



# University of North Texas Symphony Orchestra

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## Graduate Conductors

David Štech

Jimin Seo

Charles Baldwin

Gregory D. McDaniel

David Itkin, conductor

## Faculty Soloists

Terri Sundberg, flute

Jung Choi, oboe

Kimberly Cole Luevano, clarinet

Darrel Hale, bassoon

Stacie Mickens, horn

Robert Parton, trumpet

Tony Baker, trombone

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Wednesday, November 16, 2022

7:30 pm

Winspear Hall

Murchison Performing Arts Center

# PROGRAM

*Il barbiere di Siviglia* Overture (1816) .....Gioachino Rossini (1792–1868)

David Štech, conductor

Pulcinella Suite (1922) .....Igor Stravinsky (1882–1971)

- I. Sinfonia
- II. Serenata
- III. Scherzino (Allegretto - Andantino)
- IV. Tarantella
- V. Toccata

Jimin Seo, conductor

- VI. Gavotta (con due variazioni)
- VII. Vivo
- VIII. Minuetto- Finale

Charles Baldwin, conductor

--Intermission--

Idyll, Opus 44 (1901) .....Samuel Coleridge-Taylor (1875–1912)

Gregory D. McDaniel, conductor

Concerto for Seven Wind Instruments (1949) ..... Franik Martin (1890–1974)

- I. Allegro
- II. Adagietto
- III. Allegro vivace

Terri Sundberg, flute • Jung Choi, oboe  
Kimberly Cole Luevano, clarinet • Darrel Hale, bassoon  
Stacie Mickens, horn • Robert Parton, trumpet  
Tony Baker, trombone • David Itkin, conductor

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**Three hundred second program of the 2022–2023 season  
Photography and videography are prohibited**

# PROGRAM NOTES

**Gioachino Rossini (1792–1868)**

***Il barbiere di Siviglia* Overture**

Gioachino Rossini was one of the most renowned Italian composers of the nineteenth century, gaining popularity both during his own time and with audiences since. Rossini scholar Philip Gossett grandly describes his career, stating “No composer in the first half of the nineteenth century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life.” Rossini composed many operas during his career, with *Il barbiere di Siviglia* (The Barber of Seville) being one of his most famous, and well-liked, works. This comic opera follows the adventures of a barber named Figaro, who helps the young Count Almaviva in freeing his love, Rosina, away from her lecherous guardian, Dr. Bartolo.

Overtures became the standard opening piece for operas by the late seventeenth century. These pieces are typically played before the curtain rises, or at least, before any action happens on the stage, to signal the beginning of the performance. Earlier opera overtures had their own forms and thematic materials, such as the “Italian Overture” popular from the late seventeenth to the late eighteenth century, which had three movements. Later overtures took on the form of a single movement, and some began to use the overture to introduce the main themes and melodies from the opera itself (a typical format for modern opera and musical overtures).

During Rossini's day, it was not unheard of to reuse overtures from previous operas, as is the case with the overture from *Il barbiere di Siviglia*. This piece was actually written for Rossini's previous opera *Aureliano in Palmira* which premiered in 1813, and was used again for his opera *Elisabetta, regina d'Inghilterra* in 1815. In his haste to complete *Il barbiere di Siviglia* in time for the premiere, he recycled the overture once more. The opera had a disastrous premiere, but still managed to rise in popularity among international audiences, quickly spreading to Paris, Berlin, London, St. Petersburg, and eventually New York in 1825. As the opera grew in popularity, so too did the overture. Since an overture is a musical piece written solely for the orchestra, with no singing or acting involved, it also became common to perform in a concert setting as an independent piece.

The overture begins with a slow introduction containing loud chordal outbursts juxtaposed against soft, running sixteenth notes. A brief theme appears first in the oboe—a sighing phrase built from long notes followed by falling sixteenths—then modified and expanded by the violins. The introduction ends with a long, dramatic fermata, and then picks up the pace to begin the main body of the overture: a sprightly *allegro con brio*. This section has two main themes. The first is a jumpy melody with quick, repeated notes that skip down the scale. The theme builds to an exciting *forte* and ends in a series of trills in the strings, leading into the second theme. This is a *cantabile*, or songlike, melody heard first in the oboe before it is passed around the winds and eventually taken up by the full orchestra. Listen for the famous “Rossini crescendos” in which not only

# PROGRAM NOTES

the volume, but the performing forces as well, increase slowly and steadily over time. Both of the themes are repeated before the piece moves into the finale. The start of the closing section is signaled by the uptick in frantic tempo (marked *più mosso*, or more motion) and the piece ends in a grand dominate-to-tonic cadence with a loud, triumphant fermata.

## Igor Stravinsky (1882–1971) *Pulcinella Suite* (1922)

By the time Igor Stravinsky composed the music for *Pulcinella* he was already famous for his three Ballets Russes commissions that had previously premiered in Paris: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). The Russian-born composer (later a French, and then American, national) had already established himself in the neo-nationalist style with these ballets and was moving into the new aesthetic of neo-classicism. Over the course of his career, Stravinsky would excel in these and several other twentieth-century musical styles, including creating his own interpretation of serial methods in the last decade of his life.

As with the previous ballets, *Pulcinella* was commissioned by director Sergei Diaghilev and performed by the Ballets Russes company in 1920. The set and costume designer was none other than Pablo Picasso. The plot is based on the commedia dell'arte stock character Pulcinella, who in this story is attacked by two men because their girlfriends are fawning over him. Pulcinella pretends to be slain and then resurrected, eventually winning over the men and arranging marriages for them with their girlfriends. Pulcinella himself marries his girlfriend Pimpinella and the ballet ends. While the original ballet has twenty-one musical numbers, the suite for orchestra contains only eight. Still, this is more than enough to retain the character of the ballet. Each movement is relatively short—a feature of the neo-classical style—so that the entire piece can be performed in thirty minutes or less.

