



North Texas Wind Symphony

Eugene Migliaro Corporon, Conductor

Amy Woody, Doctoral Conducting Associate

Thursday, October 27, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center



PROGRAM

D'un Matin de Printemps (1918)Lili Boulanger (1893–1918)
trans. François Branciard

Hammersmith, Opus 52 (1930).....Gustav Holst (1874–1934)
Prelude and Scherzo

Fantasies on a Theme
by Haydn (1968)..... Norman Dello Joio (1913–2008)
Theme
Fantasy I
Fantasy II
Fantasy III

Amy Woody, Doctoral Conducting Associate

--Intermission--

Symphony in B-flat (1951) Paul Hindemith (1895–1963)
Moderately fast, with vigor
Andante grazioso
Fugue (rather broad)

***One hundred seventy-sixth program of the 2022–2023 season
Photography and videography are prohibited***

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Lili Boulanger (1893–1918) was born in France to a musical family. Her mother was a singer, and her father, a composer, was awarded the Prix de Rome in 1835. While her musical gifts were first noticed at a young age, her childhood was also plagued by illness which would eventually lead to her premature death at the age of 24.

Lili Boulanger, and her sister Nadia, studied music with Georges Caussade, and upon the advice of Gabriel Fauré, began taking the composition class of Paul Vidal at the Paris Conservatory. In 1913, she was awarded the Prix de Rome for her *Cantata Faust et Hélène*. Boulanger was the first woman to have won this prestigious and competitive award. The recognition of winning the award granted her success in the international press during the era of the suffragette movement and contributed to the women's cause.

After World War I, the Boulanger sisters founded the Franco-American Committee at the Paris Conservatory to help returning musicians who had been sent off to war. During this time, Lili started composing *La Princesse Maleine*, an opera based on the work of Maeterlinck, which still remains unfinished to this day. Her works were inspired by themes of war and religious prayer along with the mentorship of Massenet, Fauré, and Debussy.

***D'un Matin de Printemps* (1918)** came about during Boulanger's final winter days. She imagined a piece brimming with life for violin, cello, and piano; a picture of a bouncy, sunny, soft spring morning. Her work was first performed, posthumously, in February 1919 at the Société Nationale de Musique with Nadia Boulanger playing the piano part. Reminiscent of the shades and colors used by Debussy, Boulanger was able to capture the impression of a spring morning by way of obstinate rhythm, energetic themes, mysterious episodes, and a blazing conclusion.

The original trio work was first published in 1922 with no indication that a symphonic version would be conceived. It wasn't until 1993 that the first transcription became available. In 2008, following the proposal of the Musique des Gardiens de la Paix in Paris, François Branciard imagined orchestrating this French chamber music for the wind band medium.

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,

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symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *Suite No. 1 in E-flat* and *Suite No. 2 in F*, Opus 28 (1911) are universally acknowledged as the foundation of the serious British band repertoire.

The symphonic poem ***Hammersmith* (1930)** is considered a late masterpiece and certainly one of the greatest half dozen works written by the composer. Greater London's Borough of Hammersmith is where St. Paul's Girls' School, Holst's chief place of employment from 1905 until his death, is located. Holst had first lived in the borough during his student days at the Royal College of Music. *Hammersmith* is a programmatic work. Holst uses two ideas: 1) the omnipresent slow-moving River Thames, which was there long before the people and (according to Holst) will be there long after the people have gone, and 2) the hustle and bustle of Hammersmith Broadway, located only about two blocks from St. Paul's Girl's School and where the composer's favorite pub, The George, was—and still is—located. The work begins with the *Poco adagio* Thames, in its non-abrasive bitonality, yielding to the *Poco allegro* Hammersmith Broadway, then to a rather reflective section, a return to Hammersmith Broadway, and finally, the Thames, which ends in a state of ambiguity.

Although given a private rehearsal on May 19, 1931, *Hammersmith* never was performed either over the airwaves or in concert by the BBC Military Band. B. Walton O'Donnell, its conductor, recognizing the work's musical value, held out for a special public performance, which the BBC did not grant because the band was set up entirely as a broadcast unit. Holst, in a never-say-die attitude, asked his friend Adrian Boult, who had just taken over the BBC music division from Pitt, if he would be interested in performing an orchestral version. Boult, of course, was enthusiastic, and Holst rescored the work for orchestra. This version was premiered under Boult's direction on November 25, 1931.

During spring 1932, Holst was a guest lecturer at Harvard University. He brought several works with him on this, his third trip to the United States, including the original version of *Hammersmith*. Holst was to have conducted the work on April 17 at the American Bandmasters Association meeting in Washington, D.C., but due to a bleeding ulcer had to cancel. According to the United States Marine Band Leader's Log, Captain Taylor Branson conducted the work on that concert. *Hammersmith* went entirely unnoticed, however, until 1954 when Robert Cantrick, conductor of the Carnegie Institute of Technology's Kiltie Band in Pittsburgh, Pennsylvania, secured a microfilm copy of the work from the composer's daughter, Imogen Holst. He conducted what Imogen Holst believed to be the world premiere of the original version of the work on April 22, 1954. It was from this performance that *Hammersmith* finally gained the recognition of persons connected to the band medium; it was published within two years and recorded four years after the event.

