



University of North Texas Symphony Orchestra

David Itkin, Conductor

Stephen Morscheck, narrator

Student Conductors:

Charles Baldwin

Ella Castro

Patricio Gutierrez

Chelsea (Qiuxian) Lu

Caleb Thompson

Wednesday, March 6, 2024

7:30 pm

Winspear Hall

Murchison Performing Arts Center

PROGRAM

Le Carnaval Romain Overture (1844).....Hector Berlioz (1803–1869)
Caleb Thompson, conductor

Don Juan, Opus 20 (1888).....Richard Strauss (1861–1949)
Stephen Morscheck, narrator • David Itkin, conductor

--Intermission--

Symphony No. 5 in E minor,
Opus 64 (1888).....Pyotr Il'yich Tchaikovsky (1840–1893)

I. Andante - Allegro con anima - Molto più tranquillo
Charles Baldwin, conductor

II. Andante cantabile, con alcuna licenza
Patricio Gutierrez, conductor

III. Valse (Allegro moderato)
Ella Castro, conductor

IV. Finale (Andante maestoso - Allegro vivace - Meno mosso)
Chelsea (Qiuxian) Lu, conductor

PROGRAM NOTES

Hector Berlioz (1803–1869) **Le carnaval romain Overture (1844)**

Faced with the dismal failure of his opera *Benvenuto Cellini*, the French Romantic composer Hector Berlioz opted to turn coal into a diamond by reworking its most successful sections into an “overture caractéristique.” Berlioz’s salvage effort took some time; while the opera about the famed sixteenth-century Roman sculptor premiered in 1838, the overture was not finished until early 1844. Berlioz incorporated multiple sections from the opera into his new concert endeavor, most notably the carnival music plus a few quotes from his *Messe solennelle*. The overture’s premiere threatened to be a disaster, repeating the failure of the opera, as the orchestra had only one rehearsal to prepare the program, and all wind players were absent. Against all odds, the performance went off without a hitch and was such a success that the orchestra performed it a second time as the encore. A pleasant and engaging work, *Le carnaval romain* is similarly a testament to the power of colorful orchestration.

For Berlioz, an overture is an opportunity for musically painting moods and situations. After a short and lively introduction of unmistakable buffo character, the English horn sings an expressive canzonetta melody, emulating a human voice—perhaps a singer wanders through the Roman streets? Two variations of the peaceful melody follow, one by the violas, another one by the entire orchestra. Now the theme begins to take on a more festal and dance-like character and indulges in windy pictorial gestures.

This section elides straight into the next, a romp in 6/8 that begins with a hushed yet excited intensity—our singer has stumbled upon a carnival dance to the buffo tune of the introduction. Soon, the orchestra can no longer stifle its anticipation, erupting in straightforward ebullience; no more singing for anyone, it is time to jump into the dance. After this stirring passage, other motives and elaborations follow in pure sensorial celebration of carnival and the joy of being alive. Such music leads to controlled chaos, building to a false climax that is quickly rectified with a rousing and lengthy coda.

Richard Strauss (1861–1949) **Don Juan, Opus 20 (1888)**

By the time Richard Strauss composed his second symphonic poem *Don Juan*, in 1888 at age twenty-four, his career was already off to a promising start. With several performances and published compositions under his belt, including the *Violin Concerto in D minor*, Strauss shifted his compositional focus away from absolute music and towards programmatic music, focusing his greatest efforts on symphonic poems and operas.

PROGRAM NOTES

Strauss wasted little time between the composition of *Don Juan* and its premiere near the end of 1889. It was not his first symphonic poem, an orchestral genre characterized by its reliance on a program or poem. However, it catapulted the young musician's career in ways that no prior composition had. Enthusiasts of classical music may be familiar with the Spanish story of Don Juan through Wolfgang Amadeus Mozart's famous opera *Don Giovanni*, a version in which the predatory libertine Don Giovanni is ultimately condemned to hell by the statue of a man he killed. Strauss's take on the classic tale may be less familiar because he based his symphonic work on an unfinished interpretation of the story by the restless nineteenth-century Austro-Hungarian poet Nikolaus Lenau (1802–1850). Having abandoned the practice of medicine, Lenau took up writing poetry, moving across the Atlantic from Stuttgart to rural Indiana to live in utopic communion with the Harmony Society. Even this experience left him disillusioned, and he soon moved back to Stuttgart and Vienna. It was in Vienna that he began writing his poem "Don Juan"; that same year, however, his mental health deteriorated. After jumping from a window and running through the streets, Lenau was institutionalized, the poem never completed. Lenau's retelling of the Don Juan tale embodies the same themes of disillusionment and discontent that haunted Lenau throughout his life. In Lenau's version, the young Spanish libertine Don Juan flees boredom, restlessly seeking magic fulfillment through beauty and love. Unable to do so, he grows disillusioned and weary, resigning himself to death.

