



# North Texas Wind Symphony

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Eugene Migliaro Corporon, Conductor

Dachuan Cao, Graduate Conductor

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Thursday, September 29, 2022  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center



# PROGRAM

Lads of Wamphray (1904)..... Percy Aldridge Grainger (1882–1961)

Eleutheria (2022)..... Chang-Su Koh (b. 1970)

*U.S. premiere*

George Washington Bridge (1950) ..... William Shuman (1910–1992)

Dachuan Cao, graduate conductor

--Intermission--

Metamorphosis (2019) ..... Bruce Yurko (b. 1951)

First Suite in E-flat (1921) ..... Gustav Holst (1874–1934)

Chaconne  
Intermezzo  
March

In memoriam Queen Elizabeth II (1926–2022)

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*Sixtieth program of the 2022–2023 season  
Photography and videography are prohibited*

# PROGRAM NOTES

**Percy Aldridge Grainger (1882–1961)** was a native of Brighton, Australia. He first studied piano with his mother, a professional teacher, and later with Louis Pabst in Melbourne. At the age of ten, Grainger gave a series of recitals which financed his studies in Germany. In 1900 he started his career as a concert pianist, with sensational successes in such widely separated places as England, Australia, and South Africa. Grainger and his mother moved to America in 1915, settling in White Plains, New York. At the outbreak of World War I he enlisted as an army bandsman, soon being promoted to the Army Music School. He became a U.S. citizen in 1919, and again made many worldwide concert tours and became a professor and head of the music department at New York University. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, writing aleatoric music in 1905, and predating Varèse in experiments with electronic music.

**Lads of Wamphray (1904)**, conceived from the first for wind band, was composed as a birthday gift to the composer's mother. At about that time it was played by the band of His Majesty's Coldstream Guards conducted by J. Mackenzie Rogan, in London. The scoring was superficially revised in 1937 and 1938, without, however, alteration of the music itself. No folk songs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting for male chorus and orchestra or two pianos of a Scottish Border Ballad text, *The Lads of Wamphray*, drawn from Sir Walter Scott's *Minstrelsy of the Scottish Border*. This folk-poem, which celebrates a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-Burn in 1593, closes with the following verse:

For were'er I gang, or e'er I ride,  
The lads of Wamphray are on my side;  
And of a' the lads that I do ken,  
A Wamphray lad's the king of men.

In this march, the composer has wished to express the devil-may-care daredevilry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swinburne and others.

**Chang-Su Koh (b. 1970)** graduated from Osaka College of Music with a degree in composition and entered the Musik Akademie der Stadt Basel. He studied composition with Kunihiko Tanaka and Rudolf Kelterborn, and conducting with Jost Meier. He has been awarded the Asahi Composition prize, Master Yves Leleu prize from the 1st Comines-Composition Section, and honorable mentions from the Nagoya City Cultural Promotion Contest and Zoltán Kodály Memorial International Composers Competition. Koh teaches at Osaka College of Music and ESA Conservatory of Music. He is a member of the Kansai Modern Music Association.

# PROGRAM NOTES

***Eleutheria (Ελευθερία) (2022)***, an Ancient Greek term meaning “the personification of liberty,” also refers to the Greek Goddess of Freedom. Her symbolism of freedom was a cornerstone in ancient Greek religion. This piece, which is a prelude and scherzo, reflects Koh's interest in polymetric design and was commissioned by Ensemble Liberté for its 40th anniversary. It was premiered on January 23, 2022, conducted by Shintaro Fukumoto.

**William Schuman (1910–1992)** was born in the Bronx, New York. In 1928, he entered New York University to prepare for a business degree at the School of Commerce, while at the same time working for an advertising agency. He continued to collaborate on pop songs with E. B. Marks, Jr., an old friend from summer camp, and also created some forty songs with lyricist Frank Loesser, a neighbor who was also at the beginning of his career. Loesser's first publication, in fact, was a song with music by Schuman. Together they wrote many songs for radio, vaudeville, and nightclub acts. In April 1930, having attended his first professional symphony orchestra concert, Schuman suddenly realized that baseball, business, and popular music must be relegated to subsidiary positions in favor of composing “classical” or concert music.

Schuman earned a music education degree from the Teachers College of Columbia University. In the fall of 1935, Schuman settled into his first teaching position at Sarah Lawrence College, Bronxville, New York, where he remained on the faculty for a decade. In 1937, he earned a master's degree from Columbia University. In 1944, G. Schirmer, Inc. appointed Schuman as the director of publications. He began work there even before leaving the Sarah Lawrence faculty and continued to serve Schirmer as special publications consultant after moving in 1945 to his next post, the presidency of the Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

***George Washington Bridge (1950)*** is subtitled “an impression for band.” The composer has included the following remarks with the score:

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.

