



# North Texas Wind Ensemble

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Dr. Daniel Cook, Conductor

Amy Woody, Doctoral Conducting Associate

present

## **Homage**

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Tuesday, April 4, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

## PROGRAM

Huldigungsmarsch (1864/1971) ..... Richard Wagner (1813–1883)  
ed. William A. Schaefer

One Life Beautiful (2010) ..... Julie Giroux (b. 1961)

Children's Overture (1964) ..... Eugène Bozza (1905–1991)

Amy Woody, doctoral conducting fellow

Fantastical Apparitions: A Symphonic  
Encounter (2021) ..... Ryan Fillinger-Palotay (b. 2001)

*world premiere*

--Intermission--

Carmina Burana (1937/1967)..... Carl Orff (1895–1982)  
trans. John Krance

O Fortuna, velut Luna (O Fortune, variable as the moon)  
Fortune plango vulnere (I lament Fortune's blows)  
Ecce gratum (Behold the spring)  
Tanz—Uf dem anger (Dance—On the lawn)  
Floret silva (The noble forest)  
Were diu werlt alle min (Were the world all mine)  
Amor volat undique (The God of Love flies everywhere)  
Ego sum abbas (I am the Abbot)  
In taberna quando sumus (When we are in the tavern)  
In trutina (I am suspended between love and chastity)  
Dulcissime (Sweetest boy)  
Ava formosissima (Hail to thee, most beautiful)  
Fortuna Imperatrix Mundi (Fortune, Empress of the World)



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**Six hundred eighty-fifth program of the 2022–2023 season**  
**Photography and videography are prohibited**

## PROGRAM NOTES

**Richard Wagner** (1813–1883) started his musical career as choirmaster at the theater in Würzburg. He may be considered one of the most impactful forward-thinking German composers of his time. Much of his work influenced the musical development of those who followed him in the late nineteenth and twentieth centuries. His vision for opera performance as a whole artistic piece became known as *Gesamtkunstwerk* (total work of art). Conceptually, he insisted all aspects of the performance would unite as one piece of art to include musical composition, text, set design, and theatrical production. This idea of an all-encompassing work of art permeated many aspects of his writing, including his symphonic pieces.

Wagner's writing expanded the contemporary musical language tonally as well as conceptually. His use of chromaticism often creates a sense of tonal ambiguity that seems to exhaust the ability to hear a clear tonal center, while exploiting the vast complexity of triadic harmonies. He also worked to expand the size of the symphonic orchestra, calling for an unprecedented amount of players in many of his pieces. All that to say, *Huldigungsmarsch* is seemingly more straightforward harmonically, while maintaining Wagner's voice and wind orchestration.

Despite the compositional successes earlier in his career, Wagner found himself in professional, political, and personal troubles by the 1840s and 1850s. He and his wife at the time had accrued substantial debt, and he had aligned himself with leftist German nationalists who unsuccessfully attempted a coup in 1849. As a result, an arrest warrant was issued for Wagner, and he was forced into exile for the next twelve years. Without a regular income, and with generally overwhelming anxiety, Wagner found it difficult to compose during this time.

Wagner's circumstances quickly changed in 1864 with the aide of a wealthy admirer and financier. King Ludwig II of Bavaria became a supporter and patron of Wagner's music, both intellectually and monetarily, helping to salvage his career later in his life. Ludwig initially became enamored with Wagner's work after hearing a performance of *Tannhäuser* and *Lohengrin* in 1861, initiating a long-time obsession with his music.

Wagner expressed his excitement about King Ludwig's infatuation in a letter to a colleague and German novelist, Eliza Wille:

...Now I have a young King who really loves me ecstatically; you cannot conceive what that means. I remember a dream which I had in my youth: I dreamed that Shakespeare was living, and that I saw him and spoke to him, actually in person. Somewhat similar must be the feelings of this charming young man in having me...

Wagner composed ***Huldigungsmarsch***, WWV 97, or "Homage March," as a military band work to celebrate the coronation ceremony of Ludwig II in 1864, who was crowned at age 18. As a gift for such an avid supporter of his music, Wagner offered the march for his 19th birthday on August 25, but due to many unforeseen issues, a performance in the presence of the king did not occur until October 5. The leader of the Munich Military Band, Peter Streck, suffered a fatal heart attack only two days before the originally planned performance in August, supposedly due to the overwhelming stress of the impending event. One obituary states that Wagner had obliged Streck to copy parts for the concert immediately before the concert for three combined military bands (eighty musicians), as well as organize several rehearsals and travel to Hohenschwangau with the ensemble.