The opening movement, *Sinfonia*, begins with a jaunty theme introduced by the full orchestra. This theme is passed between different soloists or solo groups, with short interjects by the full orchestra—introducing a system of solo-versus-group dynamic that Stravinsky will use throughout the entire piece. The *Serenata* starts with an exotic and wandering oboe solo. This is taken up by the violin who then exchanges solo features with the oboe as in conversation. Throughout, the low strings provide a rhythmic pulse that at times becomes sinister, breaking into the conversation with loud pizzicato chords. The *Scherzino* third movement comes directly out of the *Serenata* without a break. It has three main sections: the *scherzino* proper, with a bright jovial theme; the *allegretto*, a sudden triple-metered dance that features the first violin soloist; and finally, the *andantino*, a slower section that features soloists from various parts of the orchestra.

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The fourth movement, *Tarantella*, is a fast-paced dance in 6/8 time, with the orchestra taking off with rapid triplets that seem to race frantically to the end. In the middle of the flurry a few solo voices can be heard, namely the flute and oboe. The movement is short and rushes straight into the fifth without a break. The *Toccata* switches suddenly into a duple meter, with staccato repeated notes in the winds underscoring a jaunty trumpet solo. The solo is passed to the oboe and then the violin before the trumpet returns to close out the movement.

In the sixth movement, *Gavotta (con due variazioni)*, Stravinsky creates a miniature theme and variations movement based on this elegant French dance style. The melody is introduced by the oboe with bassoon and horn accompaniment, which is repeated before the rest of the orchestra joins in with lush harmonies. Then, the two variations are presented: the first by the oboe, and the second by the flute and horn. *Vivo*, the seventh movement, is a short piece that features the trombone and string bass, showcasing its comical character from the beginning with trombone glissandos. In the middle of the movement the trumpets and flutes take over with a brief tune before the bass enters again with a final solo.

The final movement is broken into two large sections: the *Minuetto* and the *Finale*. The *Minuetto* begins with a stately melody in the horns and bassoon. This dance takes the character of a slow waltz, graceful and elegant. The melody is passed throughout the orchestra over plucked strings, eventually overlapping each other in a miniature fugue. This builds in volume, slows dramatically, and then jumps straight into the final section. The *Finale* starts with an exciting and martial melody in a flash of running sixteenth notes and staccato eighth notes. Just as suddenly as it begins however, a new melody is brought out by the flute—one that sounds lyrical and pastoral, but does not lose the quick pace of the martial theme. Both themes are then repeated throughout the movement. The piece ends in several repetitions of the martial motive in quick succession on the trumpet over exciting pounding chords by the full orchestra.

## **Samuel Coleridge-Taylor (1875–1912)** **Idyll, Opus 44 (1901)**

Samuel Coleridge-Taylor was the London-born son of a white Englishwoman and a black doctor from Sierra Leone. He was raised primarily by his mother after his father returned to Africa to find work. Samuel studied violin and sang in church choirs throughout his childhood, eventually entering the Royal College of Music in 1890. He was awarded with a scholarship for composition to the college in 1893, winning the Lesley Alexander composition prize in 1895 and 1896. By the time he left the college in 1897 his works were already being heard frequently in public performances. His music was a strong inspiration for contemporary African-European and African-American musicians, some of whom formed the Coleridge-Taylor Choral Society in Washington D.C. before Coleridge-Taylor had the occasion to even visit the country. When he did in 1904, he was invited to tour with the group, conducting them in his own works accompanied by the U.S. Marine Band. Returning to England, he became the conductor of the Handel Society of London until his death in 1912 from pneumonia, and served as the Professor of Composition at the Guildhall School of Music and the Trinity College of Music.

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*Idyll* originates from Coleridge-Taylor's *Symphony in A minor*. He took the slow second movement of the symphony and reworked it into a stand-alone piece for the Gloucester Festival in 1901, revising the structure, melody, harmony, and orchestration. He also added parts for tuba and harp. Unfortunately, the piece received mixed reviews at the festival. A reviewer from the publication *Truth* called it "an uninteresting piece of orchestration with little or no variety," while another from *The Playgoer* described it as "a very beautiful, one-themed little work, exquisitely orchestrated, perhaps monotonous in color, but with a lovely reposeful intention." Rotem Weinberg, a Coleridge-Taylor scholar, believes that the lukewarm reception of the piece, along with the relatively limited access to the sheet music, caused the piece to be neglected over time. Indeed, over one hundred years later there are still no commercial recordings of *Idyll* available.

After a short two-measure introduction the violins enter with the main theme. This is a winding melody with two sections: the first half flows down and back up the scale, while the second slows the pace with longer note values and settles the melody to a calm *pianissimo*. This theme is repeated throughout the piece, sometimes in its entirety and sometimes just in part. A brief middle section interrupts the lushness of the first with new material—a jumpy staccato theme in the strings that is echoed by the woodwinds. This skips up the scale and back down again, bringing a renewed uptick in the motion. This is short lived however; after only five bars the original melody returns. Throughout the movement Coleridge-Taylor uses the theme to explore multiple keys: the original melody is in C, and after the short interlude (which begins in E-flat), it moves through the keys of B-flat, B-natural, and G before the interlude theme returns in the key of C. Each key area brings new flavor to the theme, creating new colors and blends between the melody and harmonies. The piece ends with the gradual dying away of the melody, fading into the quiet with a final harp arpeggio.

## **Frank Martin (1890–1974)** **Concerto for Seven Wind Instruments (1949)**

Frank Martin was a Swiss composer who lived and worked throughout Europe in the early twentieth century. Born in Geneva, he moved to Zürich, Rome, and Paris after World War I, only to return to Geneva in 1926, and eventually move to The Netherlands in 1946. He began composing at a young age, and although by his teens he knew he wanted to be a composer, he first enrolled in school to study mathematics and physics. Only after World War I did he begin academic study, and eventually teaching, on rhythmic theory at the Institut Jaques-Delcroze. Over the course of his career he held posts as president of the Swiss Musicians' Union (1943–1946) and composition teacher at the Cologne Hochschule für Musik (1950–1957), while also traveling the world performing his works.