# PROGRAM NOTES

**Bruce Yurko (b. 1951)** received his bachelor of science in music education from Wilkes College and his master's in performance from the Ithaca College of Music. While attending Wilkes College he studied horn with Douglas Hill and corresponded with Vincent Persichetti, who he had met during the summer of 1968 at a summer music camp. At Ithaca College he studied conducting with Thomas Michalik, composition with Karel Husa and horn with John Covert.

Mr. Yurko's compositions for wind ensemble have been commissioned by Wilkes College, University of Wisconsin-Madison, University of Northern Colorado, University of Michigan, Indiana University of Pennsylvania, University of North Texas, University of Delaware, and Elizabethtown College. Ludwig Music, Southern Music, C. Alan Publications and Kalmus Music publish Mr. Yurko's compositions.

***Metamorphosis* (2019)** was written for the University of Texas-El Paso Wind Symphony, and their conductor, Brad Genevero. The composer recounts,

I was on a plane returning home from Dallas. My *DF-XXXVII Fanfare*, composed for Dennis Fisher's final concert with the Symphony Band at University of North Texas, had just premiered and this idea just happened, so I quickly wrote it down thinking this could lead to something.

*Metamorphosis* lives up to its name as instrumental choirs present an individual phrase, or an idea, in many different forms. These variations of the main idea can develop both over time or quite immediately. As one choir develops their phrase, another choir interrupts with a phrase of their own. A single musical idea may take the form of a rhythm then possibly be shortened or expanded upon. By exploring the unique combinations of wind and percussion choirs, all the musical ideas are presented in every changing grouping.

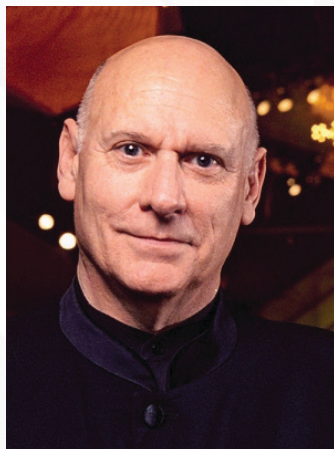
**Gustav Holst (1874–1934)** was born into a musical family in Cheltenham, England. His father conducted the town's chamber orchestra and the young Holst's first experience with orchestration came from writing in cues for the orchestra. During the 1890s, he studied composition with Robert Brides and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England's most prominent composers, Holst was a teacher of composition and organ, as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols.

# PROGRAM NOTES

***First Suite in E-flat, Opus 28, No. 2 (1909)*** had more than a decade between its writing and its premiere. The masterwork did not receive a public performance until June 1920, by a 165-piece ensemble at the Royal Military School of Music at Kneller Hall in London. His band works, including the *First Suite in E-flat*, *Second Suite in F*, and *Hammersmith*, are universally acknowledged as pillars of the British Band classics of the twentieth century. Holst writes the following, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." The first three pitches that begin the work, E-flat, F, and B-flat, serve as the connector, as the primary theme in each movement begins with the exact same sequence.

# 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 master's 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 career, which spans six 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, 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 Manhattan School of Music, Juilliard School, Interlochen World Center for Arts Education and Aspen Music Festival and School. He is the Music Director and Conductor of the Lone Star Wind Orchestra, a professional group made up of passionate and committed musicians from the Dallas/Denton/Fort Worth metroplex.



# BIOGRAPHIES

**Dachuan Cao** is pursuing the doctor of musical arts in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching assistant for the wind studies program. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook.

Mr. Cao was born in Qingdao, China. He came to the United States at the age of seventeen and was accepted by the University of Cincinnati College Conservatory of Music, where he studied trumpet with Alan Siebert and conducting from Kevin Holtzman and Thomas Gamboa. During his undergraduate years,

Cao was extremely fascinated by the wind band's sonorities; he gained rich experiences conducting and performing with wind bands.

As a teacher and conductor, he devotes himself to the development of wind band music education in China. He worked with wind bands from primary school to the college level, held lectures on wind conducting and wind band establishment, and conducted nonprofit public and charitable performances in his hometown. Cao is the cofounder and director of the Qingdao Chamber Wind Ensemble, and guest conductor of the Qingdao Performing Arts Dance Theater Orchestra and Qingdao Concert Hall Symphony Orchestra.