In a description about the reception of the work, publisher Rundel writes:

The "Homage March" bears Wagner's typical signature. He himself writes that he had composed something "from *Lohengrin* and *Tannhäuser* and perhaps something new." The piece is a formal work of genius, unusually lush in sound and instrumentation, but appears on the whole a little too routine. The performance does not seem to have made a lasting impression on Ludwig II either, as no royal comments of any consequence on the work have remained on record. Despite these limitations, the "Homage March," as an original work by Wagner for wind ensemble, cannot be disregarded in our concert programs. The wind instrumentation originally required by Wagner is interesting, as it would no longer be appropriate nowadays. In addition to two piccolos in D-flat he also calls for 4 flutes, also in D-flat, 1 A-flat, 2 E-flat and 14 B-flat clarinets, 2 trumpets in B-flat alto, 4 in F, 2 in E-flat and 4 bass trumpets, 3 flugelhorns, 3 alto horns, 4 tenor horns (baritones) and 6 bass tubas.

The piece has been reorchestrated for modern wind band instrumentation, and remains one of the earlier known works originally composed for full wind band.

**Julie Giroux** (b. 1961) is an alumna of Louisiana State University and Boston University, and studied composition with John Williams, Bill Conti, and Jerry Goldsmith. She began her compositional career in 1985 writing, arranging, and conducting music for television and film, including for the Emmy Award-winning miniseries "North and South," as well as "Dynasty," "The Colbys," *Karate Kid II*, *Broadcast News*, and *White Men Can't Jump*. Giroux is an extremely versatile and diverse composer, writing for symphony orchestra, chamber groups, wind ensembles, soloists, and educational groups. In addition to composing, Giroux also tours as a guest speaker, guest conductor, and concert pianist of her works.

***One Life Beautiful*** (2010) was commissioned in memory of Heather Cramer Reu by her parents Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife Michelle, and children. Heather Reu passed away in a fatal bicycle accident in New Mexico in 2009. Heather was the daughter of Ray Cramer, former Band Department chairman from Indiana University. In remembering his daughter, Ray Cramer describes Heather: "She was such a unique person...She was full of faith, love and life...and radiated joy and love."

Giroux shares the following about the piece:

The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*. *One Life Beautiful* is an impressionistic, freestyle work. The opening is marked "Adagio with internal motion," which is a request to continually push phrases and chords delicately to their peaks and back down with great care not to over exaggerate. As a small reference to divine creation, chords are purposely overlapped, allowing them to rise and sink in and out of each other.

Known best for chamber music written for wind instruments, French composer and conductor, **Eugène Bozza** (1905–1991), studied at the Paris Conservatory. Winner of the Grand Prix de Rome in 1934 for his cantata *Le légende de Roukmāni*, he continued to compose during his tenures as the director of the École Nationale de Musique in Valenciennes and the conductor of the Paris Opéra-Comique. Bozza's works were known for their high technical skills and expressive melodic styles, which has led to multiple works being considered standard repertoire for several instruments.

**Children's Overture** (1964) is a melting pot of whimsical melodies from children's songs and was commissioned by Robert A. Boudreau, founder and conductor of the American Wind Symphony. Founded in 1957, the American Wind Symphony was a unique organization that operated for 53 years touring the United States, the Caribbean, and Northern Europe via a "floating arts center and stage" each summer. Boudreau commissioned over 400 new works for the group, allowing young musicians to perform regularly from a barge for summer concertgoers sitting on the banks of the water.

Written specifically for the American Wind Symphony's children's concert series, Bozza works to encapsulate the exuberant, boisterous, and playful moments of childhood through an assortment of French songs including *Frère Jacques*, *Great Marlborough's Off to Battle* (also known as *The Bear Went Over the Mountain*), *We'll to the Woods No More*, and *Paris is My Course*.

**Ryan Fillinger-Palotay** (b. 2001) is an emerging composer originally from Sherwood, Oregon, who is interested in fusing the sweeping and extravagant characteristics of the Impressionist and Romantic eras with unique and exciting contemporary harmonies and techniques. Ryan currently studies as a composition major at the University of North Texas under such acclaimed composers and faculty as Joseph Klein, Sungji Hong, Kory Reeder, and film composer Bruce Broughton.

Ryan has earned accolades from the Oregon Music Education Association and the Florida Bandmasters Association. As a composer, Ryan has worked with multiple performers and ensembles at the University of North Texas, including the Wind Ensemble, Concert Band, and chamber groups such as the Quasar Trombone Quartet. As a performer, Ryan plays saxophone in various concert ensembles and occasionally performs as a soloist. When he's not composing or performing, Ryan works as a freelance visual artist, commissioning pet portraits for customers through Facebook, and is himself an avid dog-lover.

