known for his extraordinary career as an orchestrator, contributing to over 300 Broadway musicals from the 1920s through the 1960s. His work can be heard in classics such as *Show Boat*, *Girl Crazy*, *Of Thee I Sing*, *Annie Get Your Gun*, *South Pacific*, *The King and I*, *My Fair Lady*, *The Sound of Music*, and *Camelot*. He also arranged Richard Rodgers's melodies into more than twelve hours of music for the acclaimed documentary *Victory at Sea*.

In addition to his Broadway legacy, Bennett composed original works including seven symphonies, an opera, and numerous pieces for wind ensemble. He also wrote the influential book *Instrumentally Speaking* on scoring for theater and hosted his own radio show. His band arrangements of works like *Porgy and Bess*, *Oklahoma!*, and *The Sound of Music* continue to be performed widely, showcasing his enduring impact on both orchestral and band repertoire.

The **Concerto Grosso** (1958/1959) is similar in style to Bennett's other wind ensemble compositions, most notably the *Suite of Old American Dances*, yet explores more non-traditional and dissonant harmonies than the suite. Bennett's play on the relationship between sprightly Americana and the darker textures of woodwind and brass is a study in stark contrast. The form of the piece is based on the Italian Baroque concerto grosso from the Baroque period, in which a small group (in this case, the wind quintet) performs alongside a larger ensemble.

The *Concerto Grosso for Wind Quintet and Wind Orchestra* was commissioned by the American Wind Symphony Orchestra.

**Joseph Turrin** (b. 1947) is an American composer, orchestrator, conductor, pianist, and educator whose versatile career spans concert music, film, theater, and wind ensemble repertoire. He studied composition at the Eastman School of Music and the Manhattan School of Music and has built a distinguished catalog of commissioned works, including *Hemispheres*, premiered at Kurt Masur's final concert with the New York Philharmonic and subsequently taken on tour in Europe and Asia; concertos for flute and trumpet; and a variety of chamber works such as *Riffs and Fanfares*, *Arcade*, and *Quadrille*. His opera *The Scarecrow* was commissioned by twelve universities and recognized by the American Academy of Arts and Letters and the National Opera Association.

Turrin maintains a long-standing relationship with the New York Philharmonic, composing works for the orchestra and its individual musicians, including *Two Gershwin Portraits*, *Jazzlogue No. 1*, *West Side Story Suite*, and *Illuminations*, a trombone concerto recorded by Joseph Alessi. He has also scored numerous films, silent classics, and musical theater productions, including Broadway performances with Michael Feinstein and the score for *Frankie* with libretto by George Abbott. His compositions have been performed internationally by leading orchestras and wind ensembles, including the U.S. Army Band, U.S. Marine Band, Eastman Wind Ensemble, and University of North Texas Wind Symphony.

A celebrated conductor, pianist, and teacher, Turrin has appeared with orchestras across the United States and serves on the composition faculty of Rutgers University, Montclair State University, and Kean University. His awards include the National Band Association's William Revelli Composition Prize, the Ann M. Alburger Award for Chamber Music, and grants from the National Endowment for the Arts and ASCAP, as well as honorary degrees from the Eastman School of Music and the University of Rochester.

Turrin offers the following regarding his work:

***And Music Echoes Eternal Tones*** is a line taken from a poem by John O'Donohue. The piece was written in memory of Glen Adsit, director of bands at The Hartt School. Glen and I knew each other since his days as assistant director of bands at the University of New Mexico, and besides being a good friend he was also a highly respected educator and conductor in the wind ensemble community. I wanted to write a piece that was gentle and heartfelt in nature, very much like Glen. I would not consider the work to be solemn but rather a tender homage to a man I admired and respected as a friend and musician.

Let us not look for you only in memory,  
Where we would grow lonely without you.  
You would want us to find you in presence,  
Beside us when beauty brightens,  
When kindness glows  
And music echoes eternal tones.  
- From a poem by John O'Donohue

**Óscar Navarro** (b. 1981) is a Spanish composer whose music has earned international acclaim and is widely performed by orchestral and wind ensembles around the world. He began studying clarinet at an early age and later earned his bachelor's degree from the Conservatorio Superior Óscar Esplá in Alicante, Spain.

