



# University of North Texas Symphony Orchestra and Grand Chorus

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Allen Hightower, Director of Grand Chorus  
and Conductor

David Itkin, Conductor of Symphony Orchestra

Nereida García, soprano

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Wednesday, April 24, 2024  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

# PROGRAM

Symphony of Psalms (1930; rev. 1948) .....Igor Stravinsky (1882–1971)  
I. Psalm 38:13-14  
II. Psalm 39:2-4  
III. Psalm 150

--Intermission--

Gloria (1960) .....Francis Poulenc (1899–1963)  
I. Gloria in excelsis Deo  
II. Laudamus te  
III. Domine Deus, Rex caelestis - with soprano soloist  
IV. Domine Fili unigenite  
V. Domine Deus, Agnus Dei - with soprano soloist  
VI. Qui sedes ad dexteram Patris - with soprano soloist

Nereida García, soprano

Allen Hightower, conductor

Grand Chorus composed of:  
Concert Choir, Jessica Nápoles, conductor  
University Singers, Marques L. A. Garrett, conductor  
A Cappella Choir, Allen Hightower, conductor

*Nine hundredth program of the 2023–2024 season  
Photography and videography are prohibited*

# TEXT/TRANSLATION

## Stravinsky – Symphony of Psalms

I.  
Exaudi orationem meam, Domine,  
et deprecationem meam. Auribus  
percipe lacrimas meas. Ne sileas.  
Quoniam advena ego sum apud te  
et peregrinus, sicut omnes patres  
mei.  
Remitte mihi, ut refrigerer prius quam  
abeam et amplius non ero.

II.  
Expectans expectavi Dominum, et  
intendit mihi.

Et exaudivit preces meas; et eduxit  
me de lacu miseriae, et de luto  
fœcis.

Et statuit super petram pedes meos:  
et direxit gressus meos.

Et immisit in os meum canticum  
novum, carmen Deo nostro.

Videbunt multi, videbunt et timebunt:  
et sperabunt in Domino.

III.  
Alleluia.  
Laudate Dominum in sanctis Ejus.  
Laudate Eum in firmamento virtutis  
Ejus.  
Laudate Eum in virtutibus Ejus.  
Laudate Eum secundum  
multitudinem magnitudinis Ejus.  
Laudate Eum in sono tubae.

Laudate Eum in timpano et choro.  
Laudate Eum in cordis et organo;

Laudate Eum in cymbalis  
benesonantibus,  
Laudate Eum in cymbalis  
jubilationibus.  
Laudate Eum, omnis spiritus laudet  
Dominum.  
Alleluia.

I.  
Hear my prayer, O Lord, and with  
Thine ears consider my calling:  
hold not Thy peace at my tears.  
For I am a stranger with Thee: and  
a sojourner, as all my fathers were.

O spare me a little that I may recover  
my strength: before I go hence and  
be no more.

II.  
I waited patiently for the Lord: and  
He inclined unto me, and heard  
my calling.  
He brought me also out of the  
horrible pit, out of the mire and clay.

and set my feet upon the rock, and  
ordered my goings.

And He hath put a new song in my  
mouth: even a thanksgiving unto  
our God.

Many shall see it and fear: and shall  
put their trust in the Lord.

III.  
Alleluia.  
Praise God in His sanctuary:  
Praise Him in the firmament of His  
power.  
Praise Him for His mighty acts:  
Praise Him according to His  
excellent greatness.  
Praise Him with the sound of the  
trumpet:  
Praise Him with the timbrel and choir.  
Praise Him with stringed instruments  
and organs.  
Praise Him upon the high-sounding  
cymbals,  
Praise Him upon the loud cymbals.

Let everything that hath breath  
praise the Lord.  
Alleluia.

# TEXT/TRANSLATION

## Poulenc – Gloria

I.  
Gloria in excelsis Deo.  
Et in terra pax hominibus bonae  
voluntatis.

II.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te;  
Gratias agimus, agimus tibi,  
Propter magnam gloriam tuam.

