



# University of North Texas Symphony Orchestra

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Charles Baldwin, conductor  
Gregory D. McDaniel, conductor  
David Štech, conductor  
Caleb Thompson, conductor

Two Finalists of the 2022–2023  
William Gammon Henry Concerto Competition  
Tyler Coffman, trombone  
Yonghyun Kim, baritone

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Wednesday, March 1, 2023  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

# PROGRAM

Overture to *Die Fledermaus* (1874) ..... Johann Strauss Jr. (1825–1899)

Caleb Thompson, conductor

from *Trombone Concerto* (1978) ..... Ida Gotkovsky (b. 1933)

I. Lyrique

Tyler Coffman, trombone • Caleb Thompson, conductor

Variations on a Theme by

Haydn, Opus 56a (1873) ..... Johannes Brahms (1833–1897)

I. Theme (Andante)

II. Variation 1 (Poco più animato)

III. Variation 2 (Più vivace)

IV. Variation 3 (Con moto)

V. Variation 4 (Andante con moto)

David Štech, conductor

VI. Variation 5 (Vivace)

VII. Variation 6 (Vivace)

VIII. Variation 7 (Grazioso)

IX. Variation 8 (Presto non troppo)

X. Finale (Andante)

Charles Baldwin, conductor

Largo al factotum, *Il barbiere*

*di Sivilgia* (1816) ..... Gioachino Rossini (1792–1868)

Yonghyun Kim, baritone • David Štech, conductor

Finlandia, Opus 26 (1900) ..... Jean Sibelius (1865–1957)

Gregory D. McDaniel, conductor

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

# TEXT/TRANSLATION

La la la le ra, la la le ra,  
La ran la le ra, la ran la la.

Largo al factotum della città, largo!

(La ran la le ra, la ran la la.)  
Presto a bottega che l'alba è già,  
presto!  
(La ran la le ra, la ran la la.)  
Ah, che bel vivere, che bel piacere,  
che bel piacere  
per un barbiere di qualità! Di qualità!

Ah, bravo Figaro! Bravo, bravissimo,  
bravo!

(La ran la la ran la la ran la la.)  
Fortunatissimo per verità! Bravo!

(La ra la la ran la la ran la la.)  
Fortunatissimo per verità,  
fortunatissimo per verità!

(La le ran la, ecc.)

Pronto a far tutto, la notte e il giorno  
sempre d'intorno in giro sta.  
Miglior cuccagna per un barbiere,  
vita più nobile, no, non si da.

(La le ran la, etc.)

Rasori e pettini, lancette e forbici,

al mio comando tutto qui sta,

lancette e forbici, rasori e pettini

al mio comando tutto qui sta.

V'è la risorsa, poi, del mestiere  
colla donnetta, col cavaliere,

colla donnetta, le le ran le ra,  
col cavaliere, le le ran la, la, la!

Ah, che bel vivere, che bel piacere,  
che bel piacere  
per un barbiere di qualità! Di qualità!

La la la le ra, la la le ra,  
La ran la le ra, la ran la la.

I'm the factotum of all the town,  
make way!

(La ran la le ra, la ran la la.)  
Quick now to business, morning hath  
shown, 'tis day!  
(La ran la le ra, la ran la la.)  
Oh, 'tis a charming life, brimful of  
pleasure, brimful of pleasure,  
That of a barber, used to high life,  
used to high life!

No one can vie with the brilliant  
Figaro, no none.

(La ran la la ran la la ran la la.)  
Always in luck where good fortune is  
rife. Well done!

(La ra la la ran la la ran la la.)  
Always in luck where good fortune is  
rife, always in luck where good  
fortune is rife.

(La le ran la, etc.)

Early and late, for all who require me,  
Nothing can tire me, ready for all.  
Of all professions that can be  
mentioned, that of a barber is best  
of them all.

(La le ran la, etc.)

Scissor in hand, 'mongst my combs  
and my razors,  
I stand at the door, when customers  
call,

Scissors in hand, 'mongst my combs  
and my razors,  
I stand at the door when customers  
call.

Then there are cases, quite diplomatic,  
Here damsel sighing, there swain  
ecstatic,

Here damsel sighing, le le ran le ra,  
There swain exstatic, le le ran la, la, la!