Strauss saw a staged adaptation of Lenau's text and later took it as inspiration for his symphonic poem, allowing the musical logic of the work to unfold according to the story. Despite the clarity of the story to Strauss, its precise programmatic character remains elusive to the listener; when preparing the premiere, Strauss provided the orchestra with programmatic instructions but did not offer them to the audience. Instead, the audience received only three brief excerpts from Lenau's poem:

That magic circle, immeasurably wide, of beautiful femininity with their multiple attractions, I want to traverse in a storm of pleasure, and die of a kiss upon the lips of the last woman. My friend, I want to fly through all places where a beautiful woman blooms, kneel before each one of them and conquer, if only for a few moments...

PROGRAM NOTES

I shun satiety and the weariness of pleasure, and keep myself fresh in the service of the beautiful; hurting the individual women, I adore the whole species. The breath of a woman, which is the fragrance of spring to me today, tomorrow may oppress me like the air of a dungeon. When I wander with my changing affections in the broad circle of beautiful women, my love for each one is different; I do not wish to build temples out of ruins. Yes! Passion must be new each time; it cannot be transferred from one woman to the next, it can only die in one place and arise once more in another; and if it recognizes itself for what it is, it knows nothing of repentance. Just as every beauty is unique in the world, so also is the love to which it gives pleasure. Out, then, and away after the ever-new victories as long as the fiery ardors of youth still soar!...

It was a beautiful storm that drove me on; it has subsided and a calm has remained behind. All my desires and hopes are in suspended animation; perhaps a lightning bolt, from heights that I contemned, mortally struck my amorous powers, and suddenly my world became deserted and benighted. And yet, perhaps not—the fuel is consumed and the hearth has become cold and dark (Excerpts from "Don Juan" by Nikolaus Lenau, translated by Stanley Appelbaum for Dover Pub., 2001).

While it may be possible to imagine the story unfolding as a series of literal events, such as a sequence of romantic encounters, the poetic excerpts instead encourage hearing the piece as a reflection of Don Juan's own mind as he reflects on his aspirations. The first part of the poetic excerpt contains fantastic and striking language—a storm of pleasure, immeasurable magic, conquest. Indeed, the first section of music also evokes vastness, triumph, and a larger-than-life theatricality. In Lenau's second excerpt, Don Juan offers musings on his desires. In beauty, he privileges newness and change; what is at once pleasurable is soon oppressive. The music is similarly unstable, comingling lyrical themes with extended stormy passages. The stark shift between this section and the third is striking—Don Juan's death is not a fierce fight; it is a resignation, and the music is cold and gloomy. It is also possible to hear the piece according to its musical structure. The work operates as a combination of sonata and rondo form, opening with so-called "masculine" and "feminine" themes that return near the end and sandwich a series of internal episodes. Such a reading also privileges the view that the work represents a series of romantic encounters. Ultimately, Strauss's decision to withhold a clear program affords the listener a level of subjectivity and creativity when interpreting the piece.

PROGRAM NOTES

Pyotr Il'yich Tchaikovsky (1840–1893) **Symphony No. 5 in E minor, Opus 64 (1888)**

Although listeners and critics can be very opinionated, sometimes a work's composer is the biggest censor of all. Berlioz's audience was unhappy with *Benvenuto Cellini*, but the same cannot be said of Tchaikovsky's Fifth Symphony, which enjoyed instant fame. Instead, it was the composer himself who felt disappointed by the work. Plagued by feelings of inadequacy after the lukewarm reception of his previous two symphonic endeavors, Tchaikovsky convinced himself that his audience's ovations were a result of his reputation and not his new symphony. Tchaikovsky's insecurities made him interpret his own creation as insincere, describing it as a "botched work." Nevertheless, through repeated performances, the piece gradually grew on him, and he eventually wrote to fellow Russian composer Modest Mussorgsky that "the symphony has ceased appearing to me ill-favored; I have again fallen in love with it." Today, the symphony remains a favorite of orchestras and concertgoers alike, and for good reasons.