Fillinger says the following about ***Fantastical Apparitions: A Symphonic Encounter*** (2021):

I've always had a fascination with the supernatural. Others might find the concept frightening, citing the lurking darkness around the topic and the fear of the unknown; but my imagination tells me of a world of mystery and excitement tinged with a sinister undertone, that of which is yearning for discovery. While I've never seen a ghost with my own eyes, my curiosity keeps me hoping I might eventually glance upon one. In keen preparation for that occasion, I manifested this work, *Fantastical Apparitions: A Symphonic Encounter*.

The composition unfolds gradually, taking the listener on a wild journey through this magical realm of spirits. The first major theme comes from the very beginning, introduced by the clarinets—an eerie, mysterious melody that emanates the darker aspects of the supernatural. This theme is referred to several times, and therefore can be seen as the unifying idea of the work. On two occasions it grows uncontrollably to a frightening intensity, but both times it is swiftly interrupted and extinguished by a much lighter and more energetic scherzo. This scherzo is characterized by bright flourishes and sporadic gestures, as well as a playful leitmotif that is passed around the ensemble repeatedly. One may imagine a shimmering orb of light with particularly mischievous intentions being represented by this music.

Along with these two ideas comes a third theme, first presented by the horns in a chorale-type fashion, accompanied by a glistening celesta texture. This chorale establishes itself as the emotional heart of the work, serving as a symbol for the presence of a being of divinity and protection—in other words, an angel. Amidst the chaos, it brings serenity and comfort. Twice in the work this idea appears, the second iteration ultimately acting as the climax of the whole composition, where it shines brilliantly with light. This intense illumination leads the listener to the conclusion of their wild journey, ending the piece in an incredible burst of triumphant energy.

**Carl Orff** (1895–1982) was a well-known twentieth-century German composer and music pedagogue who cultivated a music education system still utilized across the world today. Orff started studying the piano, organ, and cello at an early age, but soon discovered an affinity for composing instead of performing. He wrote and staged puppet shows for his family while composing music to accompany the performances. With little to no formal harmonic instruction, Orff was writing text and music by his teenage years through independently studying masterworks. Many of his earliest works were songs set to German poetry which followed the style of many German composers of the day. Later, his writing began to demonstrate traits similar to that of French impressionist composer Claude Debussy.

Orff's family was very much involved in German military politics at a tumultuous time. Orff enlisted in the German Army during World War I, but suffered a devastating injury that ultimately ended his service. He later returned to Munich to pursue music, where he spent much time studying music of the sixteenth and seventeenth centuries as well as Renaissance music, Bavarian folk songs, and ancient languages. During this time he also devoted himself to developing his elementary music program, opening *Guntherschule* in 1924 which offered rhythmic movement, gymnastics, music and dance. This eventually became the Orff Method, which combines gesture, poetic language, and music to benefit musical development in children.

Orff was able to continue composing during the reign of the Third Reich, but faced criticism in the aftermath of the war in that he never outrightly countered any of the Nazi policies at the time. That said, his greatest work, *Carmina Burana* faced criticism in the eyes of government officials, namely because of the noted Nazi German critic Hans Gerigk criticizing the work initially as a 'mistaken return to primitive elements of instrumentalism and a foreign emphasis on rhythmic formulae,' which countered the Nazi intent for a nationalist appeal in the arts at the time.

***Carmina Burana (Cantiones Profanae)*** (1936), a "scenic cantata," was originally scored for vocal soli, three choirs, and large orchestra. It is the first part of a trilogy that also includes *Catulli Carmina* and *Trionfo di Afrodite*. *Carmina Burana* reflected Orff's interest in medieval German poetry. The trilogy as a whole is called *Trionfi*, or "Triumphs." The composer described it as the celebration of the triumph of the human spirit through sexual and holistic balance.

*Carmina Burana* was first staged by the Frankfurt Opera on June 8, 1937. Shortly after the greatly successful premiere, Orff said the following to his publisher, Schott Music, "Everything I have written to date, and which you have unfortunately printed, can be destroyed. With *Carmina Burana*, my collected works begin."

In the foreword of this edition for wind band, John Krance writes:

In the foreword of this edition for wind band, John Krance writes:

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff's *Carmina Burana*, subtitled "Profane songs for singers and vocal chorus with instruments and magical pictures."