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As scholar Bernhard Billeter describes, “The extremely prolonged development of his characteristic style makes it impossible to place Martin in any particular school or to compare him with any other composer.” He was inspired by the works of Bach (the *St. Matthew Passion* in particular made a deep impression on him as a boy), and was also influenced by Schumann and Chopin. As such, his style tends to have a blend of German and French elements, combined with the aesthetics of the twentieth century. Some of the most compelling elements of his music are the use of tone-color and the featuring of virtuoso performance. As Billeter explains, these elements “offered him an inexhaustible source of ideas, and has helped ensure his continued popularity with performers.” Indeed, the *Concerto for Seven Wind Instruments* demonstrates these qualities of tone-color, soloist performance, and group dynamics in a striking way.

The Allegro first movement begins immediately by showcasing the winds. The oboe takes center stage first with a rapid, jumpy solo, followed shortly by the clarinet. Then the horn, trumpet, and trombone enter one after the other, playing a polyphony of melodic material over and around each other. As solos are passed amongst the wind group, the strings provide subtle accompaniment, but gradually growing stronger as the movement progresses. The entire movement juxtaposes the two main groups: In some instances, with the winds constantly appearing as soloists or in solo groups as the string orchestra accompanies them, and at other times as one cohesive group pitted against the other, each with their own melodic ideas fighting for supremacy. The two groups finally come together, building in intensity, and the percussion finally makes their presence known with the martial sound of the snare drum and a crash of cymbals. Out of the flurry, the winds bring back the calm with a return to their combined solos that morph together into the sound of a small chamber group, and the movement ends with the oboe holding softly in its extreme upper register.

Frank Martin himself described the Adagietto as being, “based entirely on a steady two-time beat, which serves as an accompaniment to the melodic elements: sometimes serene, sometimes dark and violent. A lyrical phrase first heard in the bassoon's upper register is repeated by the trombone with a gentle nobility at the conclusion.” Indeed, the movement travels blithely through these different moods, slowly but steadily. The upper strings begin with a haunting, yet lyrical melody over a plucked ostinato pattern in the cellos and basses. Then the bassoon enters with its solo, and the juxtaposition of winds versus strings returns, this time with a more mysterious and sometimes elegant character.

The Allegro vivace begins with the winds stating a new playful melody in the oboe followed by frantic runs in the clarinet. As in the first movement, the winds each take turns featuring solos or solo groups with each other, often supported or interrupted by the strings. After a brief trumpet solo, the timpani comes to the fore with a solo backed by the snare drum, then dies away to *pianissimo* and the rest of the ensemble returns. The piece builds in intensity, ending in a sense of organized chaos as all sections combine together in a flurry of thematic material that culminates in a final, loud trilled chord.--Emily Hicks under the direction of Peter Mondelli

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**Terri Sundberg** is professor of flute at the University of North Texas College of Music and a member of the Crested Butte Opera Orchestra and Crested Butte Festival Symphony Orchestra. She has been a featured concerto soloist at the Jeju International Music Festival in Korea, recipient of a State Department grant for recent performing and teaching in China and has performed extensively in New York City as soloist, chamber and orchestral musician, including performances at Lincoln Center/Alice Tully Hall, Merkin Concert Hall and Carnegie Hall. She is a former member of the North Coast Chamber Players, a mixed wind/string chamber ensemble in-residence on the West Coast.

Professor Sundberg has served as faculty at several international music festivals, and has presented masterclasses and performed solo and chamber recitals across the United States and abroad, including concerts in China, Korea, South Africa, Mexico, Austria, Ireland, England, France, Kosovo, and the Philippines. She has been a guest artist at flute festivals across the United States, including St. Louis, New Mexico, Illinois, Iowa, California, Oklahoma and Texas, and has been a featured artist, teacher, and adjudicator at numerous National Flute Association conventions. She has played principal flute with the Orchestra Sinfonica de Mineria in Mexico City, Eisenstadter Sommerakademie in Austria, New Hampshire Music Festival Orchestra, and also has played with the Fort Worth Symphony, Dallas Opera, Oklahoma City Philharmonic, and Metropolitan Ballet Orchestra.

Professor Sundberg's students have won numerous professional orchestra and premier military band positions, tenure track and lecturer university positions, summer festival positions, fellowships, and prizes in competitions. Prizes include first prizes in the N.F.A. (National Flute Association) Orchestral Excerpt Competition, N.F.A. Piccolo Artist Competition, Myrna W. Brown Artist Flute Competition, Mid-South Flute Competition, Upper Midwest Flute Competition, Kentucky Young Artist Competition, Central Ohio Young Artist, Florida Collegiate Young Artist, Kentucky Flute Society Young Artist, Atlanta Flute Club Young Artist, San Diego Flute Guild Artist Gold Competition, Music Teachers National Association Young Artist Competition, Texas Music Teachers Instrumental Concerto Competition, Texas Music Teachers Solo Repertoire Competition, Entergy Music Competition, UNT Concerto Competition, Chautauqua Sigma Alpha Iota Concerto Competition, Irvin Monroe Flute Competition, Alexander & Buono International Flute Competition, and the Rotary Fellowship Competition.

Terri Sundberg attended the Yale University School of Music, Royal Conservatory of Music Orchestral Training Program, and Lawrence Conservatory. Her principal teachers have included Jeanne Baxtresser, Thomas Nyfenger, Ernestine Whitman, James Walker, and Timothy Day. She is a co-author of "Children After War: A Novel Approach to Promoting Resilience Through Music" recently highlighted in the *Traumatology* journal, and has great passion for her work on the board of the Shropshire Music Foundation, whose mission is to foster ethnic tolerance, promote peace, and improve the quality of life for children and adolescents of war-torn countries through the establishment of ongoing music education and performance programs: [www.TeachingChildrenPeace.org](http://www.TeachingChildrenPeace.org). She has also served on the Board of Directors of the National Flute Association.