III.  
Domine Deus, Rex coelestis!  
Deus, Pater omnipotens!

IV.  
Domine, Fili unigenite, Jesu Christe!

V.  
Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi, miserere  
nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.

VI.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus altissimus, Jesu Christe!

Cum Sancto Spiritu in gloria Dei  
patris.  
Amen.

I.  
Glory to God in the highest.  
And on earth peace to all of good  
will.

II.  
We praise Thee, we bless Thee,  
We adore Thee, we glorify Thee.  
We give Thee thanks  
for Thy great glory.

III.  
Lord God! Heavenly King!  
God, the father Almighty!

IV.  
Lord Jesus Christ, the only begotten  
Son!

V.  
Lord God! Lamb of God! Son of the  
Father.  
Thou, who takest away the sins of  
the world, have mercy upon us.  
Thou, who takest away the sins of  
the world, receive our prayer.

VI.  
Thou, who sits at the right hand of  
the Father, have mercy upon us.  
For Thou alone art holy,  
Thou alone art Lord,  
Thou alone art the most high,  
Jesus Christ.  
With the Holy Ghost in the glory of  
God the Father.  
Amen.

# PROGRAM NOTES

For those who have tried to mix oil and water, Igor Stravinsky's *Symphony of Psalms* and Francis Poulenc's *Gloria* may seem like an unlikely pairing. Their works tonight represent two distinct approaches to representing the sacred in sound. After all, the austerity of Stravinsky's work is a far cry from the playful joy of Poulenc's. And yet, these two pieces have more in common than meets the eye. For one thing, Stravinsky and Poulenc each reconnected with their Christian faith as adults: for Poulenc, Roman Catholicism; for Stravinsky, Russian Orthodoxy. Moreover, both composers sought to ground their modern sounds in the forms and traditions of the past, especially those of the Baroque. The two works also sometimes eschew conventional text stress in favor of a rhetorical goal. Finally, despite the musical gestures that may undermine the meaning of the text, both pieces end in quiet and sincere contemplation, a solemn and profound statement of a deeply held conviction.

## **Igor Stravinsky (1882–1971)** ***Symphony of Psalms* (1930; rev. 1948)**

Reflecting on Igor Stravinsky's *Symphony of Psalms*, Francis Poulenc remarked, "Stravinsky has never deceived us, but rarely, also, has he offered such a beautiful surprise." Surprising is certainly correct—between the complete omission of violins and violas, the mechanical instrumental lines of the opening, the striking double fugue in the second movement, and the intermittent outbursts in the third, surprises lurk behind every corner of the work. But beautiful? It may be harder to see the beauty in these stark and formal surprises. Instead, beauty comes in other ways—the emphasis on wind instruments to match the breath of the voice, the impassioned dedication to treating the choir and orchestra on equal terms, the simple and understated ending, and the peace that the psalmist finds after overcoming their struggle.

As indicated by Poulenc's quote, the piece was met with great success. Commissioned for the fiftieth anniversary of the Boston Symphony Orchestra by conductor Serge Koussevitzky, the *Symphony of Psalms* was likely described with more adjectives than just beautiful and surprising. Retrospective, unsettling, comforting, energetic, and startling are all apropos characterizations for various parts of the work. Such contradictory qualities coexist within the piece as it follows a loose thematic arc from abandonment to communal rejoicing. In the first movement, the supplicant asks God to hear their prayer; in the second, we learn that God has heeded their prayers; in the third, the psalmist shouts "Alleluia!" and encourages others to praise God through music. Stravinsky pieced the text together from various parts of the psalms, selecting these texts for their universality.

# PROGRAM NOTES

The first movement juxtaposes the detachment of the orchestra with the impassioned appeals of the choir. In the orchestra, fast notes plod along in an almost machine-like manner. Inhuman and soulless, the orchestra represents the anhedonia that the psalmist seeks to overcome. The choir austere intones with longer rhythmic values as if fighting the unrelenting pull of the orchestra. The psalmist is desperate to overcome their condition, pleading to God for an answer. Almost out of nowhere, the ending suggests a resolution: the orchestra broadens and together the choir and orchestra end in G Major, a sudden and cathartic end to a movement of such incessant tension.

