



# North Texas Wind Orchestra

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Dr. Andrew Trachsel, Conductor

Dachuan Cao, Doctoral Conducting Associate

with Seraph Brass

Sarah Jessen, trumpet

Raquel Samayoa, trumpet

Rachel Velvikis, horn

Elisabeth Shafer, trombone

Cristina Cutts Dougherty, tuba

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Thursday, September 14, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center



THE MARY JO AND V. LANE RAWLINS

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FINE  
*arts*  
SERIES

## PROGRAM

Strange Loops (2022) ..... BJ Brooks (b. 1975)

Ballad (1946) ..... Morton Gould (1913–1996)

Dachuan Cao, doctoral conducting associate

Dust (2023) ..... Jennifer Jolley (b. 1981)

### Seraph Brass

Sarah Jessen, trumpet • Raquel Samayoa, trumpet

Rachel Velvikis, horn • Elisabeth Shafer, trombone

Cristina Cutts Dougherty, tuba

*world premiere*

--Intermission--

Symphony No. 4 (2023) ..... James Stephenson (b. 1969)

Allegro tempestuoso

Adagietto

Scherzo

Theme and variations

*Texas premiere*

## PROGRAM NOTES

**BJ Brooks** (b. 1975) is an American composer and educator. He is the director of the Sound of West Texas Buffalo Marching Band and teaches music theory and composition at West Texas A&M University. Dr. Brooks was guided in his early piano compositions by his piano teacher, Cheryl Pachak-Brooks, and was later instructed in large ensemble techniques by band director and arranger Pat Henry. He spent five years in DCI as a member of the Troopers Drum & Bugle Corps as well as an age-out member and tour director of the Blue Knights Drum & Bugle Corps of Denver, Colorado. Dr. Brooks holds a bachelor's degree from Eastern New Mexico University, a master's degree from West Texas A&M University, and doctorate from Texas Tech University. He was instructed in composition by Dr. Jon Jonsson, Dr. Stephen Duncan, Dr. Norman Nelson, and Dr. Peter Fischer.

He has composed hundreds of works for ensembles, solo performers, and the electro-acoustic medium. His music is enjoyed by a wide range of performers, from military bands to beginning ensembles around the world. His scores have been honored with numerous awards, been included as educational material at several universities, are included in the acclaimed book series *Teaching Music Through Performance in Band*, are found on several repertoire lists including Texas's PML, and have been featured at numerous conventions such as TMEA, TBA, CBDNA, The Midwest Clinic, and the International Society for Contemporary Music. Brooks is an active clinician and adjudicator with concert ensembles and marching bands across the Southwest.

About this work, the composer writes:

On the morning of Friday, August 21, 2020, I had a dream where I was at a concert, and I was listening to an ensemble where a soloist performed a single, two-phrase melody...

I find the idea of dreaming about music fascinating, since it is often not too clear from where the music comes. I thought about this frequently, with deep introspection, when I read Douglas Hofstadter's *I Am a Strange Loop*. In that book Hofstadter wrote on the matters of human consciousness, self-perception, Godel's incompleteness theorem, artificial intelligence, metaphor, and the sense of "I." Hofstadter postulates that our sense of self, our "I," is the result of a recursive type of feedback loop of our mind's creation, that this "strange loop" is the core of cognition, and that each human "I" is distributed over numerous minds, not just limited to one. Though one's own self is the primary source, there are other versions that branch through the people with whom we have interacted. This is how whatever makes us can outlive us, to some extent, through others. Music is analogous to this. What a composer writes is often a synthesis of thoughts and emotions that are planted in some way or another by our interaction with what surrounds us and manifested consciously and subconsciously (or, I suppose, in a dream, unconsciously!) throughout their writing.

