



COLLEGE OF MUSIC

University of North Texas College of Music

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

Wind Ensemble

Amy Woody, conductor

Bulgarian Dances (Part II) (2013)Franco Cesarini
Lale Li Si, Zyumbyul Li Si, Gyul Li Si (b. 1961)
(Are you a Tulip, a Hyacinth, or a Rose)
Oi Shope, Shope (Song from the Shopsko Region)
Damba

Traveler (2003)David Maslanka
(1943–2017)

-INTERMISSION-

Mothership (2011/2012)Mason Bates
(b. 1977)

Lux Perpetua (2020)Frank Ticheli
(b. 1958)

Melinda Coleman, conductor

from Symphonic Metamorphosis (1943/1972)Paul Hindemith
IV. March (1895–1963)
trans. Keith Wilson

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

Program Notes

Franco Cesarini (b. 1961) was born in Bellinzona, Switzerland. At the age of 16, his parents enrolled him in piano and flute classes at the Giuseppe Verdi Conservatory in Milan. Over time, his passion for the flute took over, and he was admitted into the class of Peter-Lukas Graf at the Basel Conservatory. Cesarini found in his composition teacher, Robert Suter, a demanding personality who knew how to channel his predisposition. His conducting teacher, Felix Hauswirth, introduced him to the fascinating world of wind music. During his studies, Cesarini won the National Music Performance Competition and the composition prize "European Year of Music 1985" in addition to winning, for three years in a row, the scholarship of the Ernst Göhler-Migros Foundation.

The publication of his first pieces dates back to this period, in which he also gave numerous concerts, made radio recordings, and released his first CD. In 1989, he began his collaboration with the Dutch publishing house De Haske. In that same year, he became professor of wind conducting at the Zurich Conservatory where he taught until 2006.

In 1998, he was appointed permanent conductor of the symphonic wind orchestra Civica Filarmonica di Lugano, with which he has performed countless concerts and made multiple recordings, leading the Civica to win two editions of the Federal Music Competition and one edition of the international competition "Flicorno d'Oro" in Riva del Garda in the highest category.

Alongside conducting the Civica Filarmonica di Lugana, Cesarini enjoys an international career as a guest conductor, visiting most European countries and performing in both the USA and in Asia. His compositions have been performed all over the world. Among the most popular are *Poema Alpstre*, *Blue Horizons*, and more recently his impressive symphonies.

Bulgarian folk music has a long tradition and numerous typical characteristics such as particular dissonances and complex, irregular rhythms. In ***Bulgarian Dances (Part II)***, Cesarini preserves the original spirit of Bulgarian folk music while imbuing it with a symphonic character and bringing it into the concert hall. The first movement presents a meditative, moving folk song while the second movement introduces a lively dance in asymmetrical meter. The final movement is the most symphonic in nature and begins with a slow introduction before transitioning to a glittering finale.

David Maslanka (1943–2017) was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory, where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria and completed master's and doctoral study in composition at Michigan State University, where his principal teacher was H. Owen Reed.

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Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano.

Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. He was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Maslanka writes the following about his work:

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi, and the Gamma Nu Chapter of Tau Beta Sigma in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray had been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before and a powerful projection into the future—the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.

Mason Bates (b. 1977) is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator. With electro-acoustic works such as *Mothership* and multimedia projects such as the animated film *Philharmonia Fantastique*, Bates has become a visible advocate for the modern orchestra and creatively integrates it into contemporary culture.

His deep relationship with the Kennedy Center for the Performing Arts, where he was appointed the nation's first composer-in-residence, continues with recent performances of his Grammy-winning opera *The (R)evolution of Steve Jobs*. Championed by legendary conductors such as Riccardo Muti, Michael Tilson Thomas, Marin Alsop, and Leonard Slatkin, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds.

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Named as the most-performed composer of his generation, Bates has also composed for feature film, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts. He is also a passionate advocate impacting the next generation through classical/club shows produced by Mercury Soul and his educational ecosystem Sprite's World, which reaches hundreds of thousands of students and teachers across the country.

Bates writes the following about ***Mothership***:

This energetic opener imagines the wind ensemble as a mothership that is "docked" by several visiting soloists who offer brief but virtuosic riffs on the work's thematic material over action-packed electro-acoustic orchestral figuration.

The piece follows the form of a scherzo with double trio (as found in, for example, the Schumann Symphony No. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the "trio" sections temporarily exploring new rhythmic areas. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by the thrilling sounds of the 21st century—the rhythms of modern-day techno in place of waltz rhythms, for example.

Recorded by the London Symphony Orchestra under Michael Tilson Thomas, *Mothership* received its world premiere at the Sydney Opera House by the YouTube Symphony on March 20, 2011.

While the piece was originally composed for orchestra, Bates later arranged the work for wind ensemble. The wind ensemble version was premiered by Dr. Andrew Trachsel and the Ohio University Wind Symphony.

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

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Ticheli is a two-time winner of the NBA/William D. Revelli Memorial Band Composition Contest, first in 2006 for his Symphony No. 2 and again in 2021 for *Lux Perpetua*. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards (both from the American Academy of Arts and Letters), the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and master's degrees in composition from the University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Ticheli writes the following about his work:

Lux Perpetua was composed in memory of two musicians—Laura Onwudinanti and Jack Stewart—both clarinet players, both members of the Baylor University Wind Ensemble, who lost their lives in a tragic automobile accident. In composing the music, I have kept in mind their natures, the one, Jack, more introspective and thoughtful, the other, Laura, more gregarious and spontaneous. These qualities are reflected in the music, which attempts to capture their light in sound.

