



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Sunday, April 26, 2026 | 3:00 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

North Texas Wind Symphony
Eugene Migliaro Corporon, conductor
Robert Murray, trumpet
Lauren Murray, oboe

In Motion (2024/2026) James Stephenson
(b. 1969)

World Premiere of the Wind Band Version
Commissioned in honor of Professor Corporon by current and former
graduate students

The Hopes and Dreams of Flightless Birds (2022) Nathan Hudson
Hopes (b. 1992)
Dreams

Robert Murray, trumpet

An Gé Fhiáin—The Wild Goose (2014) Ryan George
(b. 1978)

-INTERMISSION-

O Magnum Mysterium (1994/2003) Morten Lauridsen
(b. 1943)

trans. H. Robert Reynolds

Robert Reynolds Tribute (1934–2026)

Program six hundred nineteen of the 2025–2026 season
Photography and videography are prohibited

Harmonie del Sur (2026)Christopher Tucker
(b. 1976)

Robert Murray, trumpet
Lauren Murray, oboe

Cadillac Ranch (2025) Michael Daugherty
(b. 1954)

Introduction

1. 1949
2. 1952
3. 1954
4. 1956
5. 1957
6. 1958
7. 1959
8. 1960
9. 1962
10. 1964



University of North Texas College of Music



WIND STUDIES

Dear Friends, Colleagues, and Students,

After 57 years dedicated to the art of teaching musicianship through performance—32 of which have been the privilege of my career here at the University of North Texas—I write to share my decision to retire on August 31, 2026, following the Wind Studies Area 30th Annual Conductors Collegium.

My experience at North Texas has been nothing short of extraordinary. The artistic vitality, professional excellence, and dedicated selflessness within our College of Music have created an ecosystem where meaningful connections flourish, fostering both personal transformation and musical discovery. Each day has brought new opportunities to grow and bear witness to the power of music to inspire, challenge, and unite us in a common goal, fulfilling our purpose as artists and teachers.

The achievements we celebrate daily are the direct result of our gifted faculty and exceptional administration who have created a supportive and nurturing community. I extend my deepest gratitude to my Wind Studies teaching colleagues, Andrew Trachsel, Amy Woody, Dennis Fisher, Nicholas Williams, Brad Genevro, Fred Velez, and Daniel Cook, our indispensable administrative assistant, Heather Coffin, our dedicated student staff, and the countless Graduate Conducting Associates—both past and present—whose collective contributions have made impossible things possible year after year.

When I first interviewed in 1994, there were understandable concerns about how long I would stay, given that the College of Music would be my seventh professional appointment. Now, over three decades later, I suspect the concern has shifted to whether or not I might ever leave. What became clear almost immediately upon joining the faculty was that I had become a part of something truly unique, a musical environment of unparalleled richness, inhabited by supportive colleagues and devoted students who sustain a level of focus, consistency, and determination that is second to none.

The students' relentless work ethic, infectious curiosity, and persistent pursuit of excellence are the true catalysts of our program's reputation and impact. Along with their studio professors they deserve most of the credit for the success we have achieved over the years.

Today, I face the inevitability of my departure with profound mixed emotions. I will miss the explorations and revelations that make each day rewarding and productive. Separating myself from my beloved instrument—the North Texas Wind Symphony—and from one of the nation's premier Wind Studies conducting programs remains one of the most difficult decisions of my life. Yet, I am filled with immense gratitude for the extraordinary honor of serving our students and this institution. I am forever grateful for the countless opportunities this experience has provided to, in the words that have guided my career, “live a life worth repeating.”

Quoting my former colleague legendary Euphonium virtuoso Brian Bowman, “there is no success without succession.” Looking toward the future, my profound aspiration is that our program—which commanded respect and admiration long before my arrival—will continue to maintain its

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WIND STUDIES

leadership position in the Wind Band world for generations to come. The foundation is strong, the vision is clear, and the dedication to excellence remains unwavering.