'Tis a delightful life, brimful of pleasure,  
brimful of pleasure,  
That of a barber, used to high life,  
used to high life!

# TEXT/TRANSLATION

Tutti mi chiedono, tutti mi vogliono,  
donne, ragazzi, vecchi e fanciulle:

"Qua la parrucca," "Presto la barba,"

"Qua la sanguigna," "Presto il  
biglietto,"

Tutti mi chiedono, tutti mi vogliono,

Tutti mi chiedono, tutti mi vogliono,

"Qua la parrucca," "Presto la barba,"

"Presto il biglietto," Figaro! Figaro!  
Figaro!, ecc.

Ahimè, ahimè, che furia! Ahimè,  
che folla!  
Uno alla volta, per carità, per carità,  
per carità!

Uno alla volta, uno alla volta, uno  
alla volta  
Per carità! Uno alla volta, per carità!

Ehi, Figaro! Son qua.  
Ehi, Figaro! Son qua.  
Figaro qua, Figaro là,  
Figaro qua, Figaro là,  
Figaro su, Figaro giù,  
Figaro su, Figaro giù!

Pronto prontissimo son come il  
fulmine, sono il factotum della città,  
della città, della città, della città,  
della città!

Ah bravo, Figaro, bravo, bravissimo!  
Ah bravo, Figaro, bravo, bravissimo!  
a te fortuna, a te fortuna, a te  
fortuna, non mancherà.

Ah bravo, Figaro, bravo, bravissimo!  
Ah bravo, Figaro, bravo, bravissimo!  
a te fortuna, a te fortuna, a te  
fortuna, non mancherà.

Sono il factotum della città,  
Sono il factotum della città,  
della città, della città, della città!  
della città!

(La la ran, ecc.)

I am in such request, nor night nor day  
I've rest,  
Old men and maidens, matrons and  
gallants.

"Have you my wigs there? "Quick here  
and shave me."

"I've got a headache." "Run with this  
letter."

I am in such request, nor night, nor day  
I've rest,

I am in such request, nor night, nor day  
I've rest,

"Have you my wigs there? "Quick here  
and shave me."

"Run with this letter." Figaro! Figaro!  
Figaro!, etc.

No more, no more! This clamor I'll bear  
no longer!

For pity's sake, speak one at a time,

for pity's sake, for pity's sake, for pity's  
sake

Speak one at a time, oh for pity's sake,  
speak one at a time!

Eh, Figaro! I'm here.  
Eh, Figaro! I'm here.  
Figaro here, Figaro there,  
Figaro here, Figaro where,  
Figaro high, Figaro low,  
Figaro stay, Figaro go!

I'm indispensable, irreprehensible,  
I'm the factotum of all the town,  
of all the town, of all the town, of all  
the town, of all the town!

Ah bravo, Figaro, bravo, bravissimo!  
Ah bravo, Figaro, bravo, bravissimo!  
Thou art a favorite of Fortune, thou  
art a barber of great renown.

Ah bravo, Figaro, bravo, bravissimo!  
Ah bravo, Figaro, bravo, bravissimo!  
Thou art the favorite of Fortune, thou  
art a barber of great renown.

I'm the factotum of all the town,  
I'm the factotum of all the town,  
of all the town, of all the town, of all  
the town, of all the town!

(La la ran, etc.)

# PROGRAM NOTES

## **Johann Strauss Jr. (1825–1899)** **Overture to *Die Fledermaus* (1874)**

Johann Strauss Jr. was the oldest of six children of the famous Austrian composer Johann Strauss (1804–1849). Despite his father's encouragement that he should pursue a career in banking, Johann II was determined to find his calling in music. He spent his childhood around the musicians of his father's ensemble, the Strauss Orchestra, and both he and his brother Josef were accomplished pianists by the time they reached adulthood. The entire Strauss family was known for light-hearted concert pieces, and as Johann II's compositional career took hold, he found he excelled especially at dance music, eventually earning the moniker "The Waltz King."

During the latter half of the nineteenth century, Strauss, with the initial encouragement of his first wife, mezzo-soprano Henriette Treffz, took advantage of the Vienna public's desire for home-grown stage works, producing fifteen complete operettas over twenty-six years. Only three of these found international success—*Die Fledermaus* (The Bat, 1874), *Eine Nacht in Venedig* (A Night in Venice, 1883) and *Der Zigeunerbaron* (The Gypsy Baron, 1885)—with the first of these remaining the most popular ever since. Based on comedic plot involving a minor royal who attempts to avoid a jail sentence so he can attend a dinner party (turned into a Viennese ball in Strauss' version), the operetta was an immediate success and has never left the active repertory of opera companies since.