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Oboist **Jung Choi**, a native of South Korea, has quickly established a career of both performing and teaching. She was honorably mentioned twice as the finalist for the Gillet-Fox International Oboe Competition and started teaching and giving masterclasses at a collegiate level.

Having made her concerto debut at the age of 16, Choi has since appeared as soloist with the Seoul Yego Orchestra, SNU Wind Ensemble, Buchoen Youth Philharmonic, Seoul Youth Philharmonic, Seoul Chamber Orchestra and Eastman Philharmonia. She also has appeared internationally as a chamber and orchestral musician in Germany, France, Thailand, Malaysia, Singapore and Japan.

Choi earned her bachelor of music in oboe performance at Seoul National University. While she was working on her master's degree at the Eastman School of Music, Choi was appointed as oboe/English horn player at the Binghamton Philharmonic. She taught at Nazareth College and Roberts Wesleyan College in Rochester, New York as well. Upon graduation from Eastman, where she received a performance certificate and earned a DMA, she was appointed assistant principal for the Korean Symphony Orchestra and gave up to 90 concerts annually. Choi also taught oboe at Seoul National University, her alma mater. As a devoted teacher her students won major music competitions in Korea, were invited to compete in oboe competitions such as the Muri Competition and Prague Spring Competition, and were invited to the Pacific Music Festival, American Institute of Musical Studies, Norfolk Chamber Music Festival and Interlochen Summer Arts Camp.

Choi is an avid chamber musician and a member of wind ensemble Winds, the Piri oboe ensemble and a woodwind quintet, Sunyul. She was invited as principal oboist of Daegwanryoung Music Festival, Incheon Arts Festival and Malaysia Festival Orchestra. Apart from classical music, Choi's interest lies in other genres of music as well. She has recorded music for movies, musicals, and K-pop songs. She also performed the oboe on a Korean national television show collaborating with a poet.

Choi's principal teachers include Richard Killmer, Yun Jung Lee, Myung Jin Lee, Soo Keum Kim and Jong Duk Kim. She comes to UNT from Missouri State University.

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With reviews such as “a most skillful artist” (*Fanfare Magazine*), “breathtaking...” (*The Clarinet*), “virtuosic tone and technique” (*Tampa Bay Times*), “exceptionally sensitive and introspective rendition” (*The Clarinet*), **Kimberly Cole Luevano** continually establishes herself as a formidable soloist and chamber musician. Currently professor of clarinet and chair of the Division of Instrumental Studies, Luevano joined the University of North Texas faculty in 2011. She was a member of the clarinet faculty at the Interlochen Arts Camp from 2003 to 2012, has served the International Clarinet Association as pedagogy chair and is currently coordinator of the ICA High School Competition. Luevano has presented acclaimed solo and chamber performances, adjudicated, and presented masterclasses on four continents and has performed at the International Clarinet Association's ClarinetFest® on numerous occasions. Her students have been prize winners in international competitions, and former students now occupy performing and teaching positions throughout the United States and Canada. With pianist Midori Koga and soprano Lindsay Kesselman, she forms the trio, Haven, “....A refuge for the creation of new music for soprano, clarinet, and piano.” She is also a founding member of the acclaimed clarinet, violin, and piano trio, TrioPolis.

Luevano's recordings on the Fleur de Son label, *Bright Angel* (2013) and *Atonement* (2015), received critical acclaim and were included in the Grammy nomination process. Haven recently received 2021 commissioning grants from both the Chamber Music America Classical Commissioning Fund and the Barlow Foundation to partner with composers Ivette Herryman-Rodriguez and David Biedenbender, respectively, in the creation of new works for the trio. Luevano's disc of world premiere recordings with TrioPolis, *TrioPolis One*, was released on the Fleur de Son label in 2017. Her recording of Michael Daugherty's “Brooklyn Bridge” with the UNT Wind Symphony was released on the GIA label in 2016, and numerous chamber recordings are available on the Centaur and Albany labels. A versatile freelance musician, Luevano has performed as a member of the Michigan Opera Theater Orchestra, as principal clarinetist of the Ann Arbor, Lansing, Toledo, and Traverse Symphony Orchestras, with the Detroit and Windsor (Canada) Symphony Orchestras, and with Keith Brion's New Sousa Band, among others. As an advocate of contemporary American repertoire, Luevano spearheaded consortiums to commission works for clarinet from composers Evan Chambers and Roshanne Etezady and recorded William Bolcom's clarinet concerto with the UNT Wind Symphony in April 2022.

Originally from Albuquerque, New Mexico where she studied with Keith Lemmons, Luevano studied in Paris, France with Guy Deplus and Alain Damiens as the recipient of a U. S. Government Fulbright Grant and a Kade Fellowship. Luevano was a prizewinner in competitions such as the International Clarinet Association Young Artist Competition, Oklahoma City Young Artists Competition, and Coleman Chamber Music Competition. She earned degrees at Michigan State University where she studied with Elsa Ludewig-Verdehr and the University of North Texas where she studied with James Gillespie. Prior to her appointment at the University of North Texas, she was professor of clarinet at Eastern Michigan University for fifteen years. Luevano plays and endorses Selmer Paris instruments and is a D'Addario and Company Performing Artist. She resides in Corinth with her husband, two teen-aged sons, and a spirited border collie.