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the "goliards"—the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benedictbeuern, in the Bavarian Alps, by Johann Andreas Schmeller, who published it in 1847 under the name *Carmina Burana* (*Songs of Beuren*). Containing approximately two hundred songs—both sacred and secular—the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical, worldliness.

The origin of the poems—some of which were definitely intended for singing—is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of earthly pleasures: eating, drinking, gambling, love-making; the beauty of life and springtime; the irony and cruelty of fortune (then referred to as "Empress of the World," the ancestor of our own "Lady Luck!").

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers. But when they touched on tenderness they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards' way of life—its immense gusto and color, its unaffectedness—has likewise been depicted in musical terms by Carl Orff...

...I have attempted to retain the spirit, feeling, and overall character of the original score...The work begins and ends depicting the crushing anguish of the victims of Fortune's ruthless wheel (O Fortuna; Fortuna Imperatrix Mundi); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.



**Amy Woody** is currently serving as a Doctoral Conducting Associate for the University of North Texas (UNT) Wind Studies Program and serves as the graduate coordinator. Her teachers include Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Daniel Cook. Prior to UNT, Ms. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.



Currently, Ms. Woody serves as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensembles (WASBE), Texas Bandmasters Association (TBA), Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW Area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra.

Ms. Woody is a graduate of the Eastman School of Music (master of music in clarinet performance) and Baylor University (bachelor of music education). She currently resides in Denton, TX and very much enjoys spending time with her friends, family and her most lovable labrador pup, Russell.

**Daniel Cook** is currently on the faculty at the University of North Texas where he conducts the Wind Ensemble, teaches courses in wind band literature, graduate and undergraduate conducting and serves as the director of athletic bands. In this capacity, he is proud to lead the 425-member Green Brigade Marching Band and oversee performances at various other university events.



Cook earned Doctor of Musical Arts and Master of Music degrees in conducting from Northwestern University in Evanston, Illinois, where he studied with Dr. Mallory Thompson. He graduated magna cum laude with his Bachelor of Music degree in music education from the University of Georgia in Athens. There, he was also recognized as a Theodore Presser Scholar.

Cook is an in-demand clinician, adjudicator, speaker, and guest conductor. In addition to his work at UNT, he is also the resident conductor for the Dallas Brass Band, the metroplex's only brass band of its kind. Established in early 2017, the ensemble is rooted in the standard British tradition and performs several concerts a year. His lecture and research interests focus on the adaptation of trends in positive psychology to enhance the efficacy of music classroom instruction. Cook has also participated in prestigious masterclasses, such as the inaugural Reynolds Conducting Institute at the Midwest Clinic, and as a winner/invited conductor for the Young Conductor/Mentor Project sponsored by the National Band Association.

Prior to graduate work, Cook was the Director of Bands at DeLand High School in Florida. Ensembles under his direction consistently received accolades for their performances, notably appearing at the Music for All National Concert Band Festival in Indianapolis and at the Florida Music Educators Association In-Service Conference. During his time in Florida, he was a member of the Florida Bandmasters Association and chaired numerous marching and concert band events. Additionally, he served as staff pianist and organist at Our Lady of Lourdes Catholic Church in Daytona Beach.

An active drum and bugle corps instructor, Cook is currently on staff at the Santa Clara Vanguard as an ensemble specialist. He was previously the assistant brass caption head at the Phantom Regiment Drum and Bugle Corps and prior to that was on the brass instructional team at the Blue Knights. Cook was a marching member of Carolina Crown. His professional affiliations include the Collegiate Band Directors National Association, National Association for Music Education, National Band Association, Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

**Flute**

Seth Adams  
 Paige Andrée\*  
 Devon Devonish-Sanchez  
 Viviana Pichardo  
 Brandon Revilla  
 Michael Salm  
 Alena Scott  
 Hannah Vander Tuig

**Oboe/English Horn**

Ava Bigalke  
 Daniel Moreira  
 Francisco Rubio\*

**Clarinet**

Samuel Aparicio  
 Lindsey Byrom  
 Jordan Cotter  
 Megan Courson  
 Julian Johnson  
 Madeline Kantenberg  
 Iliana Leal\*  
 Hasani Little  
 Noelle McDaniel  
 Anthony Piñero  
 Kenneth Reed  
 Rey Rostro

**Bassoon**

Sonakshi Bhatia\*  
 Gabrielle Gunn  
 Sam Hardcastle

**Saxophone**

Ronald Bonitatibus  
 Lucas Davis  
 Ryan Fillinger  
 Sebastian Ortega  
 Cat Yang\*