Throughout my tenure, the Wind Studies Program has remained steadfast in its mission to “thrive at the intersection where legacy and tradition meet innovation and progress.” I consider myself immensely fortunate to have had the opportunity to contribute to and, I hope, advance that vital pursuit during my time at North Texas.

Thank you for the fond memories, meaningful collaborations, and the remarkable encouragement, trust and support over the years. With enduring respect, deep appreciation, and warmest regards,

May we live a life worth repeating.

Eugene Migliaro Corporon

Eugene Migliaro Corporon
Regents Professor of Music
Director of Wind Studies

Artistic Director/Conductor
North Texas Wind Symphony

Music Director/Conductor
Lone Star Wind Orchestra

Resident Conductor
Showa Academia Musicale
Kawasaki City, Japan

Program Notes

James M. Stephenson (b. 1969) has had his music described as “astonishingly inventive” (Musical America). Foremost in his style is the ability to create music that resonates with musicians and audiences alike. His music has premiered in all walks of the musical landscape, including the Chicago Symphony (Muti), San Francisco Ballet, Boston Pops, and “The President's Own” US Marine Band. The latter premiered his *Fanfare for Democracy* at the Inauguration of President Joe Biden. His award-winning catalog currently contains five symphonies (the 2nd being performed over 50 times around the world), and concertos and sonatas written for nearly every instrument, with premieres having been presented by renowned musicians across the globe. Using music to tell a story is a foremost and recent passion, fueling his growing catalog in opera and ballet. His educational work for young audiences, *Once Upon a Symphony*, is also indicative of that, having received nearly 400 performances world-wide.

Wind ensemble version commissioned as a gift from graduate students to Eugene Migliaro Corporon, upon his retirement as Director of Wind Studies at the University of North Texas. Originally commissioned by the Pensacola Symphony Orchestra.

James Stephenson writes about ***In Motion***:

In Motion is a work meant to represent that 'hopping on a moving vehicle' sort of effect. The music starts, and suggests a cycle of activity that has already begun, and will continue to go on; and it is simply the job of the newest person to keep it going, hopefully improve upon it, and take it to the next place. *In Motion* is also meant to present a vehicle by which the baton gets handed to the next generation. The piece is highly energetic, as an effort to capture the spirit of a 100th anniversary. It is also highly optimistic, again, as a way to recognize that 100 years is merely the beginning of the next 100 years.

Wind ensemble version: In early 2026, I was contacted by Robert Schwartz, as a representative of graduate students of Eugene Migliaro Corporon, that it might be wonderful if we, together with UNT Director of Wind Studies designate, Andrew Trachsel, could present something to Eugene as a gift, marking his retirement from UNT, and showing the appreciation all share for him. I thought about what is referenced in the program notes—how *In Motion* is 'also meant to present a vehicle by which the baton gets handed to the next generation'. Which seemed to me a perfect description of Eugene as well. His teaching, and his commitment to performing and recording music of living composers will cement his legacy, and keep his love for music "in motion" for generations to come. It is with the utmost and sincerest respect that I am honored to share this version of *In Motion* as a gift to Eugene upon the celebration of the legacy he leaves.

Nathan Hudson is a composer and educator based in Charlotte, North Carolina. His music has been described as "simple, yet cinematic" (*Sybaritic Singer*) and praised for its "unexpected expressivity" (*VOIX-DE-ARTS*). His work blends lyrical and rhapsodic elements with a contemporary sensibility, and has been performed by ensembles and at festivals across the United States and internationally, including the Aspen Music Festival and School, Bang on a Can Summer Music Festival, and the Sewanee Summer Music Festival, among others.

Hudson's collaborators include author Ben Loory and ensembles such as Nois, Unheard-Of-Ensemble, Duo Cylindre, and the Charlotte Symphony Orchestra. His debut album, *music for falling and flying*, a collaboration with Loory, was released on Neuma Records in 2024.

