



North Texas Wind Symphony

Eugene Migliaro Corporon, conductor
Andrew Trachsel, guest conductor

with special guests

Dame Evelyn Glennie, solo percussion

Barcelona Clarinet Players
Javier Vilaplana González, Manuel Martínez Minguez,
Martí Guasteví Olives, Alejandro Castillo Vega

Michael Daugherty (alumnus '76) and
Jack Stamp, composers

Tuesday, February 7, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Circuits (1990) Cindy McTee (b. 1953)

Caribbean Berceuse (2021) Paquito D'Rivera (b. 1948)

Barcelona Clarinet Players, guest artists
Javier Vilaplana González, E-flat clarinet
Manuel Martínez Minguez, B-flat clarinet
Martí Guasteví Olives, basset horn
Alejandro Castillo Vega, bass clarinet

Rondo alla BCP (2022) Jack Stamp (b. 1954)

world premiere
Barcelona Clarinet Players, guest artists
Javier Vilaplana González, B-flat clarinet
Manuel Martínez Minguez, B-flat clarinet
Martí Guasteví Olives, basset horn
Alejandro Castillo Vega, bass clarinet

Catapult (2022) Jay Kennedy (b. 1951)

Andrew Trachsel, guest conductor

Dreamachine (2022) Michael Daugherty (b. 1954)

Da Vinci's Wings (marimba)
Rube Goldberg's Variations (hand-held instruments)
Electric Eel (vibraphone)
Vulcan's Forge (snare drum)

Dame Evelyn Glennie, solo percussion

Cindy McTee (b. 1953) was born in Tacoma, Washington and raised in the nearby town of Eatonville. The daughter of musical parents (her father played trumpet and her mother played clarinet), McTee often went to rehearsals of their small dance band where she heard popular music and jazz from the 1940s and 1950s. McTee began piano studies at the age of six with a teacher who encouraged improvisation (the beginnings of her career as a composer), and she began studying saxophone with her mother a few years later. McTee studied with David Robbins and Thomas Clark at Pacific Lutheran University (BM 1975), Jacob Druckman and Bruce MacCombie at the Yale School of Music (MM 1978), and Richard Hervig at the University of Iowa (PhD 1981).

McTee taught for three years at her alma mater in Tacoma, and in 1984 joined the faculty of the University of North Texas, receiving promotion to Full Professor in 1995 and Regents Professor in 2000. In 2009, she was designated a Fellow in UNT's Institute for the Advancement of the Arts. She also participated in leadership roles at UNT, most notably as Chair of the Division of Composition Studies from 1995–2000. In May of 2011, she retired from the University of North Texas as Regents Professor Emerita and in November that same year she married conductor Leonard Slatkin. Their principal place of residence is Saint Louis, Missouri.

McTee has received numerous awards for her music, most significantly a Guggenheim Fellowship, a Fulbright Fellowship, a Composers Fellowship from the National Endowment for the Arts, two awards from the American Academy of Arts and Letters, a Music Alive Award from Meet The Composer and the League of American Orchestras, the Detroit Symphony Orchestra's Elaine Lebenbom Memorial Award, and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition. She has been commissioned by the Detroit Symphony Orchestra, Houston Symphony Orchestra, Dallas Symphony Orchestra, National Symphony Orchestra, College Band Directors National Association, and many others.

McTee writes the following about ***Circuits*** (1990):

Circuits was originally written for the Denton Chamber Orchestra of Denton, Texas. Shortly thereafter, I created a version for wind ensemble which was introduced to the larger band community in a performance by Ray Cramer and the Indiana University Symphonic Band at the College Band Directors National Association "Golden Anniversary" National Conference in Kansas City, MO in 1991.

In 2011, I bought back the copyrights to *Circuits* and made a few changes to the instrumentation and articulation. I have dedicated this 2011 version to Ray Cramer for his many important contributions to the field and for having supported me personally through this early performance of this, my first "mature" work for band.