The contrapuntal second movement is a double fugue in which two distinct themes are independently treated in imitation before coming together to form a behemoth contrapuntal web. The first fugue is for orchestra only and begins with the theme in the solo oboe. The fugue remains entirely in the treble range as it is passed around the woodwind section, and its solo orchestration creates a comparatively thin texture and airy timbre. Its angular theme sounds as if Bach was resurrected for the twentieth century. Hauntingly familiar but curiously different, the fugue confirms the waiting expectation of the psalmist even before the choir sings a single word. The second fugue then begins in the soprano, gradually and patiently making its way down the various voice parts. The instrumentation then deepens as well: trombones, low strings, the contrabassoon, and the tuba each augment and strengthen the range of the orchestra. Just as the orchestra began with its own fugue, the choir then expresses itself in an unrushed stretto section without the orchestra. The orchestra has a stretto of its own without the choir, featuring dotted rhythms in the trombones à la a French overture. In the end, both forces combine for a frightening and awesome climax of both fugues simultaneously.

The third movement is the longest of the three. The choir slowly chants atop stagnant, arpeggiating accompaniment and reaches an assured cadence on C Major. The supplicant has reached a level of peace, but the orchestra persists in opposition to the text, which states: "Praise him with trumpet sound; praise him with lute and harp! Praise him with tambourine and dance; praise him with strings and pipe!" In spite of the ensemble's reluctance to match the text, bassoon and horn exclamations begin testing the waters, moving from timid anticipation to bold acclamation. The orchestra convinces the choir to return; the psalmist is not done praising God and does so with increasing confidence. Staccato articulations create an energetic and rhythmic fervor that represents the text even as it obscures the words. Orchestral interludes keep the choir coming back again and again. Surely the end of the movement was one of the passages that Poulenc had in mind when he reminisced on the *Symphony*. The tempo broadens, and the lines lengthen. The ensemble reaches a climax—a rare moment of true beauty in this stark work. The last several minutes are the sounds of contentment and contemplation. Static harmonies and a repetitive and slow melody are strikingly different than the staccato incessance earlier in the movement. The sound oscillates rather than moving forward, concluding on C Major as it had done so early in the movement. With peace achieved, why go anywhere else?



# PROGRAM NOTES

## Francis Poulenc (1899–1963) *Gloria* (1960)

Sometimes jovial, sometimes serious; often playful, yet always sincere. Francis Poulenc's *Gloria* is a work of contrasts and juxtapositions, but its accessibility reveals one trait above all others: earnest positivity. Freshly sixty, the French composer had long cast aside the rebellious days of his early career, and his continued success afforded him the flexibility and prestige to turn down commissions. It was in the late 1950s that the Serge Koussevitzky Music Foundation contacted Poulenc hoping to commission a large orchestral work; Poulenc declined on the grounds that he was disinterested in writing something in a purely orchestral genre. Instead, he began sketching out plans for a *Gloria*, and he eventually pitched it to the Foundation. The Foundation ultimately acquiesced, and Poulenc got to have his cake and eat it too. The Boston Symphony Orchestra premiered the work in 1961, thirty-one years after Koussevitzky first conducted *Symphony of Psalms*.

This *Gloria* is just one of several sacred choral-orchestral works by Poulenc, the most enduring of which were written nearer to the end of his career. Such works were a product of his renewed Catholic faith, strong in character but largely private and personal. At a time when composers reimagined sacred genres by altering and augmenting their texts, Poulenc stuck to the source material and sought inspiration in his musical progenitors of ages past.

