



North Texas Wind Orchestra

Dr. Andrew Trachsel, Conductor

Yu Tamaki Hoso, Trombone

John Clemons, Doctoral Conducting Associate

Thursday, March 28, 2024

7:30 pm

Winspear Hall

Murchison Performing Arts Center

PROGRAM

Vitality (2022)Gala Flagello (b. 1994)

Texas premiere

Huntingtower (1932)Ottorino Respighi (1879–1936)

John Clemons, Doctoral Conducting Associate

Trombone Sonata No. 1 in
three movements (2023)Miho Hazama (b. 1986)

world premiere

Yu Tamaki Hoso, trombone

Mr. Tamaki's residency is made possible by
the generous support of Trombones of North Texas

--Intermission--

Symphony No. 1 (2024).....Ryan Fillinger (b. 2001)

Longing

Memories entangled

Joyce

Lux Aeterna

world premiere



Six hundred fifty-fourth program of the 2023–2024 season
Photography and videography are prohibited

PROGRAM NOTES

Gala Flagello (b. 1994) is a composer, educator, and nonprofit director whose work is inspired by a passion for lyricism, rhythmic vitality, and fostering meaningful collaboration. With music described as “both flesh and spirit, intensely psychological without sacrificing concrete musical enjoyment” (*I Care If You Listen*), Flagello collaborates with leading ensembles, artists, initiatives, and institutions nationally and internationally to craft impactful projects for performers and audiences alike. She is the festival director and co-founder of the nonprofit contemporary music festival Connecticut Summerfest, and has been a Composition Fellow at Tanglewood Music Center, the Gabriela Lena Frank Creative Academy of Music, and Aspen Music Festival.

Recent premieres include *Bravado* for wind band by “The President’s Own” United States Marine Band, *Vitality* for wind band by the Youth Performing Arts School Wind Ensemble at the Midwest Clinic, and *Until My Last Breath* by Horns of the Heartland. Additional highlights include performances across the country by a number of professional and collegiate orchestras.

Striving to use music as a vehicle for social change, Flagello frequently engages with topics such as environmental advocacy, gender equity, and mental health in her work, as seen in a number of recent collaborations. Her music will appear on upcoming albums including violinist Matt Albert’s & *Violin (E Pluribus Unum)* and saxophonist Jeff Siegfried’s *Shades* (Candlewood). Gala is a passionate educator in the classroom, privately, and as a guest lecturer. In her teaching, she enthusiastically works with students to develop fledgling ideas into fully realized pieces, examine repertoire from Saint-Georges to Saariaho, and incorporate non-musical elements such as visual art and technology into their work.

Vitality (2022) was written for the Aspen Conducting Academy 2022 orchestral readings and was inspired by a quote by Martha Graham: “There is a vitality, a life force, a quickening, that is translated through you into action and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.” Graham begins in celebration of discovery and hope (the what), then reflects upon the process (the how), and closes with a warning (the why). The piece loosely follows this structure, musically exploring the prickly and potent glimmers of one’s life force alongside the uncertainty of self-expression and vulnerability.--*Program note by the composer*

Ottorino Respighi (1879–1936) was an Italian composer. As a child, his father taught him to play piano and violin and he later enrolled at the Liceo Musicale in Bologna. There, he studied violin and viola with Federico Sarti, composition with Giuseppe Martucci, and historical studies with Luigi Torchi, a scholar of early music. A year after receiving his diploma in violin in 1899, Respighi went to Russia to be the principal violist in the orchestra of the Russian Imperial Theatre in St. Petersburg during its season of Italian opera. While there, he studied composition for five months with Rimsky-Korsakov.

In 1932, Respighi was elected to the Royal Academy of Italy. Composing numerous chamber, vocal, and orchestral works, as well as operas and ballets, he was an enthusiastic scholar of Italian music of the sixteenth, seventeenth, and eighteenth centuries. Preferring to keep clear of musical traits of the Classical period, Respighi combined pre-Classical melodic styles and musical forms, such as dance suites, with typical late-nineteenth-century romantic harmonies and textures.

Not much is known about the origin of **Huntingtower** (1932), except for the fact that this ballad was composed in 1931–1932. The work was commissioned by Edwin Franko Goldman and the American Bandmasters Association, and was premiered on April 17, 1932 at a concert in memory of John Philip Sousa in Washington, D.C. It is not even certain whether Respighi arranged the work himself, or left this to someone else. Huntingtower is the name of a castle in Scotland, where Respighi spent some time. It is possible that this ballad contains his musical impressions of his stay there.