The title, “*Lux Perpetua*,” translates to “Perpetual Light” and is taken from the Latin Requiem Mass, drawn from the final line of the *Lux Aeterna*: “*Et lux perpetua luceat eis*” — “And let perpetual light shine upon them.” I have come to see this light as both protector and illuminator so that two kinds of light illuminate the work, the one soft and meditative, the other sparkling and effervescent.

The work begins softly and gently in the clarinets with a rising motive of a perfect twelfth followed by a falling motive of a minor third—this falling motive becoming laced into the entire fabric of the piece, sometimes as transition material, or as material of unexpected contrast, and still other times flowering into the main melody.

The melody is longing and noble in quality and is constructed in a way that suggests the notion of infinity: its accompanying harmony depicts a kind of bellows or the act of breathing in and out, perpetually. The harmony never settles on a final chord but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys. The pulsing of the harmony is the lifeblood of the work.

As dramatic contrast to this calm pulsation, an energetic section arises, which nevertheless itself springs not from new theme but from the main motive and main melody, now in a glittering light, surrounding the lyrical lines, building to a tremendous climax. The final coda serves as a meditation, climbing higher and softer, a gentle rocking back and forth as the work closes, bathed in soft light in a fragile ascent to the heavens.

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 early 1942, Hindemith was discussing plans for two ballets to be choreographed by Leonide Massine, one of which was to utilize the music of Carl Maria von Weber. While the composer spent only a few days working on the Weber ballet before he rejected the idea, the work was not wasted, since it formed the basis of ***Symphonic Metamorphosis***. Hindemith composed *Symphonic Metamorphosis* in the summer of 1943, turning the Weber pieces into a four-movement suite. The final **March**, performed tonight, is based on music from Weber's piano duets, Op. 60.

Hindemith asked his Yale colleague Keith Wilson to make a transcription of the March for wind band in 1960. After permission was finally granted by the publisher, Wilson worked on the arrangement for 18 months. He regarded it as his largest and most significant transcription.

Biographies

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

Dr. Woody has collaborated and conducted on a multitude of projects and events that include College Band Directors National Association national and regional conferences, the Midwest Band and Orchestra Clinic, the Texas Music Educators Association Conference, and several honor groups both regionally and nationally. She has collaborated with a variety of artists and composers including Manuel Martinez Miguez, Jung Choi, Brian Walker, the Lotus Saxophone Quartet, Jermaine Stegall, Jack Stamp, Haley Woodrow, Gala Flagello, and Elena Specht.

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

Dr. Woody is a graduate of the University of North Texas (DMA Wind Conducting), Eastman School of Music (Master of Music in Clarinet Performance), and Baylor University (Bachelor of Music Education). As an advocate for her students to continue to cultivate their own musicianship and training, Dr. Woody works to focus her energies toward helping students establish their own teaching skills. Dr. Woody serves as an active clinician and adjudicator in the greater DFW area, Texas, and across the U.S.

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.

North Texas Wind Ensemble Personnel

Flute

Michael Boike Jr.
Jadelyn Donoho
Rachel Hatanaka
Leonardo Martinez
Kristian Ng
Ava Sankey
Julianne Williams

Oboe

Brenda Espinosa
Victoria Hartman
Justin Reece

Bassoon

Ansel Christensen
Jayden Guajardo
Joaquin Soto
Emaline Wylie

Clarinet

Pablo Acosta
Jay Berry
Caden Burnett
Cristian Canales
Nochebuena
Leviticus Cano
Marissa Cuetlach
Ezven Gonzalez
Paola Lozada
Robin Sabatini
Aden Sandoval
Maria Sotello Castillo
Adrian Torres
Ethan Wann
Neill Williams

Saxophone

Henry Cao
Pin Yen Chen
Zhixuan Jin
Teague Shelton
Haoran Yu

Trumpet

Jakob Burnham
Elaina Garza
Michael Guzman
Lucas Laster
Daniel Love
Geovanny Mancera
Aidan Massengill

Horn

Joseph Brown
Sarah Gamble
Gianncarlo Ramirez
Pedraza
Alex Salazar
Chelsea Song
Jordyn Sullins

Trombone

Harley Barrett
Joan Martinez
Nicolas Perreault
Jackson Thomas

Bass Trombone

Gabe Ramirez
David Smith

Euphonium

Zachary Burns
LeShaun Nelson
Azariah Tower

Tuba

Ricardo Loera
Donald Nagle
Felix Tovar

Percussion

Nicholas Arnold
Taylor Bowen
Juan Castillo
William Chenoweth
Matthew Chovanec
Cam Dorchester
Hanna Le

Electronica

Nathan Wise

Piano

Marco Acosta

Harp

Isabellagrace Ebo
Eliza Fichialos

Double Bass

Julie Rompf

Conducting Associates

Melinda Coleman
Carlos Granthon Boy
Katharine Reed
Nathan Wise

Graduate Associates

Caeley Hovanec
Stoney Shelton

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