The comparisons to Antonio Vivaldi (1678-1741) are obvious enough—like Poulenc, Vivaldi has a famous *Gloria*! Both composers divided their works into several movements, a common practice in Italian settings of the *Gloria* or the complete mass. Poulenc himself acknowledged Vivaldi as inspiration. However, comparisons to the Baroque do not stop at the highest levels of form: terraced dynamics, short, repeated motives, and sectional contrasts all seem to have more in common with Vivaldi than with Mahler. Poulenc also stayed closer to the tonal world than did other composers of his age (such as Stravinsky) who found such strong inspiration in the forms of the past. Even the orchestra, whose only percussion instrument here is the timpani, seems more at home in the eighteenth century than in the avant-garde sound world of the twentieth. Perhaps this work is so successful today because the tonal qualities and comprehensible rhythms make the piece sonically accessible, or maybe Poulenc's fervent and frisky setting of the text offers optimism to a weary world.

The six-movement *Gloria* wears its cheerful mood on its sleeve: the orchestra's stately dotted-rhythm opening in G Major (complete with full brass and timpani) is a majestic march indeed, evoking the regalia of the French overture and proclaiming the glory of God. The choir is equally enthusiastic; the seemingly awkward scansion follows the French pronunciation of Latin, only to reinforce the joy that cannot be contained by the music. This atypical word stress is akin to the third movement of Stravinsky's *Symphony of Psalms*, which places musical accents on unstressed syllables. The proud and gratifying first movement is only a couple of minutes long, but its successor is even more joyful.

# PROGRAM NOTES

The second movement is one of the gems of the piece. Infectious motives quickly become earworms as the jovial oom-pah accompaniment propels the listener along. Modulations are as short-lived as the motives themselves, with a return to C Major always just around the corner. Suddenly, Poulenc applies the brakes—out of nowhere, the sopranos intone a serene chant-like melody. However, the calmness is no match for the return of the catchy A section as the choir proclaims again in Latin, “We praise you, we bless you, we adore you, we glorify you.” Poulenc had an answer for those who found this romp to be too profane: “The second movement caused a scandal; I ask why? I was merely thinking, in my writing, of those Gozzoli frescoes in which the angels stick out their tongues; and also of some serious Benedictine monks whom I saw one day playing soccer.” For Poulenc, sincere belief did not always need to have pious dressing.

The third movement offers a stark contrast to the first two. After a gentle and rustic introduction in the winds, the soprano soloist enters for the first time. Here, the soloist and choir intimately address God the Father. The vocalists' motives remain very short, but the frequent rests do not interrupt the lyricism. The fourth movement is sprightly but still pastoral. The choir's opening melody is pentatonic, evoking a folksier and more down-to-earth sound in their address to Jesus. The lengthy fifth movement matches the third in its deep level of sincerity and devotion—here, a reflection of Christ's sacrifice as the Lamb of God who takes away the world's sins. An extended instrumental opening sets the stage for the soloist, who enters with a quiet, ascending motive comprised largely of augmented intervals. The choir responds. Like the other movements, the melodic material is built from a few ideas that return throughout the movement. The sixth movement is among the most internally contrasting. The choir brashly, and cadences are punctuated by an equally vivacious orchestra. An allegretto section follows, and the group is off to the races, seemingly prepared to end the work with a boisterous fanfare. However, Poulenc opts to end his *Gloria* differently, avoiding the conventional glorious climax on *Cum Sancto Spiritu*, often set as a fugue. He recombines the words to pray for mercy, and concludes in quiet, chant-like contemplation, a peaceful denouement that only enhances the piece's optimism.--Chandler Hall under the direction of Bernardo Illari



# BIOGRAPHIES



**Nereida García**, Mexican-American soprano, has sung in the United States, Mexico, and Europe. Ms. García has performed with Opera in the Heights, The Living Opera, Sherman Symphony Orchestra, UNT Grand Chorus and Symphony Orchestra, Soma International Foundation, Foundation for Modern Music, was an apprentice artist with Sarasota Opera, and artist-in-residence with Amarillo Opera.