The title, *Circuits*, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.

The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work.

Paquito D'Rivera (b. 1948) is celebrated both for his artistry in Latin jazz and his achievements as a classical composer. Born in Havana, Cuba, he performed with the National Theater Orchestra, studied at the Havana Conservatory of Music, and became a featured soloist with the Cuban National Symphony, all before the age of 18. A founding member of the Orquesta Cubana de Musica Moderna and Irakere, D'Rivera has toured extensively throughout America and Europe and won fourteen Grammys. In celebration of its 500-year history in 1999, the Universidad de Alcalá de Henares presented Paquito with a special award recognizing his contribution to the arts, his humane qualities, and his defense of rights and liberties of artists around the world.

In addition to his extraordinary performing career with more than thirty solo albums, D'Rivera has rapidly gained a reputation as an accomplished composer, bringing Latin repertoire to greater prominence. D'Rivera has championed and promoted all types of classical compositions, including his three chamber compositions recorded live in concert with distinguished cellist Yo-Yo Ma in 2003. He received recognition of his compositional skills with the 2007 John Simon Guggenheim Fellowship in Music Composition award, and the 2007–2008 appointment as composer-in-residence at the Caramoor Center for Music and the Arts with the Orchestra of St. Luke's. The National Endowment for the Arts affirms that "he has become the consummate multinational ambassador, creating and promoting a cross-culture of music that moves effortlessly among Jazz, Latin, and Mozart."

D'Rivera shares the following about ***Caribbean Berceuse*** (2021):

I was born in the largest of the more than 700 islands that seem to float asleep on the very blue waters of the Antilles Sea. A true melting pot of races and cultures, the Caribbean speaks Spanish, French, English, Dutch, some Creole languages and Papiamentu, which is the main idiom in Aruba and Curaçao, whose grammar combines native American elements with European words as well as some languages of African origin.

Inspired by the beauty of these lands and their soulful people, my *Caribbean Berceuse* pretends to be like a lullaby for a Creole child who dreams of palm trees that seem to dance to the sweet rhythms of a melody that mixes with the voices of the thousands of birds that populate this wonderful region.

Jack Stamp (b. 1954) is currently serving as international composer in association to the world-renowned Grimethorpe Colliery Brass Band. Dr. Stamp recently served as visiting professor of music at Luther College (Fall 2018), where he was acting director of bands and taught conducting and spent the prior three years as adjunct faculty at UW-River Falls. He recently retired from full-time employment as professor of music and director of band studies at Indiana University of Pennsylvania (IUP) where he conducted the Wind Ensemble and taught courses in graduate conducting. Stamp received his bachelor of science in music education degree from IUP, a master's in percussion performance from East Carolina University, and a doctor of musical arts degree in conducting from Michigan State University where he studied with Eugene Corporon.

Stamp is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Ron Nelson, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith, and Bruce Yurko for performances of their works. He is also a contributing author to the *Teaching Music Through Performance in Band* series released by GIA Publications. Stamp has over sixty compositions available from Neil A. Kjos Music Company.

Stamp offers the following about **Rondo alla BCP** (2022):

I first met Eugene Corporon at a CBDNA National Conference in 1983 and my musical life was changed forever. I had the good fortune of being one of his doctoral students at both the University of Northern Colorado and Michigan State University. When he decided to do his first recording project at Cincinnati College-Conservatory (CCM), I was his recording producer and have served as such for probably 90% of his releases. Needless to say, my musical life and the opportunities I have been given have been enriched by my association with this incredible teacher.

It was a recording session at UNT where I first met the Barcelona Clarinet Players (BCP). They may be the finest chamber music ensemble that I have ever heard! I had the opportunity to write a work for the quartet, which premiered in Dallas last April. Upon hearing of their acceptance to perform at TMEA, Professor Corporon contacted me asking for a short work for the BCP and Wind Symphony to be premiered at TMEA. The result was *Rondo alla BCP*. The title is taken from *Rondo alla Turca* and is actually a Sonata Rondo with Variations setup in a Concerto Grosso format, with the BCP being the 'concertino group' and the Wind Symphony serving as the *ripieno* ensemble.