An active curator and arts leader, Hudson founded the Next Generation Trumpet Competition (2020–2024), a new music initiative that commissioned over 45 works and engaged performers and composers from around the world. He is also co-founder and former executive director of the Flauto d'Amore Project, a large-scale commissioning initiative dedicated to expanding the repertoire of the rarely heard flauto d'amore. In addition, he is the founder and director of the Forge & Flourish Contemporary Music Festival, which combines performances, commissions, and educational outreach.

Hudson holds degrees in trumpet performance and composition from Columbus State University and Stony Brook University, where he completed his PhD in composition. He currently serves as a full-time instructor and Music Theory Coordinator at Central Piedmont Community College, and has previously taught at San José State University and Stony Brook University.

Hudson offers the following regarding his work:

The Hopes and Dreams of Flightless Birds musically explores the implications and ramifications of flightlessness (found in birds such as the penguin, ostrich and kiwi). This trait developed through evolution, and there are no known species that lost their flight, and then regained their ability to take to the skies. Some birds had no predators (depending on their location), others capitalized on new real estate thanks to the K-Pg extinction event and others still sought low hanging vegetation that was more easily reached through cursoriality (walking and running). Flying requires a lot of energy. Is it worth it? Circumstances catalyze evolution. Our environment necessitates adaptation. Are humans so different? We were stuck on the ground with our two feet, and so we built boats, cars and trains... then that wasn't enough. We took to the clouds with airplanes. Why did we do it? What is the cost? What is gained? We had hopes and dreams that were bigger than what we had been given... We are flightless birds - a product of evolution. It takes a lot of effort to fly.

Ryan George currently resides in Austin, Texas where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles is performed regularly throughout North America, Europe, Asia, and Australia.

George completed his first work for concert band in 2007 and since then his works have received performances at the American Bandmasters Association Convention, the MidWest Band and Orchestra Clinic (Chicago), W.A.S.B.E., the Music For All (Bands of America) Concert Band Festival, P.A.S.I.C., Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, The Western Band & Orchestra Clinic (Seattle), and the MidEurope Festival in Schladming Austria. Many of his works, which are aimed at developing performers, have frequented the repertoires of All-State, Region, Inter-Collegiate, and Honor's ensembles throughout the U.S. and Canada. Recent notable performances of Ryan's music have included The "Presidents Own" United States Marine Band (National Tour), the Hiroshima Wind Orchestra (Midwest Band & Orchestra Clinic), The Texas Christian University Percussion Orchestra (PASIC National Convention), The United States Air Force Band (A.B.A. Convention), The Lone Star Wind Orchestra (WASBE), and the Finnish Navy Band. He has received commissions for various ensembles including works for the T.C.U. Percussion Orchestra, The Consortium for the Advancement of Wind Band Literature, The Lone Star Wind Orchestra, and the Wan Quan School in Beijing China.

As a specialist in music design for marching ensembles Ryan's work has been performed by some of the nation's elite programs at state, region, and national venues. His roster of clients include perennial Bands of America (Music for All) regional champions, regional finalist, and Grand National finalist. Some of his clients have included Leander HS (Leander TX), James Bowie HS (Austin TX), Round Rock HS (Round Rock TX), Cedar Ridge HS (Round Rock TX), and the 2018 UIL 6A State Champion Vista Ridge HS (Cedar Park TX). Within the realm of drum corps Ryan is returning for his 8th year as the brass arranger/composer of the Boston Crusaders from Boston, MA. He held the same role with the Academy from Tempe, AZ from 2011-2013.

George is a graduate of the University of Kentucky. He is an ASCAP artist, a member of TMEA, and the American Composer's Forum. His wife Sarah is a producer and talent buyer for internationally recognized music festivals and they are the proud parents of Sophia, Nyla, and Teller.

An Gé Fhiáin (The Wild Goose) was commissioned by Robert W. Clark as a gift to Dr. Barry K. Knezek in honor of his passion for and devotion to the Lone Star Wind Orchestra.