She has sung as the soprano soloist in Beethoven's Ninth Symphony, Brahms' *Requiem*, Handel's *Messiah*, Mozart's

*Requiem*, Poulenc's *Gloria*, Schubert's *Mirjam's Siegesgesang*, the world premiere of Davies' chamber work *Love Bade Me Welcome*, and on the operatic stages as Nedda in *Pagliacci*, Cio Cio San in *Madama Butterfly*, Juliette in *Roméo et Juliette*, Mary Warren in *The Crucible*, Lauretta in *Gianni Schicchi*, Contessa Almaviva in *Le nozze di Figaro*, Donna Elvira in *Don Giovanni*, and the title role in Massenet's *Cendrillon*.

She has been the recipient of the "A Woman's Voice Award" granted by Women's Chorus of Dallas, a finalist in the Dallas Opera Guild competition, finalist in the Lois Alba Aria competition, and guest soloist for the TMEA Texas All-State Mixed Choir. She has performed for the late and Honorable George H. W. Bush, former Consul General of France Sujiro Seam, former Consul General of Italy Fabrizio Nava, and has represented her family's home state in Mexico at the International Festival of Tamaulipas. An advocate for foreign language studies and educational funding, Ms. García performed annually for the World Affairs Council of Houston Language Symposia.

Ms. García has served as instructor of music, voice, diction, opera and musical theatre for Texas A&M University; assistant professor of music, voice and opera at University of Texas at Arlington; lecturer in voice, diction and music advocacy, outreach and business at University of Texas Rio Grande Valley; instructor of music in voice, vocal pedagogy, and diction at Southeastern Oklahoma State University, professor of music, voice and class voice at Dallas College-Eastfield Campus and adjunct in voice at the University of North Texas.

This academic year Ms. García is expanding her pursuits in education advocacy and accessibility by establishing a non-profit organization to bring mentorship, private music lessons and academic support to students and individuals of all ages, locations and backgrounds. For more information, please reach out to Ms. García via her personal website: [www.nereidagarcia.com](http://www.nereidagarcia.com)

# BIOGRAPHIES



**Allen Hightower** is a seventh generation Texan, and resides in McKinney, Texas with his wife, Dr. Kristin Hightower and their two daughters Caroline and Julianne. As the director of Choral Studies at the University of North Texas, Allen leads the master's and doctoral programs in choral conducting, and oversees a comprehensive choral program of eight ensembles. Allen serves as the conductor of the UNT A Cappella Choir, and the UNT Grand Chorus which collaborates annually with the UNT Symphony Orchestra in performances of major choral-orchestral works. As a member of UNT's Early Music faculty, he leads the vocal ensemble Vox Aquilae, an artistic partner of the UNT Baroque Orchestra.

Since arriving at UNT in 2016, the A Cappella Choir has received invitations to perform for the Texas Music Educators Association in 2020, the National Conference of the American Choral Directors Association in 2021, and the Southwestern Division of ACDA in 2022. Vox Aquilae and the UNT Baroque Orchestra were featured at the January 2022 virtual conference of the National Collegiate Choral Organization.

As a teacher and conductor, Dr. Hightower has visited 30 states, Asia, and Europe. His students hold positions of leadership as choral conductors in public schools, colleges and universities, and churches and community choirs throughout the United States.

Prior to his appointment at UNT, he held the Weston Noble Endowed Chair in Music at Luther College in Decorah, Iowa, where he served as conductor of the renowned Nordic Choir and artistic director of Christmas at Luther. As Luther's Director of Choral Activities, he gave leadership to a choral program that included four conductors, six choirs, and over 530 singers. Under Hightower's direction, the Nordic Choir performed at the 2014 North Central Division of ACDA, recorded six compact discs, made annual concert tours throughout the United States, and toured Europe on two occasions.

From 2000-2010, Hightower served as Professor of Music and Director of Choral Studies at Sam Houston State University. During his tenure, the SHSU Chorale toured Europe, performed for the 2007 National Convention of the American Choral Directors Association, 2010 Southwestern Division of ACDA, and 2003, 2006, and 2010 conventions of the Texas Music Educators Association. His high school teaching career included tenures at Klein High School in Spring, Texas and at Odessa Permian High School in Odessa, where he led the PHS Kantorei and Satin Strings in performance at the 1996 TMEA convention.