***Strange Loops*** (2022) leans heavily on the musical loops of others. The specific music integrated throughout the work is taken from the musical selections referenced in Hofstadter's book. *Strange Loops'* central tenet is that strange loops exist and they commingle in the formation of new loops. In this music, that idea is represented by musical quotations from Stravinsky's *Firebird*, Chopin's *Winter Wind*, Bach's *All Are Mortal* as well as his *Fugue in G Major*, and that melody from my August 21st dream which are all layered on the precise formal structure, down to the measure, of Prokofiev's *Violin Concerto No. 1*, op. 19, mvt. I. Everything contained in *Strange Loops* is some type of quotation of that music. I would hope you would contemplate on that as you listen to *Strange Loops*, a piece written about from where dreams come.

**Morton Gould** (1913–1996) was one of the foremost and most celebrated American composers of the twentieth century. Born in Richmond Hill, a suburb of New York City, Gould proved himself to be a prodigy at an early age and published his first composition, *Just Six*, at the age of six. His father saw to it that he began a musical education as soon as possible. The economic downturn in 1929, coupled with his father's deteriorating health, forced Gould to give up going to school and assist in supporting his family by performing on the vaudeville and movie theater circuit. Despite the horrendous performance schedules, Gould persevered, and in 1933 was hired as staff pianist by the National Broadcasting Company at Radio City Music Hall. Despite only being employed by NBC as a pianist, he continuously sought opportunities to arrange, compose, and conduct. In 1935, he was hired by New York radio station WOR as music director and given comprehensive creative control of the station's broadcasts. In this new position, Gould thrived, composing all types of music that, at times, merged elements of jazz, folk, classical, and popular dance music into a uniquely personal style that is quintessentially American.

Gould's career spanned eight decades and included significant works for orchestra, chamber ensemble, wind band, chorus, and soloists, as well as scores composed for film, television, Broadway, and ballet. His music has been performed by every major American orchestra under the direction of eminent conductors. As a conductor, Gould directed countless orchestras throughout the world, and recorded over 100 albums. Gould received the Kennedy Center Honor in 1994 and the Pulitzer Prize in Music in 1995. In addition, he was an award-winning recording artist, with twelve Grammy nominations; he earned a Grammy in 1966. In 2005 he was posthumously honored with the Grammy Lifetime Achievement Award.

***Ballad for Band*** (1946), in the composer's words, "is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not a big band in the sense that there is little razzle-dazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find its form relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically." Commissioned by the Goldman Band, the piece was written at a time when many people did not think that the wind band was a legitimate medium for serious works. Gould himself had held a similar opinion prior to having his *Cowboy Rhapsody* premiered by William Revelli's University of Michigan Band in 1940. The romanticism of folk music

is strongly evident in *Ballad for Band*. It also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent-consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures.

**Jennifer Jolley** (b. 1981) is a composer, conductor, and professor. Her work is founded on the belief that the pleasures and excesses of music have the unique potential to engage political and provocative subjects. Addressing a range of topics such as climate change, #MeToo, feminist history, and the abuses of the Putin regime, Jennifer strives to write pieces that are equally enjoyable and meaningful.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, MidAmerican Center for Contemporary Music, Left Coast Chamber Ensemble, Quince Ensemble, and many others.

Jennifer received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is now an assistant professor of music theory and composition in the Department of Music at Lehman College in the Bronx and was a Fulbright Scholar to Egypt in 2023. She has been a composition faculty member at Interlochen Arts Camp since 2015.

Jolley writes:

I arrived in late 2018 to start a faculty position at the Texas Tech University School of Music in the West Texas city of Lubbock. Finally, after a thrilling and exhausting first year, I felt like I had my bearings and was ready to explore at least some of the ten ecoregions and 268,597 square miles that compose the state. Unfortunately, however, a highly infectious, novel respiratory virus had different plans, and Zoom classes, remote work, and long periods of isolation defined my remaining years in Texas.