Jay Kennedy's (b. 1951) career encompasses varied and successful experiences as a composer, arranger, producer, educator, entrepreneur, and administrative leader. He is currently vice president for academic affairs/vice provost at Berklee College of Music in Boston, Massachusetts.

Prior to joining Berklee, Kennedy was a freelance composer, arranger, and producer in Chicago and Los Angeles where he wrote and produced for television and radio commercials, episodic television, and feature films. His music has been heard in feature films, including *Wayne's World*, *Electric Horseman*, *Fast Break*, and *Lethal Weapon 2*, and in a variety of television series, including "One Tree Hill," "Judging Amy," and "Felicity."

For many years, Kennedy has been involved in marching arts activities in a variety of capacities. He is an active adjudicator for Drum Corps International, Bands of America, and World Guard International percussion competitions, and has also served as judge administrator for Drum Corps International. From 2002–2011, Kennedy served as brass arranger for the Boston Crusaders Drum and Bugle Corps and program coordinator for the last four of those years. For his longtime contributions as an adjudicator, judge administrator, educator, arranger, and composer, he was elected to the Drum Corps International Hall of Fame in 2007.

He received a PhD from Boston College, and the master of music and bachelor of music education degrees from Northwestern University in Evanston, Illinois.

About **Catapult** (2022), Kennedy shares the following:

Catapult was commissioned by the Northwestern University Symphonic Wind Ensemble and its conductor, Dr. Mallory Thompson. Dr. Thompson asked for an energetic, forward-driving, and flashy opener-type that would celebrate the return of large ensembles after the Covid interruption. The title, *Catapult*, signals the energy in the piece, as well as hinting at the nickname for Northwestern University, which is Wildcats.

Being a graduate of Northwestern sparked the idea to use its alma mater as the impetus for the piece. Northwestern's alma mater is based on the *St. Antoni Chorale*, a piece historically attributed to Joseph Haydn and popularized in *Variations on a Theme by Haydn* by Johannes Brahms. In the Brahms opus, and typical of the theme and variations form, the theme is stated at the beginning and followed by variations. The structure for *Catapult* is the opposite – variations of alma mater phrases are presented first using an array of melodic approaches, including being compressed, expanded, truncated, and inverted. The alma mater is not clearly evident and heard in its full form until near the end.

Catapult propels forward from its opening fanfare that uses compressed snippets of the alma mater phrases. It settles into a lower intensity transition that sets up the primary theme. That theme takes precedence in the first portion of the piece, as the alma mater appears in a supportive role with hints of its motives acting as responses to the primary theme. It progresses through a series of variations, one of which is driven by the snare drum quoting Northwestern's marching band field entry cadence. Weaving through a series of variations, the direction in the score is to "Push On." *Catapult's* primary theme gradually gives way and the complete NU alma mater is presented in its entirety as the piece flourishes its way to the finish.

Michael Daugherty (b. 1954) is a GRAMMY Award-winning composer, whose works are performed regularly throughout the world. Known for his ear, his wit and his imagination of how instruments work together, his music is inspired by American idioms, mythologies and icons. Born in Cedar Rapids, Iowa, Daugherty is the son of a dance band drummer and the oldest of five brothers, all professional musicians. His music has received six GRAMMY Awards, including "Best Contemporary Classical Composition" in 2010 for *Deus ex Machina* for piano and orchestra and in 2016 for *Tales of Hemingway* for cello and orchestra. In addition to being a frequent guest of professional orchestras, festivals and universities around the globe, Daugherty is also professor of composition at the University of Michigan School of Music, Theater and Dance in Ann Arbor, where he is a mentor to many of today's most talented young composers.