George writes the following program notes:

The ancient Celtic people who occupied the British Isles around 1,600 years ago were a people who shared a deep connection with nature and the world they found themselves in. Around this time Christianity found its way to this land and these ancients would draw on their surroundings for symbolism. In the Celtic tradition the Holy Spirit is represented as a bird, but not as the delicate and peaceful dove found in other cultures, but as An Gé Fhiáin. The Wild Goose.

Like a wild goose, they perceived the Spirit of God as wild and untamed. Geese are loud, raucous, and strong. Their honk is challenging, piercing, unnerving. They are uncontrollable, difficult if not impossible to catch, and their actions cannot be anticipated (thus the phrase "wild goose chase"). These ancient people absorbed spirituality then not as something that you captured, or something that you bent to your will. It was a pursuit, an adventure that you chased after. Their faith was one that was free and unpredictable.

Juxtaposed against the chaos of the Goose chase these ancients also had a phrase for those places where the distance between earth and the spiritual realm collapses. Locales where we are able to catch hints and glimpses of the transcendent and where the divine seems to speak the clearest. They called these destinations "thin places".

In writing this piece I was intrigued by these two impressions: the wild and rambunctious Goose that calls us on an adventurous chase, and the tranquil, reverent thin places that the Goose leads us to. These two thoughts intertwine, sometimes gracefully and other times forcefully. The piece is written in the free-form of a fantasy overture and is built around a 5-note motif that varies throughout the allegro sections. A simple chordal hymn first stated by the horns provides the basis for the adagio segments. The Goose, represented by an antiphonally staged solo English horn, shows up at various points in the work as both the boisterous motivator and the soothing counselor. Music influences coming from the Celtic traditions are faint early on in the piece but transition to the forefront towards the end as the emulated sounds of bagpipes, penny whistles, and Irish drumming transform the 5-note figure into a reel and jig.

Morten Lauridsen is an American composer of Danish ancestry and one of the most celebrated choral composers of his generation. Raised in Portland, Oregon, he studied at Whitman College and the University of Southern California, where his teachers included Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen.

Lauridsen is best known for his six vocal cycles— *Les Chansons des Roses*, *Madrigali*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, and *Lux Aeterna*—as well as his widely performed a cappella motets. His works are staples of the choral repertoire and are performed by leading ensembles worldwide. Recordings of his music have received international recognition, including a 1998 Grammy nomination for *Lux Aeterna*.

A longtime professor of composition at the University of Southern California Thornton School of Music, Lauridsen served as chair of the composition department from 1990 to 2002.

In recognition of his contributions to American music, Lauridsen was named an "American Choral Master" by the National Endowment for the Arts in 2006 and was awarded the National Medal of Arts in 2007, the United States' highest honor for artistic excellence.

Morten Lauridsen's choral setting of **O Magnum Mysterium** (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles.

About his setting, Morten Lauridsen writes: "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

O magnum mysterium
et admirabile sacramentum
ut animalia viderent Dominum
natum jacetum in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

Christopher Tucker's (b. 1976) music has been heralded as having wonderful maturity, musical imagination, and sensitivity. He has composed works for chamber ensembles, chorus, band, and orchestra. Tucker has begun to amass numerous awards in composition and conducting from organizations including the College Band Directors National Association, Phi Beta Mu, the National Band Association, World Association for Symphonic Bands and Ensembles, and ASCAP. He has received praise for his radio broadcast production and personality work while at WRR Classical 101.1 FM in Dallas, Texas, winning a Communicator Award and being a finalist for a coveted Silver Microphone Award. Tucker holds memberships in ASCAP and the American Composers Forum. He is a founder of the Lone Star Wind Orchestra.

Christopher Tucker earned a Bachelor of Music degree cum laude in Music Composition with a minor in Music Theory from the University of North Texas, a student of Martin Mailman. He received his Master of Music from the University of Texas at Austin studying composition with Dan Welcher and Donald Grantham, while completing a Performance Certificate in Conducting with Kevin Sedatole. Other musical studies included masterclasses with notables Judith Weir, Lowell Liebermann, John Corigliano, Warren Benson, David Maslanka, Samuel Adler, Elliot Del Borgo and Walter Hartley, as well as additional work with Mark Camphouse, Timothy Mahr and Jack Stamp.