As a result, my time in Texas was unique. Mostly, we know a place through people and shared events. And while I met many extraordinary people in Texas, I came to know it best through landscape, climate, and history. Texas, for me, was long drives where you begin to believe that high plains are so flat you can start to see the curvature of the Earth. But take a trip southwest, and the rolling prairies and verdant grasslands will overwhelm you. I could wake up to a brief, intense rain shower with massive hail, get caught in a dust storm at noon, and then hide from the scorching sun until a beautiful temperate evening. I learned about Texas through its ambient and tactile qualities. Texas is extreme in that way, in every way. It's immense and intimate, precarious and nurturing, vital and violent all at once.

Unsurprisingly, its history is too. In its *Declaration of Causes to Secede from the Union* in 1861, Delegates of the People of Texas wrote: "She was received as a commonwealth holding, maintaining and protecting the institution known as negro slavery...which her people intended should exist in all future time." After the war, Texas failed to ratify the Thirteenth Amendment. It was one of the fiercest resisters of the Civil Rights Movement. Presently, it is a perennial sight of the worst of our national gun crisis.

But in its vastness, there are other histories. How could there not be? Coincident with this history of violence is a legacy of idealism and pluralism. Texas is also a state of utopian religious societies, socialist communes, and a diversity that resisted its foundational white supremacy. Its lands hosted three of the most significant pre-modern societies and nearly twenty indigenous tribes. This Texas was and is a crucial site for developing a range of musical styles, including Mariachi, Country, Rock 'n Roll, Blues, and Conjunto.

**Dust** (2023) reflects my time in West Texas and my engagement with its complex past. The form of the piece is ideal for this. I employ the brass quintet as a deliverer of triumphant melodies and bombastic power. It's hard not to hear them when you see images of the favorite avatars of Manifest Destiny, like the stagecoach or the cowboy. But a brass fanfare too often distracts us from critically engaging with what is being celebrated. I wanted to use these instruments to evoke something else. In parts, you'll hear whispers of Mariachi tunes *El Rey* and *Volver Volver* that I constantly heard on local radio, which recognizes the centrality of Hispanic culture to the state. Mainly, you'll hear excerpts from the cowboy tune *The Old Chisholm Trail*. It was written to commemorate the cattle trail established by two businessmen—the Lenape rancher Black Beaver and Jesse Chisholm, a merchant of partial Cherokee descent—that provided a means for Texas ranchers to reach eastern markets. Based on a seventeenth-century English melody, the song would have been sung thousands of times over hundreds of miles. It was a literal musical accompaniment to the growing prosperity of the state's signal industry. Surrounding these musical citations are passages that fill out this world. To create a sonic analog of the massive space and textures that define the landscape, I expanded rhythms and wrote lines that conveyed unfolding vistas rather than an epic outcome. It was my way of translating this place and making it comprehensible.

**James Stephenson** (b. 1969) is an American composer. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the Naples Philharmonic in Florida, a position he won immediately upon graduating from the New England Conservatory of Music. As such, he is largely self-taught as a composer. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions.

His works have been performed by leading American orchestras and hailed by critics as having "straightforward, unabashedly beautiful sounds" and "Stephenson deserves to be heard again and again!" (*Boston Herald*). His music incorporates a fresh and energizing soundscape that delights the audience while maintaining the integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects.

Recently, fifty-one orchestras (one from each state + D.C.) co-commissioned his orchestral version of *Fanfare for Democracy*, which was originally premiered at Joe Biden's Presidential Inauguration. The San Francisco Ballet premiered his score *Wooden Dimes*, and his second symphony *Voices*, recorded by the "President's Own" U.S. Marine Band, won two prestigious awards. Stephenson has written sonatas and concertos for nearly every instrument, with collaborations from principal players in many symphony orchestra; his catalog numbers nearly two hundred and fifty works. Rounding out his diverse musical output, he is a well-known arranger, having collaborated on over one hundred works with the Cincinnati Pops, the Boston Pops and orchestras world-wide. Internationally renowned violinist Joshua Bell recently engaged him to arrange several works for upcoming performances and recording projects. Jim lives near Chicago with his wife, Sally, in a nearly empty house that once had four lively and beautiful children in it.