Grammy-nominated composer, **Miho Hazama** (b. 1986) is one of the most promising and talented composers/arrangers of her generation. Lauded in *DownBeat* as one of “25 for the Future,” Miho developed her signature jazz chamber orchestra m_unit. Now having three full length releases on Universal Music Japan/Sunnyside Records, Miho has written for and expertly showcased the abilities of guest artists such as Joshua Redman, Lionel Loueke, Christian McBride, and Gil Goldstein. Her debut album received the Jazz JAPAN rising star award, and she has been featured in such influential publications as *DownBeat*, *The New York Times*, NPR, and *JazzTimes* among others. The m_unit's third album *Dancer In Nowhere* was nominated at the 62nd GRAMMY Awards.

Composition is her true calling, and in addition to her effort with m_unit, she has created works for many different musical contexts. Most notably, she has composed for Tokyo Philharmonic Orchestra (JP), Gothenburg Symphony Orchestra (SE), and Metropole Orkest (NL). In 2019, Hazama took up a post as the chief conductor of the Danish Radio Big Band (DR Big Band, DK) after Thad Jones, Bob Brookmeyer, and Jim McNeely. She has a degree in classical composition from the Kunitachi College of Music and a master's degree in jazz composition from the Manhattan School of Music, and was honored by the Scholarship Program of Overseas Study for Upcoming Artists from the Japanese Agency for Cultural Affairs.

Trombone Sonata No. 1 (2022) is an exciting three-movement work commissioned by trombonist Yu Tamaki Hoso.

Miho Hazama writes (translated by Yu Tamaki):

Trombone Sonata No. 1 was commissioned by Yu Tamaki and was completed in 2022. Although it can be played in separate movements, by connecting the three movements (fast, slow, and fast) together, it can be perceived as a large flow of music. I have many shared values with Mr. Tamaki, who is active in Europe, Japan, and the United States, and I wrote this sonata hoping that it can be performed across musical genres and geographies. There are many parts in this sonata that contain elements of jazz theory, but it is based on notated notes rather than improvisation. I am truly grateful for the commission from Mr. Tamaki, who exhibits the full potential of the trombone as an instrument and his enthusiasm for new works.

Ryan Fillinger (b. 2001) is an Oregon-born composer of wind ensemble, orchestral, and chamber music. His works fuse styles of the eighteenth, nineteenth, and twentieth centuries with modern techniques and contemporary instrumentation. Ryan currently studies as a composition major at the University of North Texas (UNT) under acclaimed composers and faculty Dr. Sungji Hong and Dr. Kirsten Soriano, and film composer Bruce Broughton.

Ryan has earned several awards and accolades as a composer. In 2023, he was named the winner of the Pennsylvania Symphonic Winds Composition Contest. Also in 2023, Ryan was recognized as the winner of the Austin Symphonic Band Young Composers' Contest. He was a finalist in the ASCAP 2022 Morton Gould Young Composer Awards, and also earned second-place in the Florida Bandmasters Association 2021 Young Composers Competition. Ryan has worked with various musicians and ensembles at UNT including the Wind Orchestra, Wind Ensemble, Concert Band, Symphony Orchestra, and elite chamber groups such as the Quasar Trombone Quartet and Lotus Saxophone Quartet.

When he's not writing music, Ryan enjoys cooking, drawing, and spending time with family. He is an avid lover of dogs, especially of his two labs, Gus and Hank.

About ***Symphony No. 1*** (2024) the composer writes:

In the fall of 2015, my grandmother Joyce was diagnosed with Alzheimer's Disease.

According to the Center for Disease Control and Prevention, Alzheimer's is the 6th leading cause of death among adults in the United States, and the 5th leading cause among adults 65 and older. It is a form of dementia, a progressive disease that causes the posterior part of the brain to shrink and affect brain tissue to produce abnormal deposits of proteins. These abnormal proteins cause the nerves to become tangled, damaging and destroying brain cells, which gradually leads to the loss of memory and other important cognitive functions, including speech and movement. The root cause of Alzheimer's is unknown, but speculated to be several different factors combined.

While certain medical treatments can prolong its effects, Alzheimer's is ultimately incurable.

Initially, my family and I were not prepared for how much our lives were going to be affected by my grandmother's diagnosis. Everything changed very quickly, and we spent a great deal of time learning to adapt, practically and emotionally. Finding ways to cope with reality were tough, and it was even tougher watching my grandmother's condition gradually worsen. There's a particular pain—a slow-burning grief—that ensues watching a loved one fade away in front of you over time, knowing there is nothing that can be done.