Tchaikovsky's previous symphony, the unnumbered *Manfred Symphony* of 1885, was programmatic in the same manner as Strauss's tone poems, but the fifth represented a departure. Despite containing no explicit program, *Symphony No. 5* follows an E minor to E Major trajectory, leading some to interpret the work as loosely about triumph in the face of struggle. Indeed, some of the composer's own sketches hint at this possibility, with certain lines labeled with comments like "ray of light" and "no, there is no hope," which suggests that Tchaikovsky had programmatic ideas on his mind during the compositional process.

Lasting around 45 minutes, the four movements of the symphony draw a fairly traditional road from the gloom of the minor tone to the cheerfulness and triumph of the Major. The opening allegro is preceded by a slow introduction featuring the clarinets. This section feels like a dirge; the simple, minor mode melody is subtly accompanied by the low strings. This melody recurs throughout the symphony by way of refrain or "cyclical motive," as if it were the musical seed from which springs the piece. Its transformation in the last movement underpins the feeling of triumph that some people glean as the meaning of the symphony. Here though, the cyclical theme is disconsolate, a restrained and hopeless melody. The start of the exposition is hardly happier, beginning with another clarinet melody, this time doubled by a solo bassoon. The light accompaniment on strong beats lends a subtle buoyancy to a section otherwise weighed down by the low tessitura. The melody shifts to the flute and violins, and soon the brass rear their bold heads: disconsolance is replaced by an energetic and fierce sadness. Although modulation is typical in sonata-form movements, the shift to D Major for the secondary theme is unconventional and represents a kind of fleeting harmonic victory, deftly underscored with peculiar woodwind colors. Indeed, the exposition ends in a triumphant D Major with the power of a full orchestra, a

PROGRAM NOTES

far cry from the morose beginning. The development still prolongs the bouncy optimism of the exposition but ends up by crashing against the stormy climax in the minor mode. The energy falls away as the very regular recapitulation begins with the nimble clarinet and bassoon pairing. At first, Tchaikovsky seems on track to settle for the bright Major sound of the second theme, but this is revealed to be a ruse, and the movement ends in a brooding E minor.

The expertly orchestrated slow second movement features a solo horn emerging from low string fog with a sweet and wistful primary theme in D Major. A solo clarinet joins as support, and an oboe adds their voice to the conversation—this is the symphony of the woodwinds! The continuation, marked by an oboe theme, is in a luminous F-sharp Major. A central section provides contrast with yet another clarinet theme, whose ample development introduces the climax, complete with a frightening return of the cyclical motive before settling into a decidedly more relaxed conclusion with a final restatement of the primary theme.

As is characteristic of the symphonic genre, the third movement is a dance: a stately waltz in A Major, whose lilting main melody begins in the violins before moving again to the winds. The trio first is the property of the bassoons, with a syncopated and unstable melody. After a chatty sixteenth-note motive, the waltz returns to round out the form, and a waltzified, somewhat clumsy version of the cyclical theme ends the movement.

Like the first movement, the fourth movement is in sonata form and begins with the same slow introductory theme. This time, however, the melody is in Major mode and assumes solemn accents. The primary theme of the exposition reprises E minor, a string flurry with an insistent pulse. After the usual contrasting passage, the cyclical theme eventually reasserts itself in a heroic C Major, and the development arises as a continuous outgrowth of the main ideas of the movement. The recapitulation is a race to the finish. Even the sweeter themes have more insistent accompaniment that suggests the inevitability of a positive outcome. This comes with the last restatement of the cyclical theme, in full heroic (and Major-mode) garb; the coda is so ample that it has time to bring back the opening of the first movement, now orchestrated for the brass in triumphant E Major, culminating in a rousing confirmation of victory--*Chandler Hall under the direction of Bernardo Illari*