As was often the case with theatrical works from the nineteenth century, the overture soon enjoyed its own renown. Overtures typically open the operatic production with music that will be heard later in the performance itself, such as major aria melodies and incidental music, and these overtures quickly became prime standalone musical pieces for the growing audiences of symphonic orchestras as well. The *Overture to Die Fledermaus* provides a taste of the opera's main melodies, dominated by two dances: a duple-meter dance and a waltz.

After a brief but exciting introduction, the piece opens with an *allegretto* melody. This stepwise, rising and falling, tune begins in the solo oboe over a pulse of quarter notes in the bassoon and violas. There is a quickening of the pulse and a full orchestra gust of the first three notes of the melody merely hints at things to come before they are cut off by a series of soft brass chords and the peeling of bells. Following short, sweeping lines in the strings and woodwinds, the first dance melody begins. This is a jaunty duple meter dance that begins in the first violins with a soft upbeat accompaniment. Once the first dance has been stated, the beat shifts into the triple meter and the waltz appears, again dominated by the strings with a playful, running eighth-note melody. The waltz spreads infectiously and the entire melody is repeated by the full orchestra.

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The duple meter returns suddenly with a flash of short sixteenth-note runs before quieting down into a songful *andante* section. The oboe begins a plaintive solo, repeated by the cello and clarinet, but is soon taken over by a march that quickens the pace and leads into the stepwise melody from the beginning, now a broader and more upbeat version of itself. This is followed by the return of the dances: first the jaunty duple dance, begun this time in the woodwinds, and then the waltz. The waltz tumbles straight into another series of *allegro* runs as the coda begins, and the opening melody is heard once more. The piece ends with a fluttering of sixteenth-note runs in the upper strings and woodwinds (the bat, perhaps?) and a headlong rush of pounding chords.

## **Ida Gotkovsky (b. 1933)** **Lyrique, Trombone Concerto (1978)**

Ida Gotkovsky is a French composer and teacher who hails from a musical family. Both of her parents were violinists—her father, Jacques Gotkovsky, played in the Loewenguth Quartet—and her two siblings also became performing musicians on the piano and violin. Gotkovsky attended the Paris Conservatory where she studied composition with Nadia Boulanger and Olivier Messiaen. Since then, she has won numerous awards for her music, both from the French government and internationally. She aims to create art “which is universal and which, thanks to the use of a strict modern language, helps to create a unity in the musical expression of all times.”

Gotkovsky's *Trombone Concerto* was commissioned by the French government in 1978 and has the typical three-movement structure expected of the genre. However, instead of following the fast-slow-fast formula of classic concertos, Gotkovsky begins hers with a lyrical, slow movement, describing it as serving “the instrument in all its expressive range.” Following along the same lines as her teacher Messiaen, Gotkovsky is less concerned with formal structure and tonal expectations and more focused on building her music through tone color and musical effect. The first movement of the *Trombone Concerto* exemplifies this mindset.

After a brief orchestral introduction, a graceful trombone melody reaches towards the instrument's upper range, soaring on the high notes before gradually working its way down to the lowest ends of the register. Another orchestral interlude quickens the pace. The trombone takes up the new melody moving quickly and showing off the ability to deftly perform multiple tonguing techniques, leaps, and brisk yet clear staccato playing—prime difficulties of an instrument constructed without valves or keys.



# PROGRAM NOTES

Another interlude begins the final section. In a concerto this is usually a cadenza, where the accompaniment backs away and allows the soloist to perform alone. In some instances, the composer will write out a cadenza and in others the performer will improvise their own. Regardless, the section is the moment in which performers are given free rein to show off their abilities, using the material from the movement as a base, and as such is often the most intriguing section of the piece. In Goikovsky's cadenza, the trombone moves between the highs and the lows of the instrument's register, and eventually alters the tone color with the addition of a mute. The piece ends peacefully in a subdued whisper.