Navarro has received numerous national and international awards for his compositions and is equally active as a teacher and speaker. He has presented master classes and lectures at prestigious institutions and festivals, including Chapman University (California), the 25th Film Symposium Jove in Valencia, CIFICOM (Sci-Fi Film Festival of Madrid), the II Symposium of Wind Ensembles in Medellín, Colombia, the Music Festival of the Symphony of Manizales, Colombia, and the University of Southern California. His music is celebrated for its expressive range, technical skill, and appeal to performers and audiences alike.

Of his work, ***Paisajes de Fantasía (Landscapes of Fantasy)***, Navarro writes:

*Paisajes de Fantasía* is a fantasy for wind band, divided into four main sections that guide the listener on a journey of imagination and emotion. Each movement evokes a unique narrative, soundscape, or atmosphere, inviting the audience to envision vivid landscapes and stories without words.

Through carefully crafted melodies, harmonies, textures, and dynamic contrasts, the work becomes a sonic gallery—each section a distinct painting for the imagination. The music explores both abstract and tangible realms, transporting listeners to uncharted worlds and stirring a rich palette of emotions. It is a celebration of creativity, offering a musical experience where the mind is free to wander, explore, and discover new vistas in sound.

**Vincent Persichetti** (1915–1987) was an American composer, educator, and pianist whose prolific career left a lasting mark on 20th-century music. Born in Philadelphia, he began studying piano, organ, double bass, tuba, theory, and composition at an early age, performing professionally as a teenager and serving as choir director at the Arch Street Presbyterian Church for 20 years. He studied at the Combs College of Music, the Curtis Institute of Music under Fritz Reiner, and the Philadelphia Conservatory with Olga Samaroff, later joining the Juilliard School faculty in 1947 and becoming chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, producing more than 120 published works. His piano music, including sonatinas, sonatas, concertos, and shorter pieces, is highly regarded for its creativity and pedagogical value. He is also celebrated for his compositions for winds, which remain some of the most original and carefully crafted in the repertoire. Works such as his Symphony No. 6 are considered cornerstones of the medium, demonstrating Persichetti's ability to combine technical mastery with expressive depth and enduring musical imagination.

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***Divertimento*** was composed during the summer of 1949 in El Dorado, Kansas, and premiered by The Goldman Band on June 16, 1950, with the composer himself conducting. The work began as a vivid clash between choirs of woodwinds and brass, with timpani “arguing” alongside them—a playful spark that soon defined the character of the piece. Persichetti quickly realized that strings would not enter, and the composition fully embraced the colors and possibilities of the wind band.

Persichetti was keenly aware of the traditional stereotypes associated with the “band” ensemble, humorously noting the rusty trumpets, wheezy oboes, and other clichés that discouraged many composers. In his view, a band could be a “huge, supple ensemble of winds and percussion,” capable of sophisticated textures, vibrant colors, and creative ideas—qualities that *Divertimento* fully embodies. Its scoring, energy, and inventiveness were considered groundbreaking for the wind band medium, and the work remains a shining example of Persichetti’s pioneering approach to writing for winds and percussion.

**Ralph Vaughan Williams** (1872–1958) was a leading English composer of symphonies, chamber music, opera, choral works, and film scores, whose music remains a cornerstone of the British repertoire. Deeply influenced by his lifelong interest in English folk song, he contributed to the English Hymnal and wove folk melodies and rhythms into his own compositions. He studied at Trinity College, Cambridge, the Royal College of Music, and abroad with Max Bruch and Maurice Ravel, yet his style remained distinctly English. A close friend of Gustav Holst, Vaughan Williams combined rigorous training with a love of English musical traditions to create works of enduring lyricism and vitality.

His career spanned both intimate compositions and grand orchestral works, marked by a deep connection to the cultural and musical life of England. He served in the Royal Army Medical Corps during World War I, and from the 1920s onward was in increasing demand as a composer and conductor. Praised for capturing the voice of his nation, Vaughan Williams’ music has been described as “the historic speech of the English people,” combining everyday clarity with the expressive depth of great English literature and song.