Since then, my family and I have gotten our bearings: we've grown to accept our situation, and we've discovered a newfound optimism within us, through our religious faith. We do everything we can to live fully in the moment and cling desperately onto what still remains of my grandmother, understanding that with each passing day, it becomes less and less. I wanted to compose a piece that could encapsulate this continuous journey; a work that could serve as a reflection on her condition, a personal outpouring of emotion, and an exclamation of faith and acceptance, all in one. The result of this inspiration was *Symphony No. 1*.



A Japanese solo trombonist active worldwide, **Yu Tamaki Hoso** is a chamber and orchestra musician, educator, entrepreneur, published author, and producer. Yu currently resides in Denmark and serves as an official artist for Pro Arte Musicae of Tokyo, S.E. Shires Company of Boston, and Willie's Custom Brass of Yamanashi, as well as music director of the FukuTama Festival in Shimane, member of Slide Japan Trombone Octet and FukuTama Trombone Quartet. As of April 2024, Hoso will be appointed as a distinguished visiting professor at the Osaka

University of Arts.

Recent performance highlights include solo recital tours throughout the major cities of Japan, and the United States at the Juilliard School, Manhattan School of Music, Colburn School of Music, and more than 30 other prestigious U.S. institutions, and concerto appearances with Japan Century Symphony, Japan Philharmonic, Tokyo City Philharmonic, Tokyo New City Orchestra, The U.S. Army Band "Pershing's Own," Osaka Shion Wind Orchestra, Tokyo Kosei Wind Orchestra, Super Strings Kobe, Fountain City Brass Band of Kansas City, and Tokyo Ryusei, Kansai Uni, Seika girls' high school wind orchestras and more. Yu has performed trombone duos with Joseph Alessi (New York Philharmonic), Ian Bousfield (soloist), Stefan Schultz (Berlin Philharmonic), Peter Sullivan (Pittsburgh Symphony Orchestra), and Colin Williams (New York Philharmonic). The artist has accepted multiple recital and concerto invitations to the International Trombone Festival and worked on creative collaborations with Keisuke Ogido (Ristorante Arte Simposio), Anna Irite (dancer), Yo Yumura (Sanada Co.), and Kenichi Aoyama (painter/videographer).

Yu has gained recognition in various international competitions, earning 1st Place in the 26th Japan Wind and Percussion Competition (earning unanimous highest scores by all seven jurors), a diploma in the 45th Markneukirchen International Competition, 2nd Place in the 6th Jeju International Brass Competition, and 2nd Place in the 8th Tokyo Music Competition.

In addition to his contributions as a performer, Yu has been conducting educational workshops and masterclasses for young professionals since 2014. Workshops have been sponsored by the Tokyo metropolitan government, Pro Arte Musicae, and the Shinjuku ward office of Tokyo, where he continues to instruct students and help guide them in their musical careers. Having had the opportunity to both study and perform trombone all over the world in Asia, Europe, and North America, Yu is able to offer a unique perspective and broad understanding of trombone performance to the next generation of musicians.



John Clemons is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas. As a graduate teaching fellow in the Wind Studies area, he is a student of Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.

Prior to his studies at UNT, Mr. Clemons taught in the public schools of Illinois and Indiana, where ensembles under his direction consistently received superior ratings in concert band, marching band, and jazz band at local, state, and national festivals. Under his direction, the Libertyville (IL) High School Wind Ensemble served as a demonstration ensemble at the 2012 Midwest Clinic.

A native of Tinley Park, IL, he has served as a clinician, conductor, and adjudicator throughout the Chicagoland area, including guest conducting appearances with the Harper College Wind Symphony and Chamber Winds, the Chicago Clarinet Ensemble, and the North Suburban Wind Ensemble. Mr. Clemons earned the master of music degree in wind conducting from Northwestern University, where he was a student of Dr. Mallory Thompson, and the bachelor of music education degree from the University of Illinois.

The **North Texas Wind Orchestra** has developed an exemplary national reputation for their performances and recordings. Membership is drawn from the finest musicians attending the College of Music. The highest quality contemporary music—mixed with traditional and standard literature—make up the foundation of repertoire performed by the group. The ensemble is dedicated to playing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. The Wind Orchestra has performed at the Southwest Regional College Band Directors National Association Convention and has released more than 15 CD recordings on the Mark, Klavier, GIA, and Eurosound labels. Critical comments include “Bravo...for a resplendent performance!”; “...played with great gusto by the ensemble”; “played with brilliance!”; “the elegant sonority of this marvelous band is apparent in the slow sections”; “The attention to detail, precise intonation, and beautiful phrasing make this a compelling performance”; “WOW! Absolutely stunning!”; “...what an incredible CD! An enormously valuable addition to the band world.”