Daugherty writes the following about ***Dreamachine*** (2022):

Dreamachine for solo percussion and wind ensemble was commissioned by Montclair State University Wind Symphony and premiered with Dame Evelyn Glennie under the direction of Dr. Thomas McCauley in Montclair, New Jersey on March 4, 2022. The percussion concerto is 30 minutes in length and divided into four movements, each featuring a different solo percussion instrument. The concerto is a tribute to the imagination of inventors who dream about new machines, both real and surreal. The music is inspired by images that connect man and machine in surprising ways.

The flying machines of Leonardo da Vinci are the inspiration for the first movement, Da Vinci's Wings. To imagine different ways for man to fly, the great inventor of the Italian Renaissance (1452–1519) made many drawings of wings patterned after birds and bats, with wooden frames. Playing the marimba (also made of wood), the percussion soloist performs music that I have created to hover, flutter, and rise in the imagination.

The second movement is named after Rube Goldberg (1883–1970), the American cartoonist, engineer, and inventor. Syndicated in newspapers across America, his cartoons feature witty contraptions (with pulleys, pipes, wires, gears, handles, cups, fingers, feathers, birds, dogs, monkeys, and so on) that perform simple tasks in complicated ways. In Rube Goldberg's Variations, I have composed music for the soloist to play a series of small hand-held instruments, creating a chain reaction like one of Goldberg's carefully designed machines.

Electric Eel is the third movement, inspired by Fritz Kahn's eerie drawing of an incandescent light bulb plugged into an electric eel. The German artist and scientist Fritz Kahn (1888-1968) invented a unique graphic style to illustrate the relations of man, machine, and nature through brilliant visual analogies. Featuring the vibraphone, I have composed music to suggest an eel slithering through murky waters. The first section incorporates impressionist harmonies to create a spectrum of light that becomes brighter as the music progresses. The next section is a voltaic burst of energy in syncopated rhythms and atonal sound clusters. After reaching a white heat, the musical glow gradually fades back into silent darkness.

The final movement, Vulcan's Forge, refers to the Roman god of fire and to Mr. Spock, the half-human, half-Vulcan science officer aboard the starship Enterprise in *Star Trek*. Vulcan invented weapons and other marvels for gods and heroes, such as self-propelling robots, the shield of Achilles, Apollo's chariot, and the thunderbolt of Jupiter. Featuring the snare drum, I have created striking, fiery rhythms to imagine the god creating his inventions at the forge. The concerto ends with music that blasts us from our seats, like a bolt of lightning.



Barcelona Clarinet Players (left to right): Alejandro Castillo Vega, Javier Vilaplana González, Martí Guasteví Olives, Manuel Martínez. Below: Dame Evelyn Glennie.

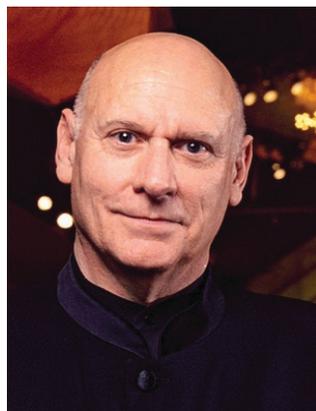


The **Barcelona Clarinet Players** are a quartet of versatile clarinetists with a very wide trajectory and number of published works. Innovation, fusion, interdisciplinarity and pedagogy are some of the concepts that best define their creative path. Performances are known for their meticulous chamber work and a curated and energetic staging. In their more than ten years of experience, they have commissioned and premiered prestigious works by composers such as Arturo Márquez, Paquito D'Rivera, Daniel Freiberg, Óscar Navarro, Victoriano Valencia, Rubén Darío Gómez, José Manuel López López, Raquel García- Tomas, Bernat Vivancos, Joan Magrané, Enric Palomar and Núria Núñez Hierro among others. In addition, they have shared the stage with such renowned musicians as Paquito D'Rivera, pianist Marco Mezquida and singer Pere Martínez. To date, they have seven albums that present different styles, such as jazz, klezmer, flamenco, symphonic or avant-garde. They have made numerous tours in the United States, Latin America and Europe presenting their projects and teaching masterclasses at prestigious universities. The Barcelona Clarinet Players have appeared as soloists with the Lone Star Wind Orchestra, North Texas Wind Symphony, Banda Municipal de Barcelona, Banda Municipal de Palma de Mallorca, Banda of Bilbao, and Symphony Concert Band of the UNAM. Directors with whom they have worked include Eugene Migliaro Corporon, Tim Reynish, Luís Manuel Sánchez, and José Rafael Pascual Vilaplana.