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**Darrel Hale** joined the UNT College of Music in August 2021 as the associate professor of bassoon. A native of Denver, Colorado, he is principal bassoon of the Baton Rouge Symphony Orchestra. Prior to his position at UNT, he taught at Louisiana State University. He served as acting principal bassoon of the Knoxville Symphony Orchestra under Lucas Richmond. An active orchestral performer, he also has served as principal bassoonist of the Kentucky Symphony Orchestra and Springfield Symphony Orchestra and has performed with the Fort Worth Symphony, Dallas Chamber Orchestra, Cincinnati Symphony Orchestra, Louisiana Philharmonic, Dayton Philharmonic, Cincinnati Chamber Orchestra, Gulf Port Symphony, Shreveport Symphony, Meridian Symphony, Chattanooga Symphony and Cincinnati Symphony Chamber Players. As a fellow at the Aspen Music Festival, Hale performed as a member of the Aspen Academy of Conducting Orchestra under Maestro David Zinman and for three summers as second bassoon in the Aspen Festival Orchestra alongside Per Hannevold. He comes to the University of North Texas from Louisiana State University where he was an associate professor. A dedicated teacher, Hale has presented masterclasses in a variety of venues including the International Double Reed Society Conference in 2019, Meg Quigley Symposium Pre-College Camp in 2021, Hot Springs Festival, Midwest Musical Imports Master Class Series, and at many universities and conservatories throughout the United States including the College-Conservatory of Music, University of Texas Austin, Baylor University, Ohio State University, University of Kentucky, University of Southern Mississippi and University of Georgia Athens. During the 2020 Covid pandemic, Hale worked with colleagues Ann Shoemaker (Baylor) and Yoon Joo Hwang (UCF) to create a series of online masterclasses that virtually connected students from around the globe with major international professional bassoonists for a series of masterclasses. Dr. Hale also currently serves as a co-editor with Amy Pollard (UGA) of the *IDRS Online Fingering Chart Project* and as a competition committee member of the Meg Quigley Vivaldi Competition. As an active advocate for the expansion of the bassoon repertoire, Darrel Hale has commissioned several new works for bassoon and voice with his duo partner, mezzo-soprano Megan Ihnen. These new works include *Ahead of All Parting* (2019) by Jenni Brandon, *Aurora* (2019) by Hannah Rice, *White Ash* (2019) by Mara Gibson, *Washing Water Buffalo in the Ocean* (2019) by Gregory Brown, and *Millary Songs* (2020) by Dana Kaufman. Hale has also been a consortium member on works by Drew Baker, Jenni Brandon, and Nico Muhly. In May 2021, he premiered a new concerto for bassoon and orchestra written for him by Mara Gibson entitled *Escher Keys*. As a recitalist, Hale has performed at International Double Reed Society conferences in Spain and Tokyo, as well as at the Meg Quigley Symposiums in 2019 and 2021 and International Clarinet Association conferences in 2014 and 2016. As a soloist, Hale has appeared with ensembles at Louisiana State University performing the Mozart *Concerto in Bb Major*, K. 191, *Weber's Andante and Hungarian Rondo*, and Ellen Taaffe Zwilich's *Concerto*. In January 2020, Hale appeared with his colleagues in the Baton Rouge Symphony Orchestra performing the Mozart *Sinfonia Concertante* with BRSO under the direction of Maestro Timothy Muffitt. Darrel Hale received a bachelor of music degree in bassoon performance from the University of Colorado at Boulder where he studied with Yoshiyuki Ishikawa. He continued his training at the College-Conservatory of Music in Cincinnati, Ohio where he completed his DMA while studying with the late William Winstead. His other teachers include Per Hannevold, Martin James, and Chad Cognata.

# BIOGRAPHIES

**Stacie Mickens** joined the UNT College of Music faculty as an associate professor of horn in August 2018. Prior to her appointment, she was associate professor at the Dana School of Music, Youngstown State University, and also previously served on the faculties of Luther College (Decorah, IA) and Winona State University (Winona, MN). She completed her doctorate of musical arts at the University of Michigan as a recipient of the Rackham Fellowship Award. There she studied with former Philadelphia Orchestra member and jazz musician Adam Unsworth and with Detroit Symphony member Bryan Kennedy. She holds a master of music degree from the University of Wisconsin-Madison, where she studied with renowned horn pedagogue Douglas Hill. She received a bachelor of arts degree in music and English from Luther College, studying horn with Patricia Brown and piano with John Strauss.

As an orchestral musician, Mickens has performed with the Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Plano Symphony Orchestra, Pittsburgh Opera, Detroit Symphony Orchestra, Detroit Chamber Winds, Blossom Music Festival, Monarch Brass, Madison Symphony Orchestra, and Wisconsin Chamber Orchestra. She previously held positions in orchestras in Akron, Wheeling, Youngstown, Lansing, Dearborn, Southwest Michigan, La Crosse, Waterloo-Cedar Falls and Dubuque. She is currently principal horn of Richardson Symphony Orchestra.

She has enjoyed solo performances with the UNT Wind Symphony, UNT Symphony Orchestra, UNT Concert Orchestra, Youngstown State University Wind Ensemble, Luther College Symphony Orchestra, Akron Symphony, Erie Young Artists' Debut Orchestra, Packard Band and Waterloo-Cedar Falls Symphony.

Mickens' solo recorded album *From the Great Lakes* was released in 2020 and features new works composed for her by David Morgan and James Wilding. "Stacie Mickens's playing is superb; her musicality has a sort of confidence that makes one feel entirely secure in her hands (given the precarious nature of the horn, that's no mean compliment). This is a most enjoyable disc, well recorded and presented."—*Fanfare*, Nov/Dec 2020. "Stacie Mickens...shows masterful control of her instrument throughout the CD, displaying the diverse sound quality of the horn with beautifully lyrical and melancholic playing..."—*Brass Band World*, Dec 2020.

Mickens is a founding member of Lantana Trio with her colleagues Raquel Samayoa, trumpet, and Natalie Mannix, trombone. Lantana has commissioned works for brass trio by Jeff Scott, Ivette Herryman Rodriguez, Shanyse Strickland, Dorothy Gates, and Erik Morales. These works will be featured on Lantana Trio's debut album to be released in 2022. The group co-hosted the International Women's Brass Conference at UNT, May 24-28, 2022.

As a young musician, Mickens participated in drum and bugle corps and marching arts activities. She was a member of Star of Indiana's Brass Theater, world champion Cadets and Colts.