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Norman Dello Joio (1913–2008) began his musical career at age fourteen when he became a church organist and choir director of the Star of the Sea Church on City Island, New York. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style, at Tanglewood and Yale. Dello Joio received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim Fellowships, and a grant from the American Academy of Arts and Letters. He won the New York Music Critics' Circle Award in 1948 and again in 1962. He won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his music in the television special "Scenes from the Louvre." In 1958, CBS featured him in a one-hour television special, "Profile of a Composer." Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools to compose music for school ensembles and programs.

Fantasies on a Theme by Haydn (1968) was a commission by the Michigan School Band and Orchestra Association and dedicated to Leonard Falcone for his retirement as Director of Bands from Michigan State University in recognition of his "devoted service to music, to education, and to his colleagues." The work is a set of variations on a theme from Franz Joseph Haydn's (1732–1809) *String Quartet in F Major*, Op. 74, No. 2. The first statement of the theme draws from the Classical style and elegance before transforming through several contrasting variations.

About the work, Dello Joio writes:

This work for band is based on a theme from a composition for piano by Franz Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today.

The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

This work was commissioned by the MSBOA and dedicated to Mr. Leonard Falcone.

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Paul Hindemith (1895–1963) was a colossus of the twentieth-century musical scene. He served as Professor of Composition at the Academy of Music in Berlin from 1927–1940, and was appointed to the faculty of the Yale University School of Music in 1940, where he taught for the remainder of his life. His famous work *The Craft of Musical Composition* was published in 1937 and remains the most comprehensive theory of harmony text ever devised. In addition to his heralded compositions for band and orchestra, Hindemith is known for having written at least one sonata work for every instrument of the orchestra, each of which he was able to perform at artistry level—a stunning testament to his legendary creative genius and musical craftsmanship.

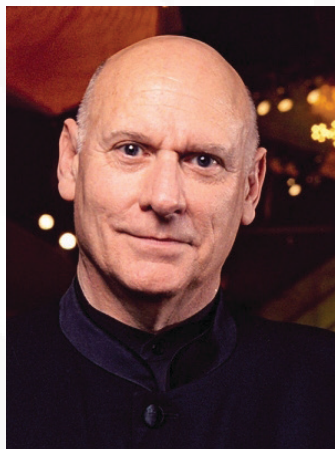
Symphony in B-flat (1951) was composed for the United States Army Band, Lt. Col. Hugh Curry, Conductor. The work was premiered in Washington, D.C. on April 5, 1951, with the composer conducting. There was some speculation that after being invited to conduct the ensemble, Hindemith surprised them with this new work. Its three movements offer what is perhaps the most beautifully crafted contrapuntal writing ever conceived for winds. Hindemith's musical materials, laced with chromaticism, actualize a brilliant synergy between the intellectual and spiritual components of music. After 70 years, the work remains an essential component of the wind band repertoire.

Hindemith wrote:

There is no doubt that listeners, performers, and composers alike can be profoundly moved by perceiving, performing or imagining music, and that, consequently, music must touch on something in their emotional life that brings them to this state of excitation. But their mental reactions were feelings they could not change as rapidly as they do; they would not begin and end precisely with the musical stimulus that aroused them....The reactions music evokes are not feelings; they are the images, the memories of feelings....If music did not instigate us to supply memories out of our mental storage rooms, it would remain meaningless; it would merely have a certain tickling effect on our ears....Dreams, memories, musical reactions—all three are made of the same stuff. We cannot have musical reactions of any considerable intensity if we do not have dreams of some intensity, for musical reactions build up, like dreams, a phantasmagoric structure of feelings that hits us with the impact of real feeling. Furthermore, we cannot have any musical reactions of emotional significance, unless we have once had real feelings, the memory of which is revived by the musical impression.

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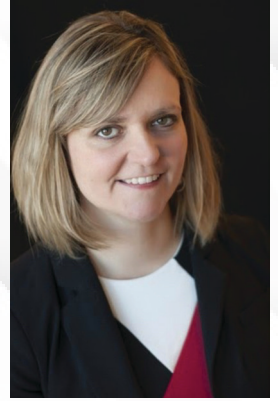
Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As Director of Wind Studies he guides all aspects of the program, including the master's and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State 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

Amy Woody is currently serving as a doctoral conducting associate for the UNT Wind Studies program, and conducts the Concert Band. She studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook. Prior to UNT, Ms. Woody served as the director of bands (2014–2021) and associate director of bands (2007–2014) at John H. Guyer High School in Denton, Texas. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence Wind Band National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington. Amy Woody has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the group she has enjoyed a variety of concert experiences that include performing at the



International Midwest Band and Orchestra Conference, World Association for Symphonic Bands and Ensembles, Texas Bandmasters Association, Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra. Ms. Woody is a graduate of the Eastman School of Music (MM clarinet performance and literature) and Baylor University (BME). She is a native North Texan and a graduate of Marcus High School in Flower Mound. She currently resides in Denton and very much enjoys spending time with her friends, family, and her most loveable labrador pup, Russell.

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

Kayla Liptak
Sophia Lo
Matthew Noll
Nathan Siegel
Denton Sutherlin
Graham Viegut
Maddie Wallace
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