Christopher Tucker's music has been performed across the nation and all over the world, including Japan, Germany, and England. Tucker's music is published by Southern Music Company, TRN Music, and C. Alan Publications, along with a large catalog of works self-published under the name Tucker Music Works.

Christopher Tucker's ***Harmonie del Sur*** was commissioned by Columbus State University, Columbus, GA, for Robert and Lauren Murray. The world premiere was given on May 23, 2012, at the International Trumpet Guild Conference. In Spring 2026, the concertino was extensively revised for Eugene Migliaro Corporon's UNT retirement concert on April 26, 2026, at Murchison Performing Arts Center on the campus of University of North Texas. Christopher Tucker, Robert and Lauren Murray dedicated the concertino to Eugene Migliaro Corporon.

Tucker provides the following program notes:

At the heart of *Harmonie del Sur* is the dialogue between the two soloists, trumpet and oboe. The instruments contrasting timbres create an interplay of brilliance and lyricism. Throughout the concertino, the duo appears as kindred voices in passionate embrace at times, but also engage in spirited exchange, echoing and challenging one another across the ensemble. This conversation forms the expressive core of the work, highlighting both the individual character of each instrument and their shared musical language.

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The word "Harmonie" recalls the wind ensembles of the Classical era. These ensembles, often comprised of pairs of winds, performed music that highlighted the expressive warmth and vibrant color of wind instruments. The phrase "del Sur," meaning "of the South," evokes warmth, expansiveness, and an environment rich in color and character. The music is inspired by the open landscapes, radiant sunlight, and the dynamic energy of southern horizons.

As the music unfolds, shifting textures and evolving harmonic colors create a sense of movement and discovery. Moments of introspective lyricism give way to passages of rhythmic vitality and celebratory energy, suggesting a journey through changing landscapes of sound. In this way, *Harmonie del Sur* bridges past and present, drawing inspiration from the classical wind tradition while embracing the expansive expressive palette of the modern wind ensemble.

Multiple GRAMMY® Award-winning composer **Michael Daugherty** is one of the most commissioned, performed, and recorded composers on today's international concert music scene. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring.

Hailed by *The Times* (London) as "a master icon maker" with a "maverick imagination, fearless structural sense, and meticulous ear," Daugherty's unique musical style combines elements of American popular culture, art, literature, and history, resulting in a diverse and captivating body of work that is performed by orchestras, wind ensembles and performers around the world.

His music, recorded by Naxos over the last two decades, has received six GRAMMY® Awards, including "Best Contemporary Classical Composition" in 2011 for *Deus ex Machina* for piano and orchestra and *Tales of Hemingway* for cello and orchestra in 2017.

Michael Daugherty, an alumnus of the University of North Texas, was born in 1954 in Cedar Rapids, Iowa. He is the son of a dance band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century, including Jacob Druckman, Earle Brown, Bernard Rands, and Roger Reynolds at Yale (1980-82), Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory (1979), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York (1980-82).

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Since 1991, Daugherty has been Professor of Composition at the University of Michigan School of Music, Theatre & Dance, in Ann Arbor, Michigan, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities, and conservatories around the world.

Recent recordings by Naxos of Daugherty's music include the premiere recordings of his harp concerto *Harp of Ages* (2024), performed by the Colorado Symphony with Courtney Hershey Bress, solo harp, and his violin concerto, *Blue Electra* (2025), performed by the Albany Symphony with Anne Akiko Meyers, solo violin.

Upcoming commissions for 2025-26 include *Dancing in the Streets*, a new orchestral work for the Pittsburgh Symphony, *Kansas City Confidential* for saxophonists Branford Marsalis, Tim McAllister, and piano, and three new works for symphonic winds: *Cadillac Ranch* for Texas Tech University, *Last Dance at the Surf* for Lone Star Wind Orchestra, and *Dona Nobis Pacem* for the ASPIRE consortium.