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**Rob Parton** is a busy and versatile trumpet player and is highly regarded as a studio, theatre and jazz musician, performer, educator and bandleader. He is chair of Jazz Studies at UNT.

An in-demand trumpet player, Parton has been called on to perform or record the music of diverse composers from Karel Husa to Leonard Bernstein to Duke Ellington. He has performed with many of America's major orchestras including the Chicago Symphony Orchestra, Cleveland Orchestra, New York Philharmonic, and Detroit Symphony Orchestra, to name a few. He has also performed as lead trumpet on numerous Broadway shows in the Midwest and with Grammy, Tony, and Academy Award-winning artists from Faith Hill to Natalie Cole to Tony Bennett. As a recording artist, he has performed on hundreds of recordings for national commercials and with various artists on Concord, Verity, Mark Records, Sea Breeze and Sony record labels.

While comfortable in various musical settings, be it jazz trio or brass quintet or as a soloist with larger ensembles, leading a professional big band is the area in which he has enjoyed the most acclaim. Founded in 1984, the Rob Parton Big Band has released eleven recordings, performed at the Midwest Clinic three times, at the International Trumpet Guild Conference, and at numerous jazz festivals featuring guest artists Lew Soloff, Conte Candoli, and Joe Williams. Dozens of the band's recordings and live videos can be found on YouTube.

You will often find him directing an All-State jazz band or acting as a guest artist with many high school and college jazz programs throughout the country. He has presented concerts or clinics at the Midwest Clinic in Chicago, International Association of Jazz Educators Convention, MENC and many other music educator conventions.

Parton has earned national and international accolades for his nine critically acclaimed compact discs on the Sea Breeze Jazz and ROPA labels.

Prior to his appointment at the University of North Texas, he was Professor of Trumpet and Jazz Studies at Capital University in Columbus, OH. Rob holds degrees from the University of Kentucky and Northern Illinois University.

# BIOGRAPHIES

Considered one of the finest trombonists of his generation, **Tony Baker** is currently a faculty member at the University of North Texas College of Music. Previously, Mr. Baker served as assistant professor of trombone at Ohio University and as visiting assistant professor of trombone and euphonium at Kent State University. A native of Little Rock, Arkansas, he is an alumnus of the University of Minnesota and the University of Central Arkansas. Mr. Baker's professional experience is as varied as it is substantial. Currently a member of the Dallas Opera Orchestra, he has performed with the ProMusica Chamber Orchestra, Minnesota Opera Orchestra, New Hampshire Music Festival Orchestra, and the Dallas, Richardson, Columbus, Akron, Arkansas, and Duluth-Superior symphony orchestras.

As a soloist, Mr. Baker has established an international reputation. He was a soloist at the 2007 International Trombone Festival in Birmingham, UK and was a guest recitalist that same year at the Wey Valley International Concert Series in Weymouth, UK. In 2000 Mr. Baker was a soloist at the Grindavik Cultural Festival in Iceland, an event held in conjunction with the Reykjavik Cultural Festival. He was also a soloist at the 2000 Festival International D'Art Lyrique, held in Aix-en-Provence, France. This is an annual music festival hosted by the Academie Européenne de Musique in conjunction with the Ensemble Intercontemporain. Ensembles with which Mr. Baker has performed as a soloist include the United States Army Band "Pershing's Own", Ohio Valley Symphony, University of Minnesota Symphony Orchestra, Ohio University Wind Ensemble, University of Central Arkansas Wind Ensemble, trombone choirs of the University of North Texas, University of Central Arkansas and Morehead State University (KY), University of Arkansas at Pine Bluff Wind Symphony, and Ouachita Baptist University Wind Ensemble (AR). Mr. Baker has given recitals and masterclasses at the Federal University of São João (Brazil), Royal Northern College of Music in Manchester, UK, Trinity College of Music in London, University of Arkansas, Humboldt State University (CA), Oberlin Conservatory of Music, University of Kentucky, University of Central Arkansas, Murray State University (KY), University of Texas at San Antonio, Cincinnati Conservatory of Music, Ohio State University, Ohio University, and Ouachita Baptist University. In February 1996, Professor Baker was invited to perform Luciano Berio's *Sequenza V* at the 1996 Music of Luciano Berio Symposium at the University of North Texas. He was also one of eight invited participants at the 1994 Christian Lindberg Solo Workshop. Baker has appeared as a clinician and performer at the 1998 University of Illinois Trombone Camp, the 1998 International Tuba/Euphonium Conference and at the 2003 regional International Tuba/Euphonium Conference. In 2001 Baker was a guest artist at the International Trombone Festival in Nashville, Tennessee and was a guest clinician at the 2003 International Trombone Festival in Helsinki, Finland. In May 2002, Mr. Baker hosted the 2002 International Trombone Festival at the University of North Texas. This festival has been widely recognized as the largest and most successful in the history of this event.

Mr. Baker's chamber music experience includes past memberships of the Kent Brass Quintet and OhioBrass, of which he was a founding member. He was also a member of the Appalachian Trombone Quartet. Mr. Baker performed with this ensemble on two tours of the Midwestern United States and on a 2001 tour of the United Kingdom. Mr. Baker currently is a member of the University of North Texas Faculty Brass.

# BIOGRAPHIES

As a jazz musician Mr. Baker has performed with the Woody Herman Band and Jimmy Dorsey Orchestra. He has also performed on stage with such artists as Wynton Marsalis, Steve Turre, Terry Gibbs, John Fedchock, Chris Vadala, and Jiggs Whigham. As a jazz clinician, Mr. Baker is on the faculty of summer jazz workshops at the University of North Texas and Northwest College in Cody, Wyoming. Mr. Baker is a regular faculty member of the University of North Texas Trumpet and Trombone Workshop, University of North Texas Combo Workshop, and Yellowstone Jazz Camps. He was also a guest artist at the 2002 Redbud Jazz Festival and the 1999 Capital University Jazz Week. Mr. Baker served as the All-State conductor of the 2004–2005 Minnesota All-State Jazz Ensemble. Mr. Baker has recorded with the Sounds of Blackness and can be heard with this group on their Grammy-nominated compact disc, *Time for Healing*. From October 1997 to April 2000 Baker was lead trombonist of the Columbus-based professional big band Jazz-to-Go. The recipient of many prizes and awards, Mr. Baker's honors include a first place in brass performance in the 1991 Music Teachers National Association Wurlitzer Collegiate Artist National Competition.