## **Johannes Brahms (1833–1897)** **Variations on a Theme by Haydn, Opus 56a**

Johannes Brahms was a German composer who combined the organizational structures of the eighteenth century and the fervor of the Romantic with the explorations of his late-nineteenth century contemporaries. A prolific composer, he wrote in most of the expected genres of his day, including chamber music for small ensembles, piano works for both solos and duets, songs, and orchestral works. In addition to his many other achievements, Brahms was a master of the "Theme and Variations" genre, creating both orchestral and piano Variations with themes based on works by Schumann, Handel, Paganini, and of course, his own compositions.

A "Theme and Variations" piece is exactly what it sounds like. First, a theme is presented at the beginning in its "original" form. This could be a newly composed melody by the composer or, like Brahms' piece presented here, one in which the theme was composed previously: either a melody from another composer's work, a popular tune, a favorite melody from an opera, etc. Then the composer presents a series of variations on the theme, each a contained unit that varies one or more elements of the original. This could be as simple as elongating or shortening the melody with longer or shorter note values, or as elaborate as inverting the melodic structure (a melodic phrase that once moved up by a whole-step now moves down by a whole-step). Commonly altered elements include changing the key, instrumentation, or time signature, or "reinventing" the melody in a new style.

Brahms' 1873 composition, *Variations on a Theme by Haydn*, is—as the name implies—based on a theme thought to be composed by Joseph Haydn. In 1870, Brahms' friend Carl Ferdinand Pohl showed him a newly discovered work that Pohl believed to be by the great eighteenth-century composer. Brahms took to one of the melodies in the piece, labeled the "St. Anthony Chorale," and subsequently used it as the basis for his *Haydn Variations*. Since then, scholars have concluded that the attribution was likely a mistaken one, and the original piece Pohl had found is now thought to have been composed by one of Haydn's students instead.

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The main theme begins immediately in the oboes. It is a lighthearted melody built from clearly delineated phrases that create an ABA structure overall. The first (A) and second (BA) halves of this structure are each repeated, meaning that the theme is heard no less than four times before Brahms continues into its many variations. Variation 1 (*Poco più animato*, or “a little more animated”) strips away most of the rhythmic movement from the theme’s melody, breaking it down into its most basic structure of repeated notes and an elongated, rising and falling shape. Juxtaposed against this, the strings make sweeping gestures. Variation 2 (*Più vivace*, “more lively”) is relatively short. The strings switch from sweeping lines to a jumpy pizzicato while the winds quicken the pace with a return to the dotted rhythms of the main theme. However, the lighthearted mood from before has darkened with a shift into the parallel minor of the main theme’s key of B-flat Major. Variation 3 (*Con moto*, “with motion”) moves back into the major key where the woodwinds present the theme as a series of eighth notes in constant, steady motion. This is repeated in the strings, with an obligato of embellishments by the flute and bassoon. Variation 4 (*Andante con moto*, “a walking pace with motion”) changes the meter into a slow-moving triple feel, and, with the return of the minor key, the melody takes on a sweet yet mysterious atmosphere. The dynamics ebb and flow, creating dramatic sighs that slowly die away to end on a quiet, tentative chord.

Variation 5 (*Vivace*, “lively”) takes off with fluttering speed, in stark contrast to what has occurred before. Jumpy staccato runs in 6/8 are constantly interrupted by sudden legato slurs and longer, weighted notes teasingly appearing on the off-beats. Variation 6 (also labeled *Vivace*) is no less as quick as its predecessor, but the meter switches from the lilt of the 6/8 to a march-like 3/4. The second half of the variation rises to a bombastic fortissimo and ends excitingly with a sharp stinger chord. Variation 7 (*Grazioso*, “graceful”) returns to the lilting 6/8. The melody is passed between the woodwinds and strings, making full use of their timbres to create a pastoral and relaxed atmosphere. Variation 8 (*Presto non troppo*, “very fast but without excess”) begins with soft but fast runs in the cello and basses to which are quickly added the violins, woodwinds, and gradually the rest of the orchestra. The runs become quick pulses of repeated notes and the variation ends with a quiet and abrupt pizzicato chord.