***Concert for Bass Tuba***, premiered on June 13, 1954, by Philip Catelinet—the first-chair tubist of the London Symphony Orchestra, for whom the concerto was written—immediately showcased the instrument’s expressive and virtuosic potential. Catelinet recalled the premiere with humor and candor, noting the challenges of tuning and resonance, yet celebrating the lyrical beauty of the second movement and the rollicking energy of the finale. The audience’s warm applause and the composer’s own acknowledgment confirmed the work as a landmark in the tuba repertoire.

**G.H. (Getty Herschel) Huffine** (1889–1947) was an American composer and self-taught musician whose inventive marches have become staples of the band repertoire. Born in Bowling Green, Kentucky, Huffine grew up in a non-musical household and learned music on his own while working in a factory, mastering the tuba, trombone, and other instruments. He later played in circus bands, minstrel shows, and the Endicott-Johnson Shoe Factory Band in New York, gaining a reputation for his skill and versatility. Huffine composed numerous popular marches with inventive low brass writing, including *Them Basses March*, *The Bearcat*, *I.B.M.*, and *Basses on a Rampage*. Known as "Kentuck" to his friends, he was respected for his personable nature and dedication to music; his marches continue to celebrate the power and character of the bass voices in bands around the world.

***Them Basses March*** is subtitled "A March in which the Basses have the melody throughout," though the lower brass and woodwinds carry the melody after the opening cornet introduction as well. Written to sound complete with a minimal number of players—such as in a circus band for the elephant act—the march is equally effective for ensembles of any size, from a 28-piece brass band to a 2,000-member massed band or even a marimba ensemble. Its clear, Baroque-like texture, rhythmic swing, and straightforward charm have made it a favorite since its publication in 1924, remaining ever popular with bands around the world.

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### 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 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.

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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.

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, Brain, 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.>)

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 eleven 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.

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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. 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 was recently honored with the Tau Beta Sigma Paula Crider Outstanding Band Director Award, the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award, and induction into the Phi Beta Mu Hall of Fame.

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.

**Don Little** joined the College of Music faculty in 1976 and now serves as Regent Professor of Tuba. He previously served as a faculty member at the University of Northern Iowa.

He was born in Philadelphia and grew up on the southern New Jersey seashore in Wildwood Crest. He received his Bachelors of Music Education in 1970 at the Peabody Conservatory of Johns Hopkins University, where he studied with John Melick. He was awarded his Masters of Music in 1971 at Northwestern University, where he studied with Arnold Jacobs. He has also completed additional graduate studies at the Eastman School of Music, where he studied with Cherry Beaugard.

Mr. Little served as principal tuba of the Fort Worth Symphony Orchestra and the Dallas Opera Orchestra for 45 years from which he is now retired. He has also performed and recorded with the Dallas Symphony Orchestra and the German Radio-Symphony Orchestra of Berlin. Mr. Little is a former member of the Chicago Civic Orchestra, Colorado Festival Orchestra, and The York (Pennsylvania) Symphony. He has also performed with the Chicago, St. Louis, San Antonio, Baltimore, and the Wichita Falls Symphony Orchestras, as well as the Dallas Winds.

Since 1975, he has served the International Tuba Euphonium Association (formerly TUBA) as President, Past-President, Vice President, Secretary-Treasurer, Conference Coordinator and Chairman of the Board of Directors. He currently serves as a member of the Board of Directors and Honorary Advisory Board.

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Mr. Little was awarded the 2018 International Tuba Euphonium Association Excellence in Teaching Award. He was nominated by professional peers, students and former students for “the advancement of the pedagogy of those instruments and dedication to the mentoring of young in recognition of demonstrated excellence in the teaching of tuba and euphonium musicians.”

He has authored, transcribed, arranged, edited and composed published works for the tuba, euphonium and brass ensembles with various publishers including Belwin Mills, Southern Music Company and Kagarice Brass Editions. His solo and chamber music publications receive thousands of performances annually at professional, faculty, and student recitals, contests and competitions throughout the world.

He has contributed instructional materials and solo editions for the tuba and euphonium to Belwin Mills' Medalist Band Course and Contemporary Band Course. This course also includes Practical Hints on Playing the Tuba, his publication for high school and college tubists.