**Charles Baldwin** is a DMA orchestral conducting student at the University of North Texas. He currently serves as conductor of the TAMS Dull Roar Orchestra and teaching fellow in the orchestral studies department. From November 2020 to January 2021 Charles taught orchestra, string lessons and music theory at Decorah High School (Decorah, IA). In spring 2021 he completed his master's studies in orchestral conducting at UNT. Throughout his undergraduate education at Furman University (Greenville, SC), Charles was active in the music department as a cellist in the Furman Symphony Orchestra, assistant conductor of the FSO, a teacher in the Piano for Young People program, and a teaching assistant for music theory, ear training, keyboard harmony and orchestration courses. In 2016 and 2018 Charles earned Honorable Mention awards as a pianist in the South Carolina MTNA Young Artist Competition. In 2019 Charles performed the first movement of Prokofiev's Third Piano Concerto with the FSO as a winner of their biennial concerto contest. Charles has participated in conducting workshops, institutes and festivals around the country.

**Gregory D. McDaniel** is a passionate conductor active in many different musical surroundings. Praised for his "impeccable musicality and technique" (*La Presse – Montreal*), Mr. McDaniel was recently featured in concert with the Orchestre Metropolitan, conducting Boulanger's *D'un Matin de Printemps*. This past summer, as a member of the Orchestral Conducting Academy at the Académie du Domaine Forget de Charlevoix, he worked with the Orchestre Symphonique de Quebec under the tutelage of conductors Thomas Rosner and Yannick Nezet-Seguin. Last season, Mr. McDaniel worked as a conducting workshop participant with the Boise Baroque Orchestra in works by Mozart and Haydn. He was also the guest conductor for the Prizm Ensemble (Memphis) in a concert that featured baritone Reginald Smith, Jr. Some of Mr. McDaniel's past conducting opportunities include working as assistant conductor for Fort Bend Symphony Orchestra (TX), conducting fellow with Allentown Symphony, and as a workshop participant for Henderson Symphony. Later this season, McDaniel will make his Opera Ithaca debut, leading performances of one-act operas

# BIOGRAPHIES

William Grant Still's *Highway 1, USA*, and Missy Mazzoli's *Proving Up*. A native of Houston, Texas, Gregory McDaniel received his bachelor's degree in music education from the University of Houston. He is currently pursuing a master's degree in orchestral conducting at the University of North Texas under the tutelage of Professor David Itkin.

**Jimin Seo** is an active performer, conductor, répétiteur and collaborative pianist. As a conductor, she has conducted various major works, while continuing to be a proponent of new compositions throughout her studies. In 2015, she was a finalist in the ACDA Graduate Student Conducting Competition held in Salt Lake City, Utah. As a collaborative pianist, she has played numerous recitals, concerts, masterclasses, choral performances, and opera productions. Her participation in CCM Opera Bootcamp both as a conducting fellow and a pianist helped her to build her musicianship, language, coaching and conducting skills, where she started growing an interest in opera. She joined Indianapolis Opera as a resident artist in 2018. Seo earned her bachelor of music in conducting, with minors in organ and voice, and was awarded high honors at graduation from Yonsei University in Seoul, South Korea. She holds a master of music in choral conducting, collaborative piano, and orchestral conducting from the College-Conservatory of Music, University of Cincinnati, and currently is pursuing her doctor of musical arts in orchestral conducting at the University of North Texas under Maestro David Itkin.

Pianist and conductor **David Štech** is a doctoral student at the University of North Texas, where he studies conducting with Maestro David Itkin. He is the associate conductor of the dell'Arte Opera Ensemble in New York City, organist/choirmaster at St. John's Episcopal Church in Passaic, NJ, and artistic director of the New York Conducting Institute. After studying at Northwestern, Štech was selected to be a conducting fellow with the League of American Orchestras, Chicago Civic Orchestra, and Chorus America. At Tanglewood he was awarded the Leonard Bernstein Conducting Fellowship. There he worked closely with Kurt Masur, Christoph von Dohnányi, and Michael Morgan. Štech's other teachers include Kurt Masur, Gustav Meier, Larry Rachleff, Paul Nadler, Bill Eddins, and Kirk Trevor, and he is an alumnus of the Pierre Monteux School for conductors. Recent collaborations include the Midwest premiere of John Harbison's Fifth Symphony with baritone soloist Nathan Gunn, filling in for Mr. Harbison as conductor. Štech has conducted performances with The Florida Orchestra, New Symphony Orchestra (Bulgaria), Sarasota Opera, St. Petersburg Opera, New York Composers' Collective, Astoria Symphony (Queens), and New York Lyric Opera. As a vocal coach, he has worked at the Opera Theater of Lucca, Hong Kong Academy of Performing Arts, Roosevelt University, and Manhattan School of Music, where he served for eight years.

# BIOGRAPHIES

The 2022–2023 season marks Maestro **David Itkin**'s 15th year serving as Professor of Music and Director of Orchestral Studies at the University of North Texas College of Music, where his recent performances have included Mahler's *Symphony No. 4*, Verdi's *Requiem*, Beethoven's *Symphony No. 9*, Puccini's *Turandot* with the UNT Grand Chorus, and Janáček's *The Cunning Little Vixen* with UNT Opera. This is also his 18th season as music director and conductor of the Abilene Philharmonic Orchestra. During the 2018–2019 season he joined the Abilene Opera Company for Handel's *Messiah* and a fully staged production of *West Side Story*. During the 2019–2020 season he led the Lubbock Symphony Orchestra in February and returned to the Abilene Opera for *Messiah*.