Stephenson says the following about ***Symphony No. 4*** (2023):

In late 2022, I was approached by Tom Riccobono to compose a new work for the adults who performed as part of the Interlochen College of Creative Arts, and to be premiered the following August. We discussed many ideas, mostly surrounding an exciting 5-8 minute work. At some point during the conversation, I mentioned that I really preferred digging into larger scale works. Tom also seemed excited by that concept, and before we knew it, the idea became a reality, and my *Symphony No. 4* was to be born.

There was just one caveat: I told Tom to be patient with me, as I wouldn't even be able to begin working on such a piece until the summer of 2023, and would have to deliver it just a month before the premiere. Never one to back down, Tom agreed, and the project was in my hands to deliver. Anything created for Interlochen takes on special meaning for me. I was a camper there first at the age of 10, and then attended three years of high school, and then even two summers teaching scattered in as well. I've written several works for various occasions there as well. So, to put it mildly, Interlochen has been a huge part of my life. In writing this piece, I reflected back upon my earliest memories of attending camp. I recall showing up for one of my first orchestra rehearsals, and Glière's *Russian Sailors Dance* being put on our stands, and then us little bunch of ten-year-olds eagerly clawing our way through this unknown music. I remember loving my trumpet part, and thinking to myself: "This piece rocks!" I was hooked, and have never looked back.



Away from the music part, I also clearly remember showing up in my cabin, the very first day—not at all knowing anyone—and fellow camper Hank Hauke asking me if I wanted to play tennis. I quickly abandoned my parents to do the unpacking, and I ran to the courts. Again, I was hooked. Therefore, in starting this piece, I wanted to capture that excitement: that eagerness (featuring trumpets, of course), and the mystery and youthful anticipation of a new world being discovered. The first movement's opening melody is childlike and mischievous (like I was), with an unending drive from beginning to end. The second movement shows more of the reverence that grew within me for the place I continued to return to. It uses a recurring theme, growing and growing, with sustained anticipation of something wonderful happening. It is also distinctly American sounding. The third movement scherzo is simply nothing but fun. The fourth movement is where we return to the Glière inspiration of my ten-year-old self. I decided to copy his idea of a theme and variations though mine uses an original, almost funereal theme (no metaphor intended), where each variation gets just a bit more and more exciting, until we finally "rock out," with themes and variations all occurring simultaneously in large fashion. One thing to be noted: upon doing research AFTER I finished my work, I discovered that Glière and I both used the same amount—twelve—of variations on our themes. It's almost as if Interlochen is still working its magic...

## GUEST ARTISTS

Celebrating its tenth-anniversary season, **Seraph Brass** was founded by trumpet soloist Mary Elizabeth Bowden with a mission to showcase the excellence of female brass players and highlight musicians from marginalized groups, both in personnel and in programming. Winners of the American Prize in Chamber Music, the group has been praised for their "beautiful sounds" (*American Record Guide*), "fine playing" (*Gramophone*), and "staggeringly high caliber of performance" (*Textura*). Seraph primarily performs as a quintet, with a dynamic roster drawing from America's top brass musicians.

2023–24 season highlights include the world premiere of Jennifer Jolley's *Dust* for brass quintet and wind ensemble at the University of North Texas followed by performances at Shenandoah Conservatory and Swarthmore College. The season unfolds with a performance of Anthony DiLorenzo's *Chimera* in collaboration with the Lansing Concert Band, alongside residencies at esteemed institutions including Oberlin College, University of Michigan, Allegheny College, complemented by a national tour. This season marks a milestone as Seraph Brass records its second album in partnership with Tower Grove Records. The album will showcase new works for brass quintet featuring compositions by Jeff Scott, Reena Esmail, Kevin Day, Anthony DiLorenzo, and Kevin McKee.