Daugherty's music is published by Peermusic Classical/ Faber Music, Boosey & Hawkes, and Michael Daugherty Music. For more information on Michael Daugherty, see his publisher's websites.

www.michaeldaugherty.net

Of his work, *Cadillac Ranch*, Daugherty writes:

Cadillac Ranch for Symphonic Winds was commissioned by Texas Tech University in celebration of its 100th anniversary. The world premiere was given by the Texas Tech Symphonic Wind Ensemble, conducted by Sarah McKoin, at Texas Tech University School of Music, in Lubbock, Texas, on October 12, 2025.

My composition is inspired by "Cadillac Ranch," a public art installation created in 1974 by the modernist architects Chip Lord, Hudson Marquez, and Doug Michels, then known as Ant Farm. Located near the old Route 66 on the desolate outskirts of Amarillo, Texas, "Cadillac Ranch" consists of 10 Cadillac cars, dating from 1949 to 1964. The Cadillacs are symmetrically buried in a straight line nose-first in the dirt with the classic tailfins of each car pointed toward the sky at the same angle. This monument to the American road trip has attained iconic status and is visited every year by millions of travelers from around the world.

Cadillac Ranch for Symphonic Winds (2025) is structured as a theme and variations divided into an introduction with 10 variations, one for each Cadillac, performed without pause. First heard in the introduction performed by the saxophone section, the main musical motive consists of four notes upon which the entire work is based. It rhythmically echoes the four syllables of the title "Ca-dil-lac Ranch." Like the 10 Cadillacs, musical pitches are often presented in 10-tone rows or rhythmic pulses in groupings of 10. In each of the 10 variations, I paint a unique soundscape that alludes to popular and contemporary musical idioms associated with the era of each Cadillac.

Biographies

Praised for his “golden tone” and “convincing performances” **Robert Murray** has been a featured artist and clinician across the US, Mexico, Latin America, and Europe.

Equally comfortable in commercial and classical performance, he is currently Principal Trumpet with the North Charleston POPS! in Charleston, South Carolina; he has served as principal trumpet with orchestras in the US and Mexico, was a regular performer with the Oregon Symphony and Colorado Symphony and continues to play lead trumpet in a variety of ensembles and venues throughout North America. As a member of the Dallas Brass, he toured the United States and made frequent guest artist appearances with orchestras such as the Cincinnati Pops and Florida Philharmonic. His other performing experiences include performances with Mannheim Steamroller, the Moody Blues, Cab Calloway, Judy Collins, Johnny Mathis, Doc Severinsen, Bernadette Peters, numerous Broadway musical productions and a variety of other commercial and pop artists.

He and his wife, oboist Lauren Murray, perform together as the duo Harmonie del Sur . Performing all original works composed for them, they have performed in recital and given masterclasses throughout the US and at a variety of international conferences.

Murray served as trumpet professor at Columbus State University, the University of Northern Colorado, and Murray State University as well as teaching fellow at the University of North Texas. His trumpet studios established a reputation for excellence; his students competed successfully at the state, regional, national, and international levels in a variety of competitions. His students can also be found pursuing successful careers across the country as music educators at the public school and university levels, as performers with major musical organizations in a variety of genres and as trumpet artisans. He will return as the trumpet artist for the Varna International Music Academy and Muzika Festival Orchestra in Columbia, South Carolina in the summer of 2026.

Murray is honored to serve as the Archivist of the International Trumpet Guild; he has also served as host of the 2012 International Trumpet Guild Conference, the 2016 National Trumpet Competition, as well as the 2017 Trumpet Festival of the Southeast. He takes special pride in his commitment to music education through over 50 recordings on the “Teaching Music through Performance in Band” series and “WindWorks” recordings published by GIA.