# BIOGRAPHIES

Outside of his work in academia, Allen has served as the Artistic Director of the Houston Masterworks Chorus and Orchestra, leading an annual concert series of choral-orchestral masterworks. As a deeply committed church musician, he has served Baptist, Congregational, Methodist, and Presbyterian churches in Texas, California, and Minnesota. He currently serves on the music staff of Stonebriar Community Church in Frisco, Texas, and has served as the Church Music Vice-President of the Texas Choral Directors Association. He was as Adjunct Professor of Conducting at the Southwestern Baptist Theological Seminary in Fort Worth, Texas.

As a conducting student of the Texas choral legend Bev Henson, Allen earned his undergraduate degree in music education and piano from Sam Houston State University. He went on to earn a master's degree in choral conducting from the Eastman School of Music where he was a student of Baroque scholar Alfred Mann, and a master's degree in orchestral conducting from Baylor University, where he served as assistant conductor to Stephen Heyde and accompanist to Donald Bailey and the Baylor Chamber Singers. Allen earned his doctorate in conducting from the University of California, Los Angeles, where he served as assistant conductor to Donald Neuen. Hightower pursued additional orchestral conducting studies with Jung-Ho Pak at the University of Southern California, choral conducting studies with Joseph Flummerfelt at Westminster Choir College and choral-orchestral conducting with Helmuth Rilling at the Oregon Bach Festival. After winning first prize in the graduate division of the American Choral Directors Association's Conducting Competition in 1997, Allen served as assistant to Paul Salamunovich, conductor of the Los Angeles Master Chorale.

The **Dean's Camerata** is a giving society of the University of North Texas College of Music representing a community of patrons and advocates, whose support of the college's rich musical tradition shapes the future of the College of Music. You can be an Annual Member of this society with a gift to the College of Music in excess of \$1,000 per year, or you can be a Lifetime Member with gifts of \$25,000 and above. We hope you will join our growing UNT College of Music family by helping champion the growth of our students and faculty.

# 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.

# GRAND CHORUS

## **Soprano**

Adriana Sweet  
Alena Law  
Amy Baumgardner  
Caroline Konkle  
Delia Esparza  
Ella Castro  
Emma Garcia  
Erica Menasco  
Forgey Autumn  
Gracie Miller  
Hailey Stottlemire  
Harli Daniel  
Hyejin Lee  
Isabel Lara  
Jacy Schoening  
Jessica Miller  
Julianna Carden  
Kaitlyn Rivera  
Katie Stephenson  
Kayla Flores  
Lauren Abell  
Lindsay Warner  
Maddie Aman  
Madison Juneau  
Madison Lang  
Maryn West  
Mattison Beezley  
Megan Cornejo  
MiaRose Hanberry  
Noelle Rumsey  
Olivia Cottar  
Rachel Cunningham  
Reagan Miller  
Rebecca Lang  
Sarah Barrow  
Teagan Serink  
Tonique Brown  
Ty Holcomb  
Victoria Cerda

## **Alto**

Abi Bahng  
Alainna VanSkyhock  
Alissa Ayers  
Anna Schmelter  
Autumn Gordy  
Ayla Hanson  
Brianna Nelson  
Christine Le  
Di Tiscareno  
Eleanor Williams  
Ella Brown

Emma Barrow  
Genevieve Cardoso  
Graham Day  
Isa Jovanovic  
Izzy Urroz Arena  
Jade Wesley  
Julia Amundson  
Kristina Wueger  
Lily Cohen  
Lyra Ehninger  
Macey Deck  
Maddie Frost  
Madeline Friesen  
Madison Pfaffenberger  
Marianna Delgadillo  
McCaa Clancy  
Meredith Hinshaw  
Nadia Cloud  
Natalie Harlos  
Pebbles Guest  
Rachel Howes  
Ris Kemp  
Sage Carter  
Samantha Schmitz  
Sara Knoy  
Sarah Decker