Seraph Brass performs a diverse body of repertoire, ranging from original transcriptions to newly commissioned works and core classics. The group has commissioned pieces by Catherine McMichael and Rene Orth: both featured on the Silver Medal Global Music Award-winning debut album *Asteria*, along with *Wolf* for solo soprano and brass quintet by Joseph Hallman and most recently *Showcase* by Jeff Scott. The group regularly participates in commissioning consortiums, recently supporting works by Kevin Day, Mischa Zupko, Marcus Grant, Jennifer Jolley, Sara Jacovino, and Lillian Yee. Seraph's concerto performances have included Rick DeJonge's *Prelude and Fantasy*, James Stephenson's *Dodecafecta*, *Suite from Mass* by Leonard Bernstein and Anthony DiLorenzo's *Chimera*.

Members of Seraph Brass are passionate about music education, and hold teaching positions at the University of North Texas, Shenandoah Conservatory, Ohio State University, and the University of Wisconsin-Madison. In each of their tours, the group works to provide educational outreach to local schools, and they also offer a variety of entrepreneurship and career development workshops, in addition to traditional brass pedagogy and technique classes.

The ensemble has toured around the world, including performances at the Tafalla Brass Week in Spain, Lieksa Brass Week in Finland, Busan Maru International Music Festival in South Korea, University of Toronto in Canada, Forum Cultural Guanajuato in Mexico, International Women's Brass Conference, International Trumpet Guild Conference, and a two-week tour across China. Recent touring highlights have included shows and residencies at the Lyric Chamber Music Society in NYC, Interlochen Arts Academy, Brevard Music Center, Chautauqua Institution, Chamber Music Raleigh, National Gallery of Art in D.C., Asheville Chamber Music Series, Virginia Arts Festival, Boise Chamber Music Series, University of North Carolina School for the Arts, Michigan State University, Sarasota's Artist Series Concerts, Dame Myra Hess Concert Series in Chicago, and Del Valle Fine Arts Presents in California, as well as concerto appearances with the Florence Symphony, United States Army Band "Pershing's Own," and Texas Tech University Wind Ensemble. The group has also toured extensively as Allied Concert Services and Live On Stage artists, and was formerly in residency alongside the Dover Quartet at the Artosphere Festival in Fayetteville, Arkansas.

Members of Seraph Brass have performed with such esteemed ensembles as the London Symphony Orchestra, Baltimore Symphony Orchestra, Artosphere Festival Orchestra, Cincinnati Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, The Phoenix Symphony, Marlboro Music Festival, Lucerne Music Festival in Switzerland, Britt Festival Orchestra, Richmond Symphony, Chameleon Arts Ensemble, and Daejeon Philharmonic. Many members of Seraph Brass performed with Adele on her North American tour.

Seraph Brass is a Yamaha Performing Group.

"The audience was floored by their impeccable talent, and their presence on stage was inviting, truly worth returning to...The group is some of the finest musicians in the brass world, whose musical talent and prowess continue to impress...the art on the walls had been forgotten, and instead we witnessed these five brilliant musicians tell us melodic stories."—Marlia Nash, *The Diamondback*

"As an ensemble, Seraph Brass delivers music both bright and warm, consistently playing with satisfying tone qualities that, when delivered at their skill levels, make brass music endearing."—Harold Duckett, *KnoxTNToday*

"The high caliber of the playing is often staggering (see the high-energy roller-coaster of a ride that is DiLorenzo's three-and-a-half-minute *Go*), and the recording also benefits from democratic representation. The trumpeters naturally form a front line, but *Asteria* is a recording where trombone, horn, and tuba are as prominently featured; certainly no small amount of credit for that must go to those responsible for the seven pieces' arrangements. One comes away from the release marveling at the performances and the rich, soaring sound generated by the five musicians."—*Textura Magazine*

"High notes, low notes, fast notes, slow notes: Seraph Brass can play them all and with remarkable skill."—Gale Rose, *Pratt Tribune*

