



COLLEGE OF MUSIC

# University of North Texas College of Music

Ensemble Concert | Thursday, April 9, 2026 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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## Wind Orchestra

**Andrew Trachsel, conductor**

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George Washington Bridge (1950) ..... William Schuman  
(1910–1992)  
Katharine Reed, conductor

The Light They Left Behind (Symphony for Band) (2025) ..... Joseph Turrin  
And every star, like a lantern, Guided where the oceans flow (b. 1947)  
Stars, even after their end, continue to shine  
Momentum Energeticum  
*World Premiere*

Against the gusts of blank repose, a threshold that persists (2016) Joseph Klein  
(b. 1962)  
*World Premiere*

Lincolnshire Posy (1937/1987/2020) ..... Percy Aldridge Grainger  
Lisbon (1882–1961)  
Horkstow Grange ed. Frederick Fennell  
Rufford Park Poachers rev. Mark Rogers  
The Brisk Young Sailor  
Lord Melbourne  
The Lost Lady Found

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

## Program Notes

American composer and educator **William Schuman** stands as one of the central figures in twentieth-century American concert music. Born in the Bronx, New York, Schuman did not initially pursue a career in classical composition; instead, he enrolled at New York University in 1928 to study business while working in advertising. During this period, he also wrote popular songs in collaboration with lyricists such as Frank Loesser, contributing to radio, vaudeville, and nightclub entertainment.

A decisive turning point came in April 1930, when Schuman attended his first professional symphony concert. The experience inspired him to abandon his earlier ambitions in business and popular music and to devote himself fully to composition. He subsequently pursued formal musical training at Teachers College, Columbia University, earning a Bachelor of Science in music education in 1935, followed by a Master of Arts from Columbia University in 1937.

Schuman began his academic career at Sarah Lawrence College, where he taught for a decade and developed his voice as a composer. His growing reputation led to his appointment in 1944 as Director of Publications for G. Schirmer, Inc.. The following year, he assumed the presidency of the Juilliard School, where he played a transformative role in shaping American music education.

During the 1940s, Schuman's achievements were recognized with numerous honors, including the inaugural Pulitzer Prize for Music, establishing him as a leading voice in American composition. His work is characterized by rhythmic vitality, structural clarity, and a distinctive blend of modernist language with American musical identity.

Regarding **George Washington Bridge**, Schuman wrote:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

American composer, conductor, and pianist **Joseph Turrin** has built a distinguished and multifaceted career spanning concert music, film, and theater. Born in Clifton, New Jersey, Turrin studied composition at both the Eastman School of Music and the Manhattan School of Music, developing a stylistically versatile voice that bridges orchestral, chamber, and commercial genres.

Turrin's catalogue reflects a strong commitment to commissioned works and collaborations with major performers and institutions. Among his most prominent compositions is *Hemispheres*, written for Kurt Masur's farewell concerts with the New York Philharmonic in 2002. His concertos for flute and trumpet—commissioned for distinguished soloists including Carol Wincence and Philip Smith—further exemplify his affinity for writing idiomatically and expressively for virtuoso performers. Chamber works such as *Riffs and Fanfares*, *Arcade*, and *Chronicles* demonstrate similar craftsmanship across smaller ensembles.

A longstanding relationship with the New York Philharmonic has played a central role in Turrin's career. In addition to *Hemispheres* and his *Trumpet Concerto*, the orchestra has commissioned and premiered works including *Two Gershwin Portraits*, performed in 1998 with soloists Wynton Marsalis and Philip Smith. Turrin has also contributed numerous compositions for the Philharmonic's brass players, including *Jazzalogue No. 1* and the *West Side Story Suite*, as well as works for its Holiday Brass series at Avery Fisher Hall.