Former students hold or have held teaching and performance positions in the Hague Philharmonic of Holland, Orquesta del Principado de Asturias of Spain, Mississippi Symphony, Memphis Symphony, Colorado Springs Philharmonic, Oklahoma City Symphony, Fort Worth Symphony Orchestra, Breckenridge Festival Orchestra, Disneyland, United States Coast Guard Academy Band, United States Navy Band of Washington, D.C. and the Dallas Opera Orchestra. Many former students also serve as professors at numerous universities and colleges.

Flutist **Cameron Bilek** is a dedicated performer and educator whose artistry is rooted in the rich traditions of wind band and chamber music. As an active ensemble musician, Bilek has appeared with groups performing at internationally recognized conferences including the Midwest Clinic, World Association for Symphonic Bands and Ensembles, and College Band Directors National Association.

Committed to expanding the voice of the flute, Bilek is a passionate advocate for contemporary music and enjoys bringing new works to life through collaborative and solo performance. Her solo programs frequently blur the lines of traditional, jazz, and contemporary classical music. She shares this passion for performance with her students, creating well-rounded musicians who leave each lesson inspired to achieve their own musical goals.

Bilek earned a Bachelor of Music from the University of Louisville, and a Master of Music from the University of North Texas where she performed in the North Texas Wind Symphony under Eugene Migliaro Corporon, and served as a Teaching Fellow instructing the Woodwind Methods music education course as well as serving as the Wind Studies Librarian. Her primary teachers are Jennifer Gosack Darwell, Kathleen Karr, and Mary Karen Clardy.

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At the end of the current season with the Premier Lone Star Wind Orchestra, Bilek will be leaving to join the United States Air Force Band of Mid-America, where she will perform for audiences across the nation while continuing her commitment to musical excellence, education, and public service through music.

**Ben Carroll** is an award-winning hornist and music educator based in Dallas, Texas. He currently performs as 2nd horn in the Plano Symphony Orchestra, Principal horn of the McKinney Philharmonic Orchestra, and 3rd horn in the Irving Symphony Orchestra. In addition, Ben has worked with a variety of esteemed ensembles, including the Fort Worth Symphony Orchestra, Dallas Opera Orchestra, Dallas Chamber Symphony, and Dallas Winds. Ben has also made Festival appearances in the Cactus Pear Music Festival, Taoyuan Band Festival, Hot Springs Music Festival, and Miami Music Festival.

As a dedicated mentor, Ben is committed to nurturing the next generation of musicians. He is Adjunct Instructor of Music for Horn at Texas Woman's University and a Teaching Fellow at University of North Texas. In the summer, Ben serves on the brass instructional staff for the Santa Clara Vanguard, a renowned drum and bugle corps based in Santa Clara, California.

A Texan through and through, Ben earned degrees from the University of Texas at Austin, where he studied with Pat Hughes. He currently studies with Dr. Stacie Mickens at University of North Texas, where he is completing his Doctor of Musical Arts (D.M.A.).

**Carlos Granthon** is a Peruvian conductor currently pursuing the Doctor of Musical Arts in Wind Conducting at the University of North Texas, where he serves as a Teaching Fellow in the Wind Studies area. As part of his responsibilities, he conducts the Symphonic Winds and assists with different administrative aspects of the Wind Studies program. His conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to his doctoral studies, Carlos earned the Master of Music degree in Wind Conducting from Kent State University in Ohio, where he studied with Dr. Benjamin Lorenzo. His academic path represents a significant milestone for wind conducting in Peru, as he is the first Peruvian musician to earn a master's degree in this field and is currently working toward becoming the first to complete doctoral studies in wind conducting.

He has over twenty years of experience as a conductor and music educator, working with professional, university, school, and community wind bands throughout Latin America. His professional activities include guest conducting, clinics, and educational residencies in countries such as Peru, Colombia, Costa Rica, Argentina, Mexico, Brazil, and England, with a strong focus on ensemble development and artistic growth.

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Carlos is a founding member of "ProBandas Latinoamérica", a nonprofit organization dedicated to the development and strengthening of wind band programs throughout the Latin American region. During his master's studies, he was a recipient of the "CBDNA Mike Moss Conducting Study Grant" and continues to be actively involved in international festivals, workshops, conducting symposiums and collaborative initiatives supporting music education through wind bands.