## **Tenor**

Alexis Mendoza Sanchez  
August Crowson  
Brandon Veazey  
Brian Mengler  
Caiden Reisinger  
David Ferguson  
Gavin Godbey  
Graeme McRae  
Howard Russell  
Jacob Royle  
Kadin Eleadora  
Kahan Taraporevala  
Ken Sieloff  
Kianna Montanez  
Marquis McBride  
Mason Clarkson  
Moises Ybaben-Burciaga  
Ramero Vargas  
Ricardo Oliveros  
Rudy Polk  
Rustin Verret  
Stephen Serrato  
Te Yu Huang  
Timothy Anderson  
Tyler Warwas  
Will Swinney  
Xavier Howard  
Zach Ligh

## **Bass**

Avery Sanderlin  
Ben Bassett  
Bodi Gill  
Brady Hanson  
Brian De Stefano  
Caleb Esmond  
Colman Scheibmeir  
Connor Sturgeon  
Christian Anderson  
Christopher Rodriguez Gray  
Colin Busch-Kennedy  
Collin Huffman  
DJ Robinson  
Ely Eckles  
Ethan Matous  
Evan Powers  
Finn Morton  
Greg Serrato  
Ian Granado  
Isaac Carlin  
Jace Kershen  
Jacob Augsten  
Jaden Jackson-Cooper  
Jose Nava  
Joshua LaPrade  
Lee Simmons  
Matthew Dexter  
Michael Binkley  
Miguel Munoz  
Owen Troy  
PJ Mooney  
Seth Bazán  
Sidney Washington  
Trevor Odum  
Yuchao Huang  
Zachary Rohwer



# SYMPHONY ORCHESTRA

## Violin I

Yelim Seo ‡  
Arsenio Peña  
DeLane Marsh  
Hoigum Park  
Kevork Esmeryan  
Mia Caliri  
Michael Holtzapfle  
Michelle Martey  
Miguel Guillén  
Ming-Wei Hsieh  
Oscar Morales  
Peng Yi  
Thi Tang

## Violin II

Xiachu Song †  
André Daniel  
Emilia Yoon  
Emma Milian  
Gabriel Parker  
Jui-Chen (Ray) Hsu  
Keyu Fan  
Hyun Jung Kim  
Helen Lundy  
Olivia Dinardis  
Qiang (Kevin) Fu  
Sardor Djumaev

## Viola

Brittney Geurink †  
Amanda Hamilton  
Anthony Couvillion  
Cameron Halsell  
Jeremy Mendis  
Jianhe Chen  
Jocelyn Kasperek  
Kelsey Felton

## Cello

Eric Rau †  
Julia Jiho Choi †  
Camilo Vasquez  
Emily Maher

Hyelin Yoo  
Jiapeng Liu  
Madeline Dykhouse  
Qiaojiannan (Gamma) Ma  
Tyler Aguiard  
Xiyan Liu

## Bass

Roberto Ramon †  
Bryan Dawn  
Han Meng  
Kuan-Chieh (Jason) Lo  
Matt Luse  
Ricardo Puche  
Xuan Xu  
Zoe Czarniecki

## Flute

Alison Parker #  
Hyeyeon Kim  
Kiana Kawahara \*  
Lucy Song  
Sebastian Villanueva

## Oboe

Connor Rury  
Francisco Rubio  
Hayley Monk \*  
Hyungju Oh  
Kit Hawkins #

## Clarinet

Anna Ferrari \*  
Erick Morales  
Mitchell Sidden

## Bassoon

Aaron Lukenbill \*  
Fiona Theriault  
Keliang Li #  
Samuel Viebrock

## Horn

Andrew Bennett  
Isaac Fowler  
Justin Beyer  
Patrick Ring \*\*  
Zachary McKinon