The Finale returns the original theme in the form of a passacaglia, a musical structure in which a short bass line is repeated over and over while the parts above it are free to develop other thematic material. In this case, the bass line is taken directly from the first five measures of the opening St. Anthony chorale theme. It is heard first in the basses, cellos, and bassoon, then repeated an additional eighteen times—not including the numerous echoes, variants, embellishments, and additions heard in the rest of the orchestra throughout. Halfway through, the bass line begins to shift to other sections of the orchestra: the violas, then horns, oboes, flutes, etc. until finally, the entire orchestra takes up the theme. The piece ends with a full statement of the original theme and a series of conclusive, triumphant chords.



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## **Gioachino Rossini (1792–1868)**

### **Largo al factotum, *Il barbiere di Siviglia* (1816)**

Gioachino Rossini is considered one of the all-time greats of Italian opera—both during his lifetime and today. Scholar Philip Gossett said of him, “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.” He excelled at writing in a broad range of opera styles, from comic, to sentimental, to serious, and his operas have remained extremely popular with scholars, musicians, and the general public alike.

*Il barbiere di Siviglia* (1816), or *The Barber of Seville*, is arguably the greatest of Rossini's comic operas. The story follows the tale of two lovers, a Spanish nobleman (Count Almaviva), and the young Rosina, as she tries to thwart the advances of Dr. Bartolo (her guardian) and ultimately get married. The play is rife with hilarity: mistaken identities and hasty disguises play alongside physical comedy, backhanded dialogues, and attempts at sleight-of-hand shenanigans.

Figaro, the local barber and Jack-of-all-Trades (or, “factotum”) is a constant throughout these events, working with Almaviva to succeed in the latter's goal of winning away Rosina from her confinement by Dr. Bartolo. “Largo al factotum” is Figaro's “entrance aria,” an aria that serves to introduce the character to the audience and is often the first one that character sings upon entering the scene. In it, Figaro explains his job as a Jack-of-all-Trades for the town and how he is in constant demand for his various skills. The piece is a masterful example of music and lyrical interplay. The 6/8 “pattering” meter is fast-paced, the lyrics are witty, and Rossini takes every opportunity to play one against the other. The result is a tongue-twisting display of agility and guile that makes this aria one of the most difficult baritone solos to perform.

## **Jean Sibelius (1865–1957)**

### **Finlandia, Opus 26 (1900)**

“We fought 600 years for our freedom and I am part of the generation which achieved it. Freedom! My *Finlandia* is the story of this fight. It is the song of our battle, our hymn of victory.”— Such were the words spoken by Jean Sibelius about his native country and his most famous piece. He was born in Finland almost sixty years after the country had been ceded to the Russian Empire by Sweden (1809) and fifty years before Finland would declare its independence in 1917. The rise of Finnish nationalism occurred during his youth and was a constant presence throughout his career. Sibelius grew up speaking Swedish (as did much of Finland during that time), and only learned the “native” language when he enrolled in the country's first Finnish-language secondary school in 1876. After studying at the Helsinki Music Institute, Sibelius began to establish himself as an exceptional composer, finding a voice that evoked nationalism, political struggle, and celebratory hope and triumph through the medium of

# PROGRAM NOTES

symphonies, tone poems, and other orchestral works. Throughout the twentieth century, Sibelius came to be regarded as a national hero and Finland's most renowned artist.

*Finlandia* originally started as the final statement in a series of Tableaus composed in 1899 for the Press Celebrations, a three-day pageant that was presented as a rally in support of the Finnish Press Pension but in reality was a thinly veiled event supporting the freedom of a Finnish press largely controlled by tsarist Russia. Sibelius composed a seven-movement piece for the event, each movement depicting in music a "scene" from Finland's history, culminating in the final movement Finland Awakes.

This finale was reworked by Sibelius the next year, creating the tone poem *Finlandia* that became widely regarded as a symbol of Finnish nationalism and Sibelius' most popular and well-loved piece. Within the movement is a section that has become known as the "Finlandia hymn." Sibelius wrote this melody paraphrasing a chorale from the 1880s by Finnish composer Emil Genetz titled *Herää, Suomi!* (Awaken, Finland!), and it is likely that this subtle allusion was not lost on the original audience. The tune has since been set to words in several different versions, the most popular of which is the hymn, *Be Still My Soul*.