Andrew Trachsel serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band. An advocate for new music, Trachsel has premiered, commissioned, or co-commissioned more than eighty new works over the past decade. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand

Festival to explore new opportunities for authentic collaboration between the contemporary wind band and other creatives.

Prior to this appointment, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the College Band Directors National Association, Ireland and Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List.

In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band* series after serving for fifteen years as the coordinator of research associates and as a contributor to eleven volumes. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in a variety of music organizations at the state, national, and international levels. A native of Iowa, Trachsel received a bachelor of music education degree from Drake University, a master of music and doctor of musical arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher. Prior to his appointment at Ohio University, Trachsel taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

Flute

Parker Andree
Mary Chamoun
Josh Diaz
Jiaqi Li
Sebastian Villanueva

Oboe

Daniel Moreira
Ava raymond
Connor Rury

Bassoon

Sonakshi Bhatia
Gabrielle Gunn
Landon Murr
Fiona Thernault

Clarinet

Samuel Aparicio
Lindsey Byrom
Maria Sotello Castillo
Megan Courson
Cecelia Flatt
Cale Golden
Madeline Kantenberg
Caleb LaBelle
Blain Laumer
Meaghan O'Connor
Anthony Pineiro
Rey Rostro
Mitchell Sidden

Saxophone

Andrew Bryson
Andrew Byrd
Jordan Calhoun
Joey Zapp
Ruiqian Zhang

Horn

Sarah Clements
Abigail D'Acunto
Eva Gomez
Trampus Marek
Sebastian Ruiz

Trumpet

Zach Dyess
Henry Lesser
Michael Mcwhorter
Jacaleb Shepard
David Vazquez
Joseph Williams

Tenor Trombone

Charles Brantley
Nicholas Bryan
Hunter Frybergh

Bass Trombone

Joseph Fremed
Jackson Roth

Euphonium

Simon Elizondo
William Lum
Cameron Seale
Karla Torres

Tuba

Wesley Arnold
Charles Moats
Jennifer Yulfo

Percussion

Spencer Alger
Nicholas Bruce
Sam Fothergill
Benjamin Garza
Sebastian Havner
Joshua Landin
Dominic Willis

String Bass

Eduardo Flores
Alain Mpinda

Piano

Jiapeng Xu

Harp

Victoria Gonzalez

Organ

Ryan Giraldi

Antiphonal Players

Arianna Knee, flute
Madeline Lee, oboe
Hannah Weller, clarinet
Dylan Pich, saxophone
Ben Gerkins, trumpet

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

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra
Amy Woody, Director of Athletic Bands; Conductor, Wind Ensemble
David Childs and Raquel Samayoa, Conductors, Brass Band
Dachuan Cao, John Clemons, Jerianne Larson, Doctoral Conducting Associates
ME5 Aik Kee K. Steven Tan, Master's Conducting Associate
Hannah Weller, Master's Teaching Fellow
Heather Coffin, Administrative Coordinator
Erick Morales, Alena Scott, Librarians
Lauren Chambers, Ryan Fillinger, Max Fritch, Spencer Knutti, Aidan Olsen,
Arturo Ortega, Alena Scott, 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)
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	Stacie Mickens, horn
*Jeong Hoon Lee, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
Terri Sundberg, flute	Natalie Mannix, trombone
*Amy Taylor, piccolo	Steven Menard, trombone
Jung Choi, oboe	David Childs, euphonium
Daryl Coad, clarinet	*Matthew Good, tuba
Deb Fabian, clarinet	Don Little, tuba
Kimberly Cole Luevano, clarinet	Jeffrey Bradetich, double bass
Phillip Paglialonga, clarinet	Gudrun Raschen, double bass
*Gregory Raden, clarinet	Lynn Seaton, double bass
Darrel Hale, bassoon	Quincy Davis, drumset
Brad Leali, saxophone	*Stockton Helbing, drumset
Eric Nestler, saxophone	Mark Ford, percussion
Philip Dizack, trumpet	David P. Hall, percussion
Adam Gordon, trumpet	Paul Rennick, percussion
John Holt, trumpet	*Sandi Rennick, percussion
Rob Parton, trumpet	Jaymee Haefner, harp
Raquel Rodriguez Samayoa, trumpet	Steven Harlos, piano
*Kyle Sherman, trumpet	Elvia Puccinelli, piano
Katherine McBain, horn	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