Following a distinguished 17-year tenure, Maestro Itkin was named Conductor Laureate of the Arkansas Symphony Orchestra in July 2010. Previously he served as music director and conductor of the Las Vegas Philharmonic, artistic director and conductor of the McCall Summerfest (McCall, Idaho), and as music director and conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony (TN), Birmingham Opera Theatre, and Lucius Woods Music Festival (WI). During past seasons Maestro Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, Slovenska Filharmonija, San Diego Symphony, and Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth Symphony, Illinois Symphony, Delaware Symphony, New Hampshire Symphony, Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

His book *Conducting Concerti* was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro" and "highly recommended," and Samuel Adler wrote that it is "an invaluable addition to the world of conducting textbooks." Mr. Itkin's first film score, *Sugar Creek*, was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, *Exodus*, an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. *Exodus* was released worldwide on CD in 2007. In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas. In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra, Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and several Texas all-region Honors Orchestras. Also in demand as a speaker and lecturer, Mr. Itkin has been asked to lecture for a wide variety of organizations, including SilverSea cruise lines, two consecutive years as a featured lecturer for the Arkansas Governor's School, the Texas Association of Symphony Orchestras, and a keynote address at the National Federation of Music Clubs national conference.

# SYMPHONY ORCHESTRA

## **Faculty Soloists**

Terri Sundberg, flute  
Jung Choi, oboe  
Kimberly Cole Luevano, clarinet  
Darrel Hale, bassoon  
Stacie Mickens, horn  
Rob Parton, trumpet  
Tony Baker, trombone

## **Violin I**

Yirong Tang, concertmaster  
Karim Ayala Pool  
Annie Barnette  
Diana Galimova  
Crissanti García-Tamez  
Fedor Malykhin  
Mevlan Mecid  
Hoigum Park

## **Violin II**

Sardor Djumaev, principal  
Justin Daniels  
Olivia Dinardis  
Christopher Djinov  
Qiang Fu  
Oriana Gonzalez  
Xiachu Song  
Ae-lin Youn

## **Viola**

Brittney Geurink, principal  
Leanna Butler  
Fang Chen  
Jianhe Chen  
Amanda Hamilton  
Grace Remmer  
Alice Yoon

## **Cello**

Mengmeng Huang, principal  
Tyler Aguilard  
Manuela Barić  
Jacob Guidi  
Garrett Hayes  
Peter Morales

## **Bass**

Jacob Hoch, principal  
Savannah Hilterbrandt  
Roberto Ramon  
Cole Rouse

## **Flute**

Lydia Bobell\*  
Tyler Francis^  
Natalie Zeles+

## **Oboe**

Suji Chang^  
Kit Hawkins+  
Hyungju Oh\*

## **Clarinet**

Julia Klein^  
Hannah Weller+

## **Bassoon**

Erica Haas\*  
Colin Hilliard^+

## **Horn**

Nathan Howton  
Elijah Kee^  
Zachary McKinon\*+  
Steven Phan

## **Trumpet**

Abby Ward^+  
McKenna Hill\*

## **Trombone**

Collin Ewing  
Ben Hahn^\*+  
Tim Wight

## **Tuba**

Parker Burkey

## **Timpani**

Marcus Alvarado

## **Percussion**

Jacob Fullinwider  
Wyatt Reed  
Graham Viegut\*

## **Harp**

Meredith Berzas  
Dana Peck

^principal on Rossini  
\*principal on Stravinsky  
+principal on Coleridge-Taylor

# FACULTY AND STAFF

## Orchestral Studies

David Itkin, Anshel Brusilow Professor of Orchestral Studies  
Clay Couturiaux, Assistant Director of Orchestral Studies  
Charles Baldwin, Doctoral Conducting Associate/Librarian/Conducting Class  
Gregory McDaniel, Master's Conducting Associate/Operations Manager  
Jimin Seo, Doctoral Conducting Associate/Personnel Manager

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

Julia Bushkova, violin	John Holt, trumpet
*Eunice Keem, violin	Caleb Hudson, trumpet
Chloé Kiffer, violin	Raquel Samayoa, trumpet
Philip Lewis, violin	Stacie Mickens, horn
Felix Olschofka, violin	*Natalie Young, horn
Susan Dubois, viola	Tony Baker, trombone
Daphne Gerling, viola	Natalie Mannix, trombone
Horacio Contreras, cello	Steven Menard, trombone
Nikola Ružević, cello	David Childs, euphonium
Jeffrey Bradetich, double bass	*Matthew Good, tuba
Gudrun Raschen, double bass	Don Little, tuba
Jaymee Haefner, harp	*Stephen Barnes, drumset
Mary Karen Clardy, flute	Quincy Davis, drumset
Elizabeth McNutt, flute	Mark Ford, percussion
*James Scott, flute	David Hall, percussion
Terri Sundberg, flute	Paul Rennick, percussion
Jung Choi, oboe	*Sandi Rennick, percussion
Daryl Coad, clarinet	*Liudmila Georgievskaya, piano
Deb Fabian, clarinet	Steven Harlos, piano
Kimberly Cole Luevano, clarinet	Pamela Mia Paul, piano
Phillip Paglialonga, clarinet	Elvia Puccinelli, collaborative piano
*Gregory Raden, clarinet	Gustavo Romero, piano
Darrel Hale, bassoon	Vladimir Viardo, piano
Eric Nestler, saxophone	Adam Wodnicki, piano
	Jesse Eschbach, organ

## 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  
Jaymee Haefner - Director, Graduate Studies  
Kirsten Soriano Broberg - Director, Undergraduate Studies  
Joel D. Wiley - Director, Admissions  
Matt Hardman - Director, Communications, Marketing and Public Relations

## Upcoming Events

Baroque Orchestra - November 19  
Concert Orchestra - November 30