Dame Evelyn Glennie (b. 1965) is the world's premiere solo percussionist. She is the first person in history to create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest orchestras and artists. Evelyn has commissioned over 200 new works for solo percussion from many of the world's most eminent composers, and has recorded over 40 CDs. She regularly presents masterclasses to inspire the next generation of musicians. She redefines the goals and expectations of percussion students, performance ensembles, concert promoters, and the general public the world over. Evelyn gives numerous performances each year, globally, to universal critical acclaim from the most esteemed publications. A combination of Evelyn's superb technical abilities, a profound appreciation of the visual elements of percussion, along with her astonishing musicality to create performances of such stunning vitality, sets her a step beyond the ranks of the elite. She is a double GRAMMY award winner and BAFTA nominee and has over 100 international awards to date, including the Polar Music Prize and the Companion of Honour. She was appointed as the first female president of Help Musicians, only the third person to hold the title since Sir Edward Elgar and Sir Peter Maxwell Davies. Since 2021 she has been chancellor of Robert Gordon University in Aberdeen, Scotland. Evelyn was awarded an OBE in 1993 and held a prominent role in the Opening Ceremony of the London 2012 Olympic Games, where she led 1000 drummers and performed on a new instrument, the Glennie Concert Aluphone. About the Opening Ceremony, Glennie reflects, "Playing at an event like that was proof that music really affects all of us, connecting us in ways that the spoken word cannot." Evelyn is currently curating The Evelyn Glennie Collection which includes in excess of 3500 percussion instruments. The collection also encompasses concert programmes, awards, photos, paintings, letters and scores spanning her remarkable career. She aims to improve communication and social cohesion by encouraging everyone to discover new ways of listening in order to inspire, to create, to engage and to empower. The film *Touch the Sound* and her enlightening TED Talk

remain key testimonies to her unique and innovative approach to sound-creation. "My career and my life have been about listening in the deepest possible sense. Losing my hearing meant learning how to listen differently, to discover features of sound I hadn't realized existed. Losing my hearing made me a better listener."

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As director of wind studies he guides all aspects of the program, including the master's and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs and music critics alike. Professor Corporon's career, which spans six decades, began in 1969 as director of instrumental music at Mt. Miguel High School in Spring Valley, California.



He has held collegiate positions since 1971 which include California State University, Fullerton, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and the University of North Texas. His ensembles have performed at the Midwest Clinic International Band and Orchestra Conference, Southwestern Music Educators National Conference, Texas Music Educators Association Clinic/Convention, Texas Bandmasters Association Convention/Clinic, National Trumpet Competition, International Trumpet Guild Conference, International Clarinet Society Convention, North American Saxophone Alliance Conference, Percussive Arts Society International Convention, International Horn Society Conference, International Women's Brass Conference, National Wind Ensemble Conference, College Band Directors National Association Conference, Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles.

Mr. Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is past president of the College Band Directors National Association and a past member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership. Mr. Corporon, a frequent guest conductor at the Showa University of Music in Kawasaki City, Japan, has also served as a visiting conductor at the Juilliard School, the Manhattan School of Music, Interlochen World Center for Arts Education and the Aspen Music Festival and School. He is the music director and conductor of the Lone Star Wind Orchestra, a professional group comprised of passionate and committed musicians from the Dallas/Fort Worth/Denton metroplex.