Beyond the concert hall, Turrin has been active in film and theater, composing scores for productions such as *A New Life* and *A Nightmare on Elm Street 3: Dream Warriors*, as well as for restored silent film classics including *The Hunchback of Notre Dame*. His theatrical output includes operatic and musical works, notably *The Scarecrow*, which received national recognition as a finalist for awards from the American Academy of Arts and Letters and the National Opera Association.

Turrin's music has been performed by major ensembles across the United States and internationally, and his work as a conductor has brought him to the podium with numerous orchestras. A recipient of honors from organizations such as the National Endowment for the Arts and ASCAP, he remains active as an educator, serving on the faculties of Rutgers University, Montclair State University, and Kean University.

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***The Light They Left Behind*** (Symphony for Band) by Joseph Turrin is a deeply reflective three-movement work that contemplates memory, loss, and the enduring presence of those who have passed. Dedicated to the memory of Rick Kurczewski and Bob Fisher, the piece serves as both tribute and meditation, capturing the idea that while lives may end, their influence continues to resonate—much like starlight that remains visible long after its source has faded.

The title itself reflects this central metaphor: the “light” left behind symbolizes legacy, inspiration, and the emotional imprint individuals leave on the world. Turrin draws further poetic inspiration from Emily Dickinson and Siegfried Sassoon, reinforcing the work’s connection to themes of remembrance and transcendence.

About *The Light They Left Behind*, Turrin writes:

“And every star, like a lantern, Guided where the oceans flow” contemplates the stars as guiding forces, their courses offering direction to the sea and to life itself. The stars, described as “lanterns,” illuminate the night, offering both literal and metaphorical guidance. The line is from a poem by Emily Dickinson.

“Stars, even after their end, continue to shine” is the shortest movement of the three. May be thought of as a scherzo movement with scattered pointillistic utterances throughout.

“Momentum Energeticum” explores the raw pulse of kinetic energy—a sonic embodiment of motion, drive, and transformation capturing the tension between stillness and propulsion, chaos and clarity. The movement creates a sense of perpetual motion—as if the music itself is caught in a gravitational dance, never resting, always evolving. “Momentum Energeticum” is a celebration of motion—not just as a physical phenomenon, but as a metaphor for vitality, change, and the unstoppable flow of time.

Born in Los Angeles in 1962, **Joseph Klein** is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music—which has been described as “a dizzying euphoria...like a sonic tickling with counterpoint gone awry” (*NewMusicBox*) and exhibiting a “confident polyvalence [that] heightens its very real excitement” (*The Wire*)—reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, either as an extension of the extra-musical references or as an organic expression of the musical narrative itself. Literature is another important influence on his work, including compositions based on the writings of Elias Canetti, Alice Fulton, Franz Kafka, W.S. Merwin, and Milan Kundera.

Klein's compositions have been performed and broadcast internationally and have been recognized by the National Endowment for the Arts, American Music Center, Pew Center for Arts & Heritage, Gaudeamus Foundation, International Society for Contemporary Music, International Confederation of Electroacoustic Music, American Composers Forum/Jerome Foundation, Meet the Composer, National Foundation for Advancement in the Arts, and the American Society of Composers, Authors, and Publishers (two Morton Gould Young Composer Awards and honorable mention in the Nissim Prize Competition). Commissions, recordings, and other collaborations with new music specialists in the US and abroad include the International Contemporary Ensemble, Contemporary Art Music Project, Pittsburgh New Music Ensemble, Voices of Change, Texas New Music Ensemble, TrioPolis, Amorsima Trio, and dozens of virtuoso soloists from such ensembles as Ensemble Dal Niente, Raschèr Saxophone Quartet, Ensemble Musikfabrik, Grossman Ensemble, Quince, Philip Glass Ensemble, Pittsburgh Symphony, Indianapolis Symphony, and Dallas Opera Orchestra. Klein's recorded works are available on the Innova, Centaur, Crystal, and Navona labels.

Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984), where his composition teachers included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

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Klein provides the following in his program notes:

***Against the gusts of blank repose, a threshold that persists*** is dedicated to the memory of my son, Gabriel Paul Klein, who took his life in September 2015 at the age of 23. The work's title is derived from two lines in Alice Fulton's poem "Silencer," from the collection *Powers of Congress* (1990)—a poem that itself deals with the subject of suicide—and is an allusion to the persistent struggle with that boundary between life and death ("blank repose").

The work is characterized by sharp juxtapositions of contrasting—often conflicting—musical elements, including sections of restless energy, obsessive ostinato figures, and intrusive interjections, occasionally relieved by stretches of placid, suspended music. The disjunct, fragmentary structure that results, combined with the inherently static, non-developmental nature of the material itself, is intended to subvert the typical linear narrative. An important unifying element of the work is the pitch cell G–A–B-flat–E, which is the basis of a repeating interval sequence used to generate the symmetrical, non-octave-repeating scale that is used pervasively throughout the work. This scale is most clearly presented in the ascending quasi-ostinato bass line that first occurs after the slow introductory section. Prime numbers and rhythmic patterns based on Morse Code are also used as unifying structural elements.

*Against the gusts of blank repose, a threshold that persists*, originally composed for wind orchestra, was completed in September 2016. The work was revised and transcribed for orchestra in June 2018, and first performed on 27 February 2019 by the University of North Texas Concert Orchestra, conducted by Clay Couturiaux. Ten years after it was created, the original version is premiered tonight.

Australian-born composer, pianist, and musical innovator **Percy Aldridge Grainger** remains a singular figure in early twentieth-century music. A tireless advocate for wind band and an early champion of the saxophone, Grainger was also a forward-thinking experimentalist whose ideas anticipated later developments in rhythm and texture. As early as 1899, he explored what he termed "beatless music," employing fluid metric successions and unconventional rhythmic structures well ahead of their widespread adoption.

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In 1929, Grainger introduced his concept of “elastic scoring,” a flexible approach to orchestration designed to accommodate ensembles of varying size and instrumentation. He outlined this philosophy in his essay *To Conductors, and those forming, or in charge of, Amateur Orchestras...*, advocating for adaptability in music-making, particularly in educational and community settings. His innovative spirit extended into academia: in 1932, as Dean of Music at New York University, he notably incorporated jazz into the curriculum and invited Duke Ellington as a guest lecturer—an unusual and progressive move at the time. Despite his achievements, Grainger declined honorary doctorates, insisting that his music should be viewed as “a product of non-education.”

Grainger's *Lincolnshire Posy* (1937), commissioned by the American Bandmasters Association, stands as one of the most important works in the wind band repertoire. Premiered under the composer's baton, the six-movement suite is based on folk songs collected in Lincolnshire, England, many of which Grainger transcribed himself during fieldwork in the early 1900s.

Rather than simply arranging these melodies, Grainger sought to preserve the individuality of the singers from whom he collected them. Each movement functions as a musical portrait, capturing not only the song itself but also the expressive nuances of its source—irregular rhythms, varied articulation, and unique vocal inflections. Grainger described the work as a “bunch of musical wildflowers,” emphasizing its organic variety and dedication to the folk singers whose artistry inspired it.

Since its premiere, *Lincolnshire Posy* has become a cornerstone of the wind band literature, celebrated for its vivid characterizations, inventive scoring, and profound respect for folk tradition.

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## Biographies

**Andrew Trachsel** serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band. In Fall 2026 Trachsel will begin his appointment as the next Director of Wind Studies and conductor of the North Texas Wind Symphony.