**John F. Griffin Jr.** is a clarinetist and educator dedicated to inspiring the next generation of musicians through performance, teaching, and advocacy. He began his clarinet studies with Dennis Zeisler at Old Dominion University in Norfolk, Virginia. Later earned his Bachelor of Music in Performance from the University of North Carolina at Greensboro, where he studied with Dr. Anthony Taylor and Dr. Andy Hudson. He continued his studies at the University of Denver's Lamont School of Music, completing a Master of Music in Clarinet Performance under the guidance of Dr. Jeremy Reynolds while serving as a Graduate Teaching Assistant.

Griffin currently serves as Adjunct Professor of Clarinet at East Central University in Ada, Oklahoma. In addition to his work at East Central, he is pursuing a Doctor of Musical Arts in Clarinet Performance and Wind Conducting at the University of North Texas. At UNT, he studies with Dr. Kimberly Cole Luevano, performs with the North Texas Wind Symphony under the direction of Maestro Eugene Corporon, and teaches Woodwind Methods to undergraduate music education majors.

An active chamber musician, Griffin is a founding member of the wind quintet Shakadugat, with whom he regularly performs and tours. His musical life is grounded in collaboration and a deep appreciation for chamber music as a space for both artistic expression and community.

Griffin is deeply committed to increasing representation of underrepresented performers within the classical music community. He views advocacy and mentorship as central to his work and strives to create pathways for future generations of musicians to feel welcomed, supported, and empowered in their musical pursuits.

As an educator, Griffin emphasizes the importance of strong fundamentals—long tones, scales, and articulation—while cultivating a supportive and motivating learning environment. Drawing from his own experiences of perseverance and growth, he encourages students to pursue excellence with discipline, curiosity, and confidence. Through his teaching and performance, Griffin remains dedicated to fostering musical artistry and helping students realize that dedication and hard work can make even the most ambitious goals possible.

**Madeline Lee Aranki** is a Teaching Fellow at the University of North Texas where she is pursuing a Doctor of Musical Arts in Oboe Performance. Originally from Ocean Springs, Mississippi, Madeline began her oboe studies with Shirley Newby before completing her Bachelor of Arts in Music at Mississippi State University with Jessica Haislip. At Mississippi State, she was a member of the 228 Woodwind Trio, the MSU Wind Quintet, the MSU Double Reed Ensemble, the MSU English Horn Quartet, the Famous Maroon Band, and she was Principal Oboe of the Mississippi State Wind Ensemble. At the University of North Texas, she is continuing her studies with Jung Choi after completing her Masters of Music in Oboe Performance in 2025. She is a member of the Wind Symphony, Symphony Orchestra, Ravvivando Trio, and Rav4.

Madeline has performed as a soloist with the MSU Wind Ensemble and with the Starkville Symphony Orchestra as the winner of their 2021 Concerto Competition. She regularly performs with the Monroe Symphony and Starkville Symphony. Other notable performances include the Midwest Clinic, American Bandmasters Association conference, College Band Directors National Association conference, and Mississippi Bandmasters conference. Madeline has been honored with the Keyone Docher Achievement Award, performing a blues oboe recital at the 2022 Templeton Ragtime and Jazz Festival. Additionally, she was awarded the Clara Adele Self Andrews Scholarship for outstanding musicianship at MSU following her recital *Ékphrasis*, a multi-media depiction of musically *ékphrastic* works. As a dedicated chamber artist, Madeline has performed for international audiences, most recently by presenting a recital exploring Brazilian neoclassical works with the Ravvivando Trio at the 2024 International Double Reed Society Convention.

Dually dedicated to music education, she has previously served in the Education Department of the Dallas Symphony Orchestra, assisting the Young Musicians program in their mission to provide free instruments and music lessons to underserved students in south Dallas. Through her District Presidency in Kappa Kappa Psi, Madeline commissioned a *Diversify the Stand* method book, bringing literature by underrepresented composers to music students of all levels of development. Recently, her educational projects have included developing practical creative coaching workshops for students, performing as a guest artist and teaching masterclasses for Mississippi State University's Double Reed Day, and continuing her research on English composer Ruth Gipps. Madeline's passion is using her resources and musicianship to pour into her rural Mississippi community by fostering musical spaces that are reflective of the diversity of her home state. She aspires to found an orchestral festival in the Mississippi Delta with an emphasis on performing the new works of BIPOC and southern composers.