BIOGRAPHIES

Charles Baldwin is a DMA orchestral conducting student at the University of North Texas. He currently serves as assistant conductor of the Lewisville Lake Symphony, as music director of the Texas Academy of Math and Science Orchestra, and as librarian and teaching fellow for the Orchestral Studies area. In Spring 2024, Charles will serve as assistant conductor for the UNT Opera production of *Hansel and Gretel*. In addition to conducting, Charles studies piano with Adam Wodnicki. Charles completed a master of music in orchestral conducting at UNT in 2021 and a bachelor of music in piano performance at Furman University (Greenville, SC) in 2019, where he studied piano with Derek Parsons. At Furman, 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 2019, Charles performed the first movement of Prokofiev's Third Piano Concerto with the FSO as a winner of their biennial concerto contest. In 2016 and 2018, he earned Honorable Mention awards as a pianist in the South Carolina MTNA Young Artist Competition. Charles has participated in conducting workshops, institutes, and festivals around the country.

Ella Castro is a Filipino soprano, conductor, and composer. As a conductor, she had led both choirs and orchestra: she was the interim director of Northwestern State University Men's Chorus for almost two years. Back in the Philippines, she conducted college and community choirs. She was the musical director of Teatro Kalsayeño, Caloocan City Science High School's theatre group for almost seven years (2014–2020) and has made different musicals with them. She made her debut in the orchestra performing with the Natchitoches Northwestern Symphony Orchestra and Northwestern State University Men's Chorus during their 2022 St. Patrick's Day Pops Concert, and had assisted and conducted the orchestra for two semesters. She also had a private voice studio in NSU School of Creative and Performing Arts, and taught students ranging from teenagers to college students. Currently, she is working on her doctorate in orchestral conducting at the University of North Texas under Maestro David Itkin.

Described by the Chilean newspaper *El Centro* as "a bright young talent," Chilean cellist and conductor **Patricio Gutiérrez** has performed in Canada, the United States, Peru, Argentina, and Chile. A dedicated cello instructor, Gutiérrez has taught in several youth orchestras in Maule and Bio-bio regions in Chile between 2009–2015, as well as in the DFW area from 2018. Patricio is also an active arranger, organizing pieces for cello duets, trios, quartets, and string ensembles. Born into a non-musical family in Santiago, Gutiérrez began studying classical guitar at the age of eight and cello at the age of ten. Patricio graduated from Universidad de Talca in 2012 under the guidance of Alejandro Tagle. In 2013 Patricio was the recipient of the Universia Scholarship of Santander Bank in Chile, which allowed him to spend one semester as an exchange student at University of Connecticut, taking lessons with the cellist of the Penderecki Quartet, Katie Schlaikjer. In 2018, Patricio graduated from The

BIOGRAPHIES

Glenn Gould School of the Royal Conservatory in Toronto where he finished his artist diploma, working with both cello teachers Desmond Hoebig and Andrés Díaz. In 2020, Patricio graduated from his MM in cello performance under the guidance of Andrés Díaz at SMU. In 2020, Patricio received his MM in orchestral conducting under the guidance of Dr. Paul Phillips at SMU. During 2020 to 2023 Patricio served as assistant conductor for the Meadows Symphony Orchestra at Southern Methodist University, Dallas, Texas. Currently, Patricio is pursuing his DMA in orchestral conducting at University of North Texas. An avid photographer and enthusiastic hiker, Patricio enjoys capturing moments and getting to know places as much as practicing cello and conducting.

Qiuxian (Chelsea) Lu is a passionate conductor, composer, and performer. She is pursuing her doctor of musical arts in orchestral conducting at the University of North Texas under the tutelage of Maestro David Itkin. She received her master of music in orchestral conducting from University of Oklahoma, where she frequently conducted the OU Symphony Orchestra and OU Opera. She has conducted various major works and world premieres throughout her studies. She also has composed multiple works for solo instruments, chamber ensembles, and large ensembles. She has been actively performing as an orchestral pianist and flutist in multiple orchestras in China and the United States. Lu is a proponent of contemporary music and is devoted to bringing a diverse array of twenty-first-century orchestral works to the stage. Outside the world of music, she indulges her interests in figure skating and swimming.

Caleb Thompson is a second-year master's student in the University of North Texas orchestral conducting and vocal performance programs. 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, in addition to 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 multiple 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 Csehy Summer School of Music and the Philadelphia International Music Festival as a conductor and a chamber music coach. He has also conducted concerts with the UNT Symphony Orchestra and UNT Concert Orchestra. Caleb studies conducting with David Itkin and voice with Dr. Stephen Morscheck. When he is not conducting, Caleb enjoys a wide variety of board games.