Trachsel has collaborated with and received critical acclaim from many leading performers and composers including Tony Baker, Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Bruce Broughton, Canadian Brass, Jung Choi, Viet Cuong, James David, Paul Dooley, Mark Ford, Nancy Galbraith, Julie Giroux, Saül Gómez Soler, Dave Hall, Haven Trio, Sungji Hong, Jennifer Jolley, Lindsay Kesselman, Joseph Klein, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Manuel Martínez, Quinn Mason, Stacie Mickens, Robert Moran, Mark Phillips, Joel Puckett, Paul Rennick, Jake Runestad, Raquel Samayoa, Drew Schnurr, Seraph Brass, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Noriko Tsukagoshi, Jess Langston Turner, Dana Wilson, Christoph Wünsch, Chen Yi, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than 100 new works over the past two decades. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand festival to explore new opportunities for authentic collaboration between the contemporary wind band and other musical genres (including jazz, rock, and electronica), other arts (including dance, film, theater, and visual art), and other disciplines.

In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band* series after serving for fifteen years as the coordinator of research associates and as a contributor to eleven volumes. With Eugene Migliaro Corporon, he is the co-creator of the *Teaching Music through Performance in Band Video Rehearsal Series*. His transcription of Robert Moran's *Points of Departure* is published by Charlotte Benson Music and his critical edition of Gordon Jacob's *William Byrd Suite* was recorded by the North Texas Wind Symphony and released on the album *Altered States*. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in the Recording Academy (formerly NARAS), National Association for Music Education, Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity of America, Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota International Music Fraternity, Tau Beta Sigma National Honorary Band Sorority, and the College Band Directors National Association, for whom he serves as president of the Southwestern Division. He was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the music director and conductor of the Lone Star Youth Winds.

Prior to this appointment, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the CBDNA North Central Division, Ireland, Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List. Trachsel also taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

A native of Iowa, Trachsel received a Bachelor of Music Education degree from Drake University, a Master of Music and Doctor of Musical Arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher.

**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 "I" 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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## Wind Orchestra Personnel

### Flute

Devon Devonish-Sanchez  
Olivia Friedemann  
Sarah Hinchey  
Chen-Yu (James) Lee  
Emma Martin

### Oboe

Wan Chi Chang  
Logan Pierce  
Ava Raymond  
Anna Sinosis

### Bassoon

Gabrielle Gunn  
Anthony Jordan  
Raul Rodriguez  
Fiona Theriault

### Clarinet

Joseph Bellew  
Trevor Brutka  
Joshua Collins  
Lane Dunman  
Landon Foy  
Valentina Gomez  
Dominick McCaskill  
Taylor Mennenga  
Nguyen Nguyen  
Renee Rea  
Jacob Rodeghero  
Beatrice Saffer  
Addison Vontroba  
Jilin Zhang

### Saxophone

Jordan Calhoun  
Jackson Cutter  
Jinkai Li  
Jacob Ryter  
Xuanzhou Wang

### Trumpet

Zuzanna Belka  
Joshua Craig  
Xzaviah Milton  
Shawn Paniagua  
Alejandro Sigala  
Abigail Striblen  
David Vazquez

### Horn

Aiden Cartwright  
Jackson Dillard  
Deija Nunn  
Bradley Oates  
Cole Self  
Yung Chi  
(Wendy) Yang

### Trombone

Gianluca Castro  
Lewis Cowart  
Charles Hayley  
Ethan Scranton

### Bass Trombone

Robyn Byrd  
Paul Henry

### Euphonium

Marco Alzaitoun  
Yu-Hsuan Li  
Chase Thomas

### Tuba

Dan Feng  
Kat Garman  
Dante Sanor

### Percussion

Natalie Garms  
Oscar Ibanez  
Madison McPherson  
Aiden Moulder  
Christian Mullino  
Holden  
Alexis Olvera  
Trey Thompson  
Diego Tiessen

### Piano

Ziyi Li

### Harp

Ella Kim

### Double Bass

Makayla McDonough  
Chenhong Shi

### Conducting Associates

Melinda Coleman  
Carlos Granthon Boy  
Katharine Reed  
Nathan Wise

### Graduate Associates

Caeley Hovanec  
Stoney Shelton

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