*Finlandia* opens with a dark and foreboding brass statement. This gradually shifts to a less intense version with the woodwinds and strings, growing more hopeful encouraging. However, a brass fanfare of repeated chords breaks through and the foreboding melody returns. After a timpani roll, the mood shifts to the major key, the fanfare becomes one of heraldic positivity, and a triumphant melody finally and truly breaks through in the strings and woodwinds. This section is repeated in its entirety and then quiets, giving way to a new melody: the "Finlandia hymn." After the hymn tune is repeated, the triumphant fanfares return in full force and the piece builds to a victorious conclusion of timpani rolls, fanfares, and a final, grand statement of the hymn melody.--Emily Hicks under the direction of Peter Mondelli

# BIOGRAPHIES

## TWO OF THE FINALISTS OF THE 2022–2023 WILLIAM GAMMON HENRY CONCERTO COMPETITION

**Tyler Coffman** is an active freelancer and teacher in the Dallas-Fort Worth metroplex. He holds the position of principal trombone with the Las Colinas Symphony as well as the McKinney Philharmonic. He has also performed with the New World Symphony, Adrian Symphony, Southwest Florida Symphony, Ocala Symphony, and Tallahassee Symphony. As a teacher, Tyler works at schools within Lewisville ISD and Denton ISD. His students have won chairs in TMEA All Region Band and Florida All State Band. Tyler is currently pursuing his DMA at the University of North Texas. He holds degrees from the University of Michigan, Lynn University, and Florida State University. His primary teachers include Tony Baker, David Jackson, and Dan Satterwhite. When not teaching or performing, Tyler enjoys exploring local coffee shops in the DFW area and disc golfing with friends.

**Yonghyun Kim**, baritone, is a first-year DMA student at the University of North Texas under the tutelage of Dr. Stephen Morscheck. Previous credits include *Marcello (La bohème)*, *Don Giovanni (Don Giovanni)*, *Don Alfonso (Così fan tutte)*, *Il Conte di Almaviva (Le nozze di Figaro)*. Upcoming performances include *Escamillo (Carmen)* at UNT. He had a professional recital in Seoul, Korea with Kumho Asiana Cultural Foundation, and he had ECIC winner's recital at Lincoln Center. He participated in the Aspen Music Festival as a fellowship singer and performed in *Les contes d'Hoffmann*. He graduated from Manhattan School of Music (master of music) studying with James Morris, and graduated from Seoul National University (bachelor of music). He studied at the Accademia AMO of the Teatro Coccia di Novara in Italy and made his Italian Opera debut in the contemporary opera *Donna di Veleni* (world premiere). He recently made his operatic debut in Korea as Dr. Falke (*Die Fledermaus*) at the Sejong Grand Theater.

# BIOGRAPHIES

**Charles Baldwin** is a DMA orchestral conducting student at the University of North Texas studying with David Itkin. He currently serves as conductor of the TAMS 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 Charles 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 Metropolitain, 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 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.

# BIOGRAPHIES

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. He was a member of the Tanglewood conducting class of 2003, where he worked closely with Kurt Masur, Christoph von Dohnányi, and Michael Morgan. Štech's other teachers include 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.

**Caleb Thompson** is a first year master's student in the University of North Texas orchestral conducting program. Caleb possesses a wide range of musical experiences both on and off the podium. Growing up in south-central Virginia, he began his musical studies as a violinist at a young age. Orchestral music found a prominent place in Caleb's musical language early in his studies. During high school, he was encouraged to pursue music by his youth orchestra directors and became fascinated with conducting. Caleb's undergraduate experience presented him with a variety of performance opportunities in a multitude of guises. He performed frequently as a violinist, a singer, and a student conductor with the Cairn University Chorale, Symphony Orchestra, and Opera Theater programs, as well as in solo recitals. During his senior year, he performed the Tchaikovsky *Violin Concerto* as a soloist with the Cairn University Symphony Orchestra and as a violin soloist for the Fauré *Requiem*. He participated in the David Kim Orchestral Institute, a string intensive based in Philadelphia, for several years. He has performed multiple opera and musical theatre roles, including Papageno (*The Magic Flute*) and Dulcamara (*The Elixir of Love*), and prepared full-length vocal and violin recitals. Caleb has served as junior faculty at Cseh Summer School of Music and the Philadelphia International Music Festival as a conductor and a chamber music coach. Caleb studies conducting with Prof. David Itkin. When he is not conducting, Caleb enjoys cooking and rock climbing.