Murray received his Doctor of Musical Arts degree in trumpet performance from the University of North Texas, with previous degrees earned through studies at Portland State University and the University of Washington. He studied trumpet with Keith Johnson, Gerald Webster, Fred Sautter, Roy Cummings and Claude Gordon.

Tampa, Florida native **Lauren Murray** enjoys an active career as a recitalist, chamber musician, and educator of oboe and English horn. With trumpeter Robert Murray she is co-founder of the duo 'Harmonie del Sur'. Hailed for their "wonderful musical rapport", "impeccable intonation", and "exquisite performances" their collaboration has brought their performances around the world and birthed over a dozen new compositions for oboe and trumpet. The duo has performed at Carnegie Hall, the Lincoln Center and the Mansion at Strathmore and has appeared as performer/presenters at international conferences, in recital and given master classes world-wide.

Murray is thrilled to have been recently appointed as the Inaugural Executive Director of the Instructional Performing Arts Center (IPAC) at Pasco Hernando State College. Prior to her time at PHSC, Dr. Murray served as Music Chair at the Patel Conservatory at the Straz Center. She has served as the Program Director of arts-based 21st Century Program 'Empowered Youth of Columbus' as well as the Education and Operations Director of the Columbus (GA) Symphony. Additional appointments have been on the faculties of Columbus State University, the University of Northern Colorado, Murray State University, Austin Peay State University, and the University of South Florida; her students can be found performing world-wide teaching in higher education, performing in military bands, Broadway show pit orchestras, and teaching in the public schools.

Murray has held the principal oboe chair with the LaGrange Symphony Orchestra (GA) and English horn positions with the Owensboro (KY) and Irving (TX) Symphonies. She has been a guest artist at numerous International Double Reed Society Conferences, The Moab Music Festival, New Music Tampa, the Bonk Festival of New Music, and has appeared as a soloist with the LaGrange Symphony Orchestra, The Lone Star Wind Orchestra, the Greeley Chamber Orchestra, the Owensboro Symphony, and The University of South Florida Symphony Orchestra. Dr. Murray and can be heard on recordings on the Emeritus, Naxos, Klavier, GIA, Symphonic Discoveries, and Bonk labels. A long-standing performer with the North Texas Wind Symphony, Dr. Murray can be heard on more than fifty cd's contained in the Klavier Wind Project: "Teaching Music through Performance in Band", GIA Windworks, and the GIA Composers' Collections series.

Murray's primary instructors have been Charles Veazey, Ronald Roseman, and Ann Adams; she received the D.M.A in Oboe Performance from The University of North Texas, the M.M from Yale University, and a Bachelor of Music Education from Stetson University.

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As Director of Wind Studies, he guides all aspects of the program, including the masters and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs and music critics alike. Professor Corporon's 57 year career, which spans seven decades, began in 1969 as Director of Instrumental Music at Mt. Miguel High School in Spring Valley, California.

He has held collegiate positions since 1971 which include California State University, Fullerton, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and the University of North Texas. His ensembles have performed at the Midwest Clinic International Band and Orchestra Conference, Southwestern Music Educators National Conference, Texas Music Educators Association Clinic/Convention, Texas Bandmasters Association Convention/Clinic, National Trumpet Competition, International Trumpet Guild Conference, International Clarinet Society Convention, North American Saxophone Alliance Conference, Percussive Arts Society International Convention, International Horn Society Conference, National Wind Ensemble Conference, College Band Directors National Association Conference, Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles.

Mr. Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is past president of the College Band Directors National Association and a past member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership. 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>.)

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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.

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.

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.



Honor a Legacy. Extend the Impact.

As we celebrate Eugene Migliaro Corporon and his 32 years of extraordinary service to the College of Music, we invite you to honor that legacy through an investment in the students who will carry it forward.

By **scanning or tapping the QR code above**, you can make a gift to the Wind Studies Fund. This fund provides flexible, immediate support where students need it most—scholarships, performance opportunities, travel and professional development—helping them move from the classroom to the national and international stage.

Thank you for helping create brighter futures, greater opportunities and lasting impact for UNT students.