Having recorded over 1000 works, including many premieres and commissions, his groups have released 150 plus recordings on the GIA, Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, Albany, Naxos, and Centaur labels. These recordings, three of which have appeared on the Grammy nomination long ballot, are aired regularly on radio broadcasts throughout Asia, Europe, and the Americas. The collective recordings with the North Texas Wind Symphony, Cincinnati Wind Symphony, Showa Wind Symphony and Lone Star Wind Orchestra have garnered more than 15 million hits worldwide on sites such as YouTube, Pandora and Spotify. His GIA audio and video digital releases are distributed by NAXOS. They include the WindWorks Series, Composer's Collection and Teaching Music Through Performance in Band Resource Recordings. Other initiatives include the CAFUA and BRAVO Showa Residency Sessions, the KLAVER Recording Project and the Live at the MPAC Videos from the University of North Texas Recording Services.

He is co-host with Barry Green on *The Inner Game of Music* video, which focuses on overcoming mental obstacles and achieving one's full potential as a performer. He also appears with James Jordan on *The Anatomy of Conducting* DVD. He is co-author of the book *Teaching Music Through Performance in Band* that is published in eleven volumes by GIA Publications. This series includes twenty-three sets of Resource Recordings by the North Texas Wind Symphony. The Teaching Music Project emphasizes the importance of comprehensive conceptual learning in the music-making process as well as the value of performing music of artistic significance. His two most recent additions to the Teaching Music project include his book entitled *Explorations, Discoveries, Inventions, and Designs in the Know Where* and the *Video Rehearsal Series*.

Professor Corporon, who was inducted into the Bands of America Hall of Fame in 2014, is a recipient of the International Grainger Society Distinctive Contribution Medallion, Kappa Kappa Psi Distinguished Service to Music Award, Phi Beta Mu International Band Conductor of the Year Award as well as an Honorary Life Membership granted by the Texas Bandmasters Association. He has also received the Phi Mu Alpha Sinfonia National Citation for advancing the cause of music in America, the University of North Texas Student Government Association Honor Professor Award for Teaching Excellence, Student Rapport, and Scholarly Publications, the American School Band Directors Association A. A. Harding Award for making significant and lasting contributions to the school band movement, and the California State University, Long Beach, College of Fine Arts and Department of Music Distinguished Alumni Awards. He was awarded the Midwest Clinic Medal of Honor in 2015 to recognize his unique service to music education and continuing influence on the development and improvement of bands and orchestras worldwide. Mr. Corporon received a Lifetime Achievement Award from the College Band Directors National Association in 2019. He is grateful to many people for their guidance and inspiration in his life. Among them are Charles Yates, Robert Reynolds, Benton Minor, Don Wilcox, Larry Maxey, Jack Hopkins, Frederick Fennell, Barry Green, James Jordan, and Carolyn Corporon.

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.



Trachsel has collaborated with and received critical acclaim from many leading performers and composers including the Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Andrew Boss, Canadian Brass, Chris Castellanos, Viet Cuong, Paul Dooley, Nancy Galbraith, Julie Giroux, Jennifer Jolley, Lindsay Kesselman, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Quinn Mason, Robert Moran, Mark Phillips, Joel Puckett, Jake Runestad, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Jess Langston Turner, Dana Wilson, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than seventy new works over the past two decades. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand International Arts Festival to explore new opportunities for authentic collaboration between the contemporary wind band and other musical genres (including jazz, rock, and electronica), other arts (including dance, film, theatre, and visual art), and other disciplines.

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. With Eugene Migliaro Corporon, he is the co-creator of the *Teaching Music through Performance in Band Video Rehearsal Series*. His transcription of Robert Moran's *Points of Departure* is published by Charlotte Benson Music and his critical edition of Gordon Jacob's *William Byrd Suite* was recorded by the North Texas Wind Symphony and released on the album *Altered States*. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in the Recording Academy (formerly NARAS), College Band Directors National Association, National Association for Music Education, Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity of America, Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota International Music Fraternity, and Tau Beta Sigma National Honorary Band Sorority. He was appointed assistant conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the conductor of the Lone Star Youth Winds.