## Trumpet

Abby Ward  
Bradley Swanson \*  
David Hall  
David Vasquez  
McKenna Hill #

## Trombone

Benjamin Hahn \*#  
Patrick Perry  
Timothy Wight

## Tuba

Parker Burkey

## Harp

María de Jesus Contreras  
Victoria Gonzales

## Keyboard

Chiao-Ju Hung  
Daeun Kim

## Timpani

Jacob Fullinwider

## Percussion

Luke Gibson

‡ Concertmaster

† Principal

‡ Assistant Principal

\* Principal on Poulenc

# Principal on Stravinsky

## 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  
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\*deceased

With rare exceptions and for many decades, the **University of North Texas Grand Chorus** has performed major works by Western classical composers. The University of North Texas Grand Chorus is comprised of more than 140 singers drawn from the A Cappella Choir, University Singers and Concert Choir. The ensemble has a distinguished history of performing under the leadership of many respected conductors. In the spring of 2013, the Grand Chorus, UNT Symphony Orchestra and tenor Richard Croft performed the premiere of Jake Heggie's *Ahab Symphony*. The UNT Grand Chorus has also performed with such noted professional ensembles as the Houston and Dallas symphony orchestras. In April 2003, the Grand Chorus performed and recorded Carl Orff's *Carmina Burana* in a new complete edition for wind symphony, choir and soloists.

**Ensemble Partial History Through the Years:** 2023, Beethoven's *Symphony No. 9 in D minor*; 2022, Brahms' *Ein deutsches Requiem*; 2019, Mendelssohn's *Elijah*; 2018, Verdi's *Messa da Requiem*; 2017, Puccini's *Turandot*; 2016, Haydn's *The Creation*; 2015, Vaughan Williams' *Five Mystical Songs* and Beethoven's *Symphony No. 9 in D minor*; 2014, Brahms' *Alto Rhapsody*, Redford's *Rest Now, My Sister*, and Poulenc's *Gloria*; 2013, Heggie's *Ahab Symphony*; 2012, Stravinsky's *Symphony of Psalms*, Bernstein's *Chichester Psalms*, and Holst's *The Hymn of Jesus*; 2011, Brahms' *Nänie* and Mozart's *Requiem in D minor*; 2010, Verdi's *Messa da Requiem*; 2009, Brahms' *Ein deutsches Requiem*; 2008, Prokofiev's *Alexander Nevsky*; 2007, Rachmaninoff's *All-Night Vigil*; 2006, Beethoven's *Symphony No. 9 in D minor*; 2006, Beethoven's *Mass in C Major*; 2004, Britten's *War Requiem*; 2003, Orff's *Carmina Burana*; 2002, Mahler's *Symphony No. 2 in C minor*; 2001, Beethoven's *Symphony No. 9 in D minor*; 1993, Ginastera's *Psalm 150*; 1992, Vivaldi's *Gloria*.

The **UNT Symphony Orchestra** was established in 1938 and thus has performed regularly for more than 80 years. During this time the orchestra has had only seven conductors. The 80-member ensemble has been under the direction of David Itkin since 2008.

# FACULTY AND STAFF

## Choral Studies

Allen Hightower - Conductor, A Cappella Choir, Vox Aquilae, & Grand Chorus  
Marques L. A. Garrett - Conductor, University Singers  
Jessica Nápoles - Choral Music Education; Conductor, Concert Choir  
Jamey Kelley - Choral Music Education  
Joshua Habermann - Choral Literature  
Jacob Augsten - Conductor, Chorale  
Dong Hyun Kang - Conducting Associate, A Cappella Choir  
J. Christine Le - Conducting Associate, Concert Choir  
Julianna LoBiondo - Conductor, Camerata  
Kenneth Sieloff - Conducting Associate, University Singers & Vox Aquilae  
Collaborative Pianists: Boyoon Choi, Dong Hyun Kang, Daeun Kim,  
Chun-Syuan Wei; Collaborative Organist: Jiyoung Kim

## 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  
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Joel D. Wiley - Director, Admissions  
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