BIOGRAPHIES



The 2023–2024 season marks **David Itkin's** 19th season as music director and conductor of the Abilene Philharmonic, and his 16th year serving as professor of music and director of orchestral studies at the University of North Texas College of Music.

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.

Following a distinguished 17-year tenure, Maestro Itkin was named conductor laureate of the Arkansas Symphony Orchestra in July 2010. Previously Mr. Itkin served as music director and conductor of the Las Vegas Philharmonic, artistic director and conductor of the McCall Summerfest in McCall, Idaho, and as music director and conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony, Birmingham Opera Theatre, and Lucius Woods Music Festival (Wisconsin).

His second book, *The Conductor's Craft*, was published in 2021 by GIA Publications, whereupon notable conductors and pedagogues wrote, "a real breakthrough for anyone studying or teaching conducting," "I love this book and will be using it in my studio," and "Bravo to Maestro Itkin." His first book, *Conducting Concerti*, was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro...highly recommended," and Samuel Adler called it "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 any number of Texas all-region Honors Orchestras.

SYMPHONY ORCHESTRA

Violin I

Ming-Wei Hsieh ‡
André Daniel
Olivia Dinardis
Sardor Djumaev
Keyu Fan
Qiang (Kevin) Fu
Jui-Chen (Ray) Hsu
Hyun Jung Kim
Emma Milian
Gabriel Parker
Yelim Seo
Xiachu Song
Peng Yi
Emilia Yoon

Violin II

Hoigum Park ‡
Mia Caliri
Kevork Esmerian
Miguel Guillén
Michael Holtzapfle
Helen Lundy
DeLane Marsh
Michelle Martey
Oscar Morales
Arsenio Peña
Thi Tang

Viola

Leonardo Sobral ‡
Jianhe Chen
Anthony Couvillion
Kelsey Felton
Brittney Geurink
Cameron Halsell
Amanda Hamilton
Jocelyn Kasperek
Jeremy Mends

Cello

Julia Jiho Choi ‡
Eric Rau ‡
Tyler Aguiard
Madeline Dykhouse
Jiapeng Liu
Xiyan Liu
Qiaojiannan (Gamma) Ma
Emily Maher
Camilo Vasquez
Hyelin Yoo

Bass

Zoe Czarnecki ‡
Jacob Hoch ‡*#
Bryan Dawn
Kuan-Chieh (Jason) Lo
Matt Luse
Han Meng
Ricardo Puche
Roberto Ramon
Xuan Xu

Flute

Kiana Kawahara
Hyeyeon Kim *
Alison Parker +
Lucy Song #

Oboe

Kit Hawkins #
Hayley Monk +
Hyungju Oh *

Clarinet

Anna Ferrari *
David Molina
Erick Morales #
Mitchel Sidden +

Bassoon

Keliang Li #
Aaron Lukenbill *
Samuel Viebrock +

Horn

Andrew Bennett
Justin Beyer
Isaac Fowler
Zachary McKinon
Patrick Ring *#+

Trumpet/Cornet

David Hall #
McKenna Hill +
Bradley Swanson *
Abby Ward

Trombone

Benjamin Hahn *#+
Patrick Perry
Timothy Wight

Tuba

Parker Burkey

Harp

Zoe O'Shaughnessy

Timpani

Jacob Fullinwider

Percussion

Sophia Lo ‡
Ryan Blankenship
Caleb Brown
Aidan Henderson
Luke Gibson

‡ Concertmaster

‡ Principal

‡ Assistant Principal

* Principal on Berlioz

Principal on Strauss

+ Principal on Tchaikovsky

FACULTY

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
Patricio Gutiérrez, Doctoral Conducting Associate/Operations Manager
Chelsea (Qixuan) Lu, Doctoral Conducting Associate/Personnel Manager

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin	Raquel Samayoa, trumpet
Chloé Kiffer, violin	*Kyle Sherman, trumpet
Philip Lewis, violin	Katherine McBain, horn
*Dina Nesterenko, violin	Stacie Mickens, 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	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
Kirsten Soriano - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Jaymee Haefner - Director, Graduate Studies
Mark Montemayor - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director, Communications, Marketing and Public Relations

***Five hundred eighty-ninth program of the 2023–2024 season
Photography and videography are prohibited***