Prior to his appointment at the University of North Texas, 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. He taught graduate and undergraduate conducting, band literature, and founded Moving with Meaning: A Conductors Workshop. He was honored with the Ohio University School of Music Distinguished Teaching Award in 2013. Trachsel also 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.

Under his artistic direction, the Ohio University Wind Symphony performed at the College Band Directors National Association North Central Division Conference, the Ohio Music Education Association Annual Conference, and the Southern Ohio Performing Arts Association subscription concert series. As part of an ongoing recording project initiative, the Wind Symphony released three commercial albums on the Mark Masters label, including *AMPERSAND* (2019), *COLOR + LIGHT* (2016), and *MOTHERSHIP* (2013), with multiple appearances on national syndicated radio and the Grammy Entry List. In celebration of the 90th anniversary of the Ohio University Bands, the Wind Symphony, along with the Marching 110, embarked on a European Tour in May 2013, with performances in Ireland and Italy. In February 2017, the Wind Symphony made its debut at New York City's famed Carnegie Hall, with special guest appearances by the Canadian Brass and Broadway star Denée Benton.

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.

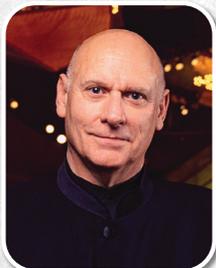


2023

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

CONDUCTORS COLLEGIUM

JUNE 12-23, 2023



EUGENE MIGLIARO CORPORON

DIRECTOR OF WIND STUDIES
REGENTS PROFESSOR OF MUSIC
WIND SYMPHONY CONDUCTOR



ANDREW TRACHSEL

CHAIR, DIVISION OF
CONDUCTING & ENSEMBLES
PROFESSOR OF WIND STUDIES
WIND ORCHESTRA CONDUCTOR



DANIEL COOK

LECTURER IN WIND STUDIES
WIND ENSEMBLE CONDUCTOR
DIRECTOR OF ATHLETIC BANDS

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North Texas Wind Symphony Personnel

Flute

Felicity Fulton/ Master of Music, Performance/ Lorena, TX
Hyecheon Kim/ Doctor of Musical Arts, Performance/ Bucheon,
South Korea
Yuna Langehenning-Burnside/ Master of Music, Performance/
Lubbock, TX
Alison Parker/ Master of Music & Master of Arts/ Performance & Music
Theory/ Wichita, KS
Maria Vallejo/ Doctor of Musical Arts, Performance/ Quito, Ecuador

Oboe

Suji Chang/ Master of Music, Performance/ Seoul, South Korea
Kit Hawkins/ Master of Music, Performance/ Irving, TX
Lauren Nelson/ Bachelor of Music, Performance & Music Education/
Birmingham, AL

Bassoon

Victoria Donaldson/ Master of Music, Performance/ Moncks Corner, SC
Erica Haas/ Master of Music, Performance/ Emmaus, PA
Aaron Lukenbill/ Bachelor of Music, Performance/ Cedar Park, TX
Caden Ridge/ Doctor of Musical Arts, Performance & Early Music/
Denton, TX
Molly Smit/ Master of Music, Performance/ Mission Viejo, CA

Clarinet

Anna Ferrari/ Bachelor of Music, Performance/ Alexandria, VA
Thomas Gosnell/ Master of Music, Performance/ San Francisco, CA
Abby Isley/ Bachelor of Music, Performance/ Colleyville, TX
David Kriete/ Master of Music, Performance/ Charlottesville, VA
Charlotte MacDonald/ Master of Music, Performance/ Charlottesville, VA
David Molina/ Bachelor of Music, Performance/ Sealy, TX
Erick Morales/ Bachelor of Music, Performance & Music Education/
Laredo, TX
Bennett Morgan/ Master of Music, Performance/ Las Cruces, NM
Anthony Orr/ Bachelor of Music, Performance/ Princeton, WV
Kevin Ramirez/ Master of Music, Performance/ West Palm Beach, FL
Erin Smith/ Bachelor of Music, Music Education/ League City, TX
Hannah Weller/ Master of Music, Performance/ Grove City, PA
Wesley Wynn/ Bachelor of Music, Music Education/ Austin, TX