**Horn**

Sabrina Allard\*  
 Jackson Dillard  
 Emily Moore  
 Alex Salazar  
 Samantha Sheats  
 Amanda Strickland

**Trumpet**

Ian Aigner-Varoz  
 Gavin Blehm\*  
 Robert Jones  
 Michael McWhorter  
 Andrew Morales  
 Jack Nagel  
 Aidan Owens  
 Jade Rhea

**Trombone**

Austin Hallmark  
 Molly Lum\*  
 Jacob Macias  
 Ian McGuire  
 Thomas Spencer

**Bass Trombone**

Aaron Anderton-  
 Coss

**Euphonium**

Keaton Costlow  
 Cuyler Murata  
 Joseph Nguyen\*  
 Devin Saenz

**Tuba**

Wesley Arnold\*  
 Will Cooke  
 Jackson Roberts  
 Jennifer Yulfo

**Percussion**

Naji Abubukker  
 Gracie Bazan  
 Desmond Bigler  
 Ethan Brown  
 Bailey Dixon  
 Isaac Morgan  
 Logan Scott  
 Jack Spelman\*

**Harp**

Sophie Chien  
 Maria De Jesus Contreras

**Piano**

Yongseok Kwon

**Bass**

Alain Mpinda  
 Zachary Seymour

\*Section Manager

Members of the North Texas Wind Ensemble are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

The **North Texas Wind Ensemble** is dedicated to broadening the artistic level and interest of its members while performing challenging music of artistic and historical significance. The members of the ensemble are selected from the most talented musicians in the Wind Studies area. Through flexible instrumentation, members of the Wind Ensemble will broaden and expand performance skills to experience the highest level of music making. The Wind Ensemble was named the 2021 first-place winner of the American Prize for large collegiate wind band performance.

## **Wind Studies**

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony  
Dr. Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra  
Dr. Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble  
Dr. David Childs and Dr. Raquel Rodriguez Samayoa, Conductors, Brass Band  
Dachuan Cao, John Clemons, Jerianne Larson, Amy Woody, Doctoral Conducting Associates

ME5 Aik Kee K. Steven Tan, Master's Conducting Associate

Heather Coffin, Administrative Coordinator

Erick Morales, Alena Scott, Catherine Yang, Librarians

Connor Altagen, Nathan Davis, Tim George, Maile Hawryluk, Aidan Olesen,

Alena Scott, Catherine Yang, Stage Crew

Floyd Graham, Director of Bands, Emeritus (1927–1937)

Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1937–1939)

Harry Parshall, Director of Bands (1939–1943)

Dr. Lawrence Chidester, Director of Bands (1943–1945)

Maurice McAdow, Director of Bands, Emeritus (1945–1975)

Robert Winslow, Director of Bands, Emeritus (1975–1993)

Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)

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

Mary Karen Clardy, flute

Elizabeth McNutt, flute

Terri Sundberg, flute

\*Amy Taylor, piccolo

Jung Choi, oboe

Daryl Coad, clarinet

Deb Fabian, clarinet

Kimberly Cole Luevano, clarinet

Phillip Paglialonga, clarinet

\*Gregory Raden, clarinet

Darrel Hale, bassoon

Brad Leali, saxophone

Eric Nestler, saxophone

Philip Dizack, trumpet

Adam Gordon, trumpet

John Holt, trumpet

Caleb Hudson, trumpet

Rob Parton, trumpet

Raquel Rodriguez Samayoa, trumpet

Stacie Mickens, horn

\*Natalie Young, horn

Tony Baker, trombone

Nick Finzer, trombone

Natalie Mannix, trombone

Steven Menard, trombone

David Childs, euphonium

\*Matthew Good, tuba

Don Little, tuba

Jeffrey Bradetich, double bass

Gudrun Raschen, double bass

Lynn Seaton, double bass

\*Stephen Barnes, drumset

Quincy Davis, drumset

\*Stockton Helbing, drumset

Mark Ford, percussion

David P. Hall, percussion

Paul Rennick, percussion

\*Sandi Rennick, percussion

Jaymee Haefner, harp

Gustavo Romero, piano

Jesse Eschbach, organ

## **Upcoming Events**

April 12 - University Band and Concert Band featuring soprano Jessica Ferring Glenn

April 17 - Brass Band

April 21 - Wind Orchestra as part of the PASIC event with marimbists Mark Ford, Noriko Tsukagoshi, Paul Rennick, and Dave Hall

April 27 - Wind Symphony featuring graduate flutists Linda Jenkins, Jessica Schury, and Lucy Song and guest composer Julie Giroux