# WIND SYMPHONY

## Flute

Felicity Fulton  
Hyeyeon Kim  
Yuna Langehennig- Burnside  
Alison Parker  
Maria Vallejo

## Oboe

Suji Chang  
Kit Hawkins  
Lauren Nelson

## Bassoon

Victoria Donaldson  
Erica Haas  
Aaron Lukenbill  
Caden Ridge

## Clarinet

Anna Ferrari  
Thomas Gosnell  
Abby Isley  
David Kriete  
Charlotte MacDonald  
David Molina  
Erick Morales  
Bennett Morgan  
Anthony Orr  
Kevin Ramirez  
Erin Smith  
Hannah Weller  
Wesley Wynn

## Saxophone

Maxwell Borah  
Benjamin Facundo  
Yafei Lin  
Mikayla Peterson  
Dylan Pich

## Trumpet

Aleyna Ashenfarb  
Ben Gerkins  
McKenna Hill  
Tyler Sarver  
Guillem Torro Senent  
Emily Tourgeman

## Horn

Mary Haddix  
Samuel Himes  
Nathan Howton  
Zachary McKinon  
Steven Phan  
John Pickett

## Trombone

Connor Altagen  
Daniel Chevallier  
Nick Losos

## Bass Trombone

Clayton Yoshifuku  
Kenny Ross

## Euphonium

Ada Brooks  
Max Dobson  
Tommy Vo  
Justin Weis

## Tuba

Jim Caldwell  
Blake Lile  
Nino Vuddhananda

## Percussion

Emma Kieselhorst  
Kayla Liptak  
Sophia Lo  
Matthew Noll  
Nathan Siegel  
Denton Sutherlin  
Graham Viegut  
George Warner

## Piano

Boyoon Choi

## Harp

Margaret Anne Gunter

## Double Bass

Matthew Luse  
Catherine Willis

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 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.

# FACULTY AND STAFF

## Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony  
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra  
Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble  
David Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band  
Dachuan Cao, John Clemons, Jerianne Larson, Amy Woody, Doctoral Conducting Associates  
ME5 Aik Kee K. Steven Tan, Master's Conducting Associate  
Heather Coffin, Administrative Coordinator  
Tyler Hudson, Erick Morales, Catherine Yang, Librarians  
Connor Altagen, Megan Courson, Nathan Davis, David Molina, Steven Ohakwe, Aidan Olesen, Alena Scott, Catherine Yang, Stage Crew  
Floyd Graham, Director of Bands, Emeritus (1927–1937)  
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1936–1945)  
Maurice McAdow, Director of Bands, Emeritus (1945–1975)  
Robert Winslow, Director of Bands, Emeritus (1975–1993)  
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)

## Instrumental Studies & Jazz Studies (\*Adjunct)

Mary Karen Clardy, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
*James Scott, flute	Natalie Mannix, trombone
Terri Sundberg, flute	Steven Menard, trombone
Jung Choi, oboe	David Childs, euphonium
Daryl Coad, clarinet	*Matthew Good, tuba
Deb Fabian, clarinet	Don Little, tuba
Kimberly Cole Luevano, clarinet	Jeffrey Bradetich, double bass
Phillip Paglialonga, clarinet	Gudrun Raschen, double bass
*Gregory Raden, clarinet	Lynn Seaton, double bass
Darrel Hale, bassoon	*Stephen Barnes, drumset
Brad Leali, saxophone	Quincy Davis, drumset
Eric Nestler, saxophone	*Stockton Helbing, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Caleb Hudson, trumpet	*Sandi Rennick, percussion
Rob Parton, trumpet	Jaymee Haefner, harp
Raquel Rodríguez Samayoa, trumpet	Gustavo Romero, piano
Stacie Mickens, horn	Jesse Eschbach, organ
*Natalie Young, horn	

## College of Music Administration

John W. Richmond - Dean  
Warren H. Henry - Senior Associate Dean, Academic Affairs  
Felix Olschofka - Associate Dean, Operations  
Emilita Marin - Assistant Dean, Business and Finance  
Raymond Rowell - Assistant Dean, Scholarships and External Affairs  
Kirsten Soriano Broberg - Director, Undergraduate Studies  
Jaymee Haefner - Director, Graduate Studies  
Andrew Trachsel - Chair, Division of Conducting and Ensembles  
Matt Hardman - Director, Communications, Marketing and Public Relations  
Joel D. Wiley - Director, Admissions