# SYMPHONY ORCHESTRA

## Violin I

Tiffany Chang  
Andre Daniel  
Justin Daniels  
Olivia Dinardis  
Sardor Djumaev  
Kevork Esmeryan  
Keyu Fan  
Kevin Fu  
Oriana González  
Oscar Morales  
Hoigum Park  
Yirong Tang  
Ae-lin Yount‡

## Violin II

Annie Barnette  
Christopher Djinov  
Diana Galimova  
Crissanti García Tamez  
Michael Holtzapple  
Helen Lundy  
Fedor Malykhin  
Lauren Nelson  
Joseph Reding  
Xiachu Song‡  
Emilia Yoon  
Jiazhi Zhang

## Viola

Fang Chen  
Jianhe Chen  
Brittney Geurink  
Amanda Hamilton‡  
Jocelyn Kasperek  
Haley Kruse  
RJ McDowell  
Jeremy Mends  
Grace Remmer

## Cello

Tyler Aguillard  
Manuela Barić  
Jacob Guidi  
Garrett Hayes  
Mengmeng Huang‡  
Jasmine Lin  
Qiaojiannan (Gamma) Ma  
Emily Maher  
Peter Morales  
Jin Wang

## Double Bass

Savannah Hilterbrandt  
Jacob Hoch  
Kuan-Chieh Lo  
Han Meng  
Ricardo Puche Bravo‡  
Roberto Ramon  
Cole Rouse

## Flute

Taylor Francis<sup>b</sup>  
Kiana Kawahara<sup>c</sup>  
Natalie Zeles<sup>a,d</sup>

## Oboe

Suji Chang<sup>a,c</sup>  
Kit Hawkins<sup>b</sup>

## Clarinet

David Molina<sup>a,c</sup>  
Erick Morales<sup>b,d</sup>

## Bassoon

Victoria Donaldson<sup>b,d</sup>  
Erica Haas  
Molly Smit<sup>a,c</sup>

## Horn

Nathan Howton  
Elijah Kee  
Zachary McKinton‡  
Steven Phan  
John Pickett

## Trumpet

Lane Hensley  
McKenna Hill<sup>a,c</sup>  
Bradley Swanson  
Abby Ward<sup>b,d</sup>

## Trombone

Benjamin Hahn  
Tim Wight‡

## Bass Trombone

Collin Ewing

## Tuba

Jim Caldwell

## Timpani

Jacob Fullinwider

## Percussion

JT Baker

‡ Concertmaster  
‡ Principal

<sup>a</sup>Principal on Strauss

<sup>b</sup>Principal on Brahms

<sup>c</sup>Principal on Sibelius

<sup>d</sup>Principal on Rossini



# 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 D. McDaniel, Master's Conducting Associate/Operations Manager  
David Stech, Doctoral Conducting Associate/Personnel Manager

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

Julia Bushkova, violin	Caleb Hudson, trumpet
*Eunice Keem, violin	Raquel Samayoa, trumpet
Chloé Kiffer, violin	Stacie Mickens, horn
Philip Lewis, violin	*Natalie Young, horn
Felix Olschofka, violin	Tony Baker, trombone
Susan Dubois, viola	Natalie Mannix, trombone
Daphne Gerling, viola	Steven Menard, trombone
Horacio Contreras, cello	David Childs, euphonium
Nikola Ružević, cello	*Matthew Good, tuba
Jeffrey Bradetich, double bass	Don Little, tuba
Gudrun Raschen, double bass	*Stephen Barnes, drumset
Jaymee Haefner, harp	Quincy Davis, drumset
Mary Karen Clardy, flute	*Stockton Helbing, drumset
Elizabeth McNutt, flute	Mark Ford, percussion
Terri Sundberg, flute	David Hall, percussion
*Amy Taylor, piccolo	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
John Holt, trumpet	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 - Director, Undergraduate Studies  
Joel D. Wiley - Director, Admissions  
Matt Hardman - Director, Communications, Marketing and Public Relations

## Upcoming Events

Baroque Orchestra - April 14  
Concert Orchestra - March 8 (with Felix Olschofka, Nikola Ružević, Jung Choi, Darrel Hale), April 19  
Symphony Orchestra - April 26 (Beethoven's Ninth Symphony with Grand Chorus, Molly Fillmore, Megan Gackle, William Joyner, Stephen Morscheck)