Saxophone

Rico Allen/ Doctor of Musical Arts, Performance/ Dallas, TX
Maxwell Borah/ Doctor of Musical Arts, Performance/ Round Rock, TX
Benjamin D. Facundo/ Doctor of Musical Arts, Performance/ La Feria, TX
Mikayla Peterson/ Doctor of Musical Arts, Performance/ Rock Springs, WY
Dylan Pich/ Doctor of Musical Arts, Performance/ Union, MS

Trumpet

Aleyna Ashenfarb/ Master of Music, Performance/ Marlboro, NJ
Dayvison Costa/ Doctor of Musical Arts, Performance/ Limeria, Brazil
Ben Gerkins/ Master of Music, Performance/ Bowling Green, KY
McKenna Hill/ Doctor of Musical Arts, Performance/ Garland, TX
Tyler Sarver/ Master of Music, Performance/ Houston, TX
Guillem Torró Senent/ Doctor of Musical Arts, Performance/
Godella, Spain
Emily Tourgeman/ Doctor of Musical Arts, Performance/ Staten Island, NY

Horn

Mary Haddix-Hermens/ Doctor of Musical Arts, Performance/
Richmond, KY
Sam Himes/ Master of Music, Performance/ Keller, TX
Nathan Howton/ Bachelor of Music, Performance/ Red Oak, TX
Zachary McKinon/ Master of Music, Performance/ Tampa, FL
Steven Phan/ Bachelor of Music, Performance/ El Paso, TX
John Pickett/ Master of Music, Performance/ San Antonio, TX

Trombone

Connor Altagen/ Bachelor of Music, Performance/ Lakeland, FL
Daniel Chevallier/ Doctor of Musical Arts, Performance/ San Diego, CA
Nicholas Losos/ Doctor of Musical Arts, Performance/ Aledo, TX

Bass Trombone

Ian Calhoun/ MS Library Science/ Red Wing, MN

Euphonium

Ada Brooks/ Master of Music, Performance/ Columbia Falls, MT
Max Dobson/ Bachelor of Music, Performance/ Saratoga Springs, UT
Tommy Vo/ Doctor of Musical Arts, Performance/ Vancouver, Canada
Justin Weis/ Doctor of Musical Arts, Performance/ Franklin, WI

Tuba

Jim Caldwell/ Bachelor of Music, Performance & Music Education/
Pearland, TX
Blake Lile/ Bachelor of Music, Performance/ Benton, KY
Nino Vuddhananda/ Master of Music, Performance/ Bangkok, Thailand

Percussion

Kayla Liptak/ Doctor of Musical Arts, Performance/ Powder Springs, GA
Chin-Li Sophia Lo/ Doctor of Musical Arts, Performance/ Fremont, CA
Matt Noll/ Master of Music, Performance/ La Grange, KY
Nathan Elliot Siegel/ Doctor of Musical Arts, Performance/ Saginaw, TX
Denton Sutherland/ Master of Music, Performance/ Greenfield, IN
Graham Viegut/ Bachelor of Music, Performance/ Carrollton, TX
Maddie Wallace/ Bachelor of Music, Music Education/ Prosper, TX
George Warner/ Master of Music, Performance/ Flower Mound, TX

Piano

Boyoon Choi/ Doctor of Musical Arts, Performance/ Seoul, South Korea

Harp

Margaret Anne Gunter/ Bachelor of Music, Performance/ Opelika, AL

Double Bass

Matthew Luse/