**Emily O'Donnell** is a bassoonist and music educator in the Dallas/Fort Worth metroplex. Emily holds a Bachelor's degree from the University of Michigan in Bassoon Performance where she studied with Dr. Jeffrey Lyman. There, she was encouraged to diversify her knowledge of bassoon repertoire and champion works that are often excluded from performance halls. She is currently pursuing a Master's Degree from the University of North Texas where she plays with the Center Woodwind Quintet. As a member of this quintet, Emily has had the privilege of competing in several national chamber music competitions including Fischhoff, Coltman, and MTNA. It is within this facet of music that Emily's passions for collaboration and musical innovation are kindled. She regularly performs with multiple orchestras in the Dallas/Fort Worth area and has played for various festivals including New Music on the Bayou and the Fresno Summer Orchestra. She enjoys a substantial private studio with students from all over DFW. Her experience in classroom and private instruction has taught Emily the importance of warmth and care for the individuals who cross her path. It is her explicit goal to make everyone feel like they are an important part of music, regardless of their age, experience, or state in life. Her vision for success as a musician is that her colleagues, students, and audience members leave every musical encounter with her feeling more like musicians themselves. It is her desire to serve the members of her community with her craft that motivates her to continue honing her skills.

**Katharine Reed** is a Doctoral Associate in Wind Conducting and Teaching Fellow at the University of North Texas College of Music. She is a proud fourth generation band director who most recently served as Director of Bands at Hudson High School in Hudson, Ohio. At Hudson, she directed the Hudson High School Swing Marching Band and Wind Symphony and oversaw all aspects of a vibrant AA-sized Ohio program. Under her tutelage, the HHS Wind Symphony qualified and performed at Ohio's State Concert Band Festival for the first time in program history. Prior to her time in Ohio, Reed was Director of Bands at Durango High School in Durango, Colorado, where she oversaw the Marching Band, Wind Ensemble, Symphonic Band, Jazz Ensembles, and taught courses in music theory and piano. Her DHS ensembles received straight Superior "1" ratings, were selected for the Colorado State Concert Band Festival (top 20 concert bands in the state) for the first time in school history, were a class 3A Finalist (top 4) in Colorado State Marching Band Competition, and won the Fort Lewis College Jazz Festival by receiving the Outstanding High School Jazz Band Award which afforded them the opportunity to open for Delfeayo Marsalis. The DHS Red Pride Marching Band performed at the 2014 Alamo Bowl in San Antonio, TX, and several students were selected for the Colorado All-State Band and Jazz Band. The band program grew exponentially during her tenure in Durango from 15 to over 120 students. Reed also spent one semester as a sabbatical replacement at Fort Lewis College where she conducted the concert band and taught instrumental music methods to music majors.

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Reed has received several awards: Graduate Student of the Year (The University of Akron); Teacher of the Year- twice (DHS); Coach of the Year (DHS); and The Legacy Award (DHS), which was awarded by her superintendent upon her departure from Durango. She was a two-time quarter-finalist for the GRAMMY'S Music Educator Award and was an invited clinician at the 2018 Colorado Bandmasters Association Conference, presenting a clinic entitled *Small Band Building Blocks*.

Reed holds a Bachelor of Music degree in Instrumental K-12 Music Education from Iowa State University, where she studied conducting with Michael Golemo and Matthew Smith, and a Master of Music degree in Wind Conducting from the University of Akron, where she studied with Galen S. Karriker and Andrew Feyes. She is currently pursuing a Doctor of Musical Arts in Wind Conducting at the University of North Texas, where she serves as Graduate Coordinator for the Wind Studies area. Her conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody. She resides in Fort Worth, Texas, with her husband, Marc Reed, Director of the School of Music at Texas Christian University, and their children, Teddy and Julia.

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## 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  
Zoë 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.