"The musical resumes of the members of Seraph Brass were highly impressive and their performing skills reflected as much. As someone who appreciates diversity of musical styles, an evening with Seraph Brass left me feeling richer, both intellectually and emotionally."—*McPherson Sentinel*

"Walls continue to crumble in the classical music world where women are still under-represented in professional orchestras and all the more so in the principal positions and brass sections. Five visually striking women in formal attire with shining brass instruments playing on a caliber above most of their male counterparts rang a note of victory in my heart."—*Gayle Williams, Sarasota Herald-Tribune*



## SERAPH BRASS

Top Row: Sarah Jessen, trumpet; Raquel Samayoa, trumpet  
Bottom Row: Rachel Velvikis, horn; Elisabeth Shafer, trombone;  
Cristina Cutts Dougherty, tuba

**Dachuan Cao** is pursuing the doctor of musical arts in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching fellow for the Wind Studies area. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody. Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by the University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and studied conducting with Kevin Holtzman and Thomas Gamboa.

During his undergraduate degree, Cao became extremely fascinated by the wind band's sonorities and gained rich experiences conducting and performing with wind bands. As a teacher and conductor, Cao devotes himself to the development of wind band music education in China. He has worked with wind bands ranging from primary school levels to the college level. He has lectured on wind conducting, wind band establishments, and has conducted non-profit public and charitable performances in his hometown. Cao is the co-founder and director of the Qingdao Chamber Wind Ensemble, and the guest conductor for the Qingdao Performing Arts Dance Theater Orchestra and the Qingdao Concert Hall Symphony Orchestra.



**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**

P. Andree  
 Vanessa Cassidy  
 Mary Chamoun  
 Jiaqi Li  
 Sebastian Villanueva

**Oboe**

Daniel Moreira  
 Ava Raymond  
 Connor Rury

**Bassoon**

Sonakshi Bhatia  
 Gabrielle Gunn  
 Landon Murr  
 Omari Wiseman

**Clarinet**

Samuel Aparicio  
 Megan Courson  
 Cecelia flatt  
 Cale Golden  
 Sam Jensen  
 Caleb LaBelle  
 Sylvia Nalbandian  
 Emily O'Brien  
 Meaghan O'Connor  
 Anthony Piñeiro  
 Andrew Platz  
 Rey Rostro  
 Jerry Su

**Saxophone**

Tyler Brooks  
 Andrew Bryson  
 Jinkai Li  
 Joey Zapp  
 Ruiqian Zhang

**Horn**

Sarah Clements  
 Owen Eichenseer  
 Eva Gomez  
 Jake Osmond  
 Sebastian Ruiz  
 Samantha Sheats

**Trumpet**

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

**Tenor Trombone**

Charles Brantley  
 Nicholas Bryan  
 Hunter Frybergh  
 Ian Hodsdon-McGuire

**Bass Trombone**

Joseph Fremed  
 Jackson Roth

**Euphonium**

Simon Elizondo  
 Liam Gompf  
 Scott McLain  
 Karla Torres

**Tuba**

Wesley Arnold  
 Charles Moats  
 Jennifer Yulfo

**Percussion**

Naji Abubukker  
 Desmond Bigler  
 Benjamin Garza  
 Sam Koch  
 Isaac Morgan  
 Logan Myers  
 Jacob Thompson  
 Dominic Willis  
 Alex Yang

**String Bass**

Eduardo Flores  
 Alain Mpinda

**Piano**

Jiapeng Xu

**Harp**

Sophie Chien  
 Halie Douglas  
 Victoria Gonzalez

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.

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."



## **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, Catherine Yang, Librarians  
Lauren Chambers, Ryan Fillingner, 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	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	*Steven Pruitt, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Rob Parton, trumpet	*Sandi Rennick, percussion
Raquel Rodriguez Samayoa, trumpet	Jaymee Haefner, harp
*Kyle Sherman, trumpet	Adam Wodnicki, piano
Katherine McBain, horn	Jesse Eschbach, organ
Stacie Mickens, horn	

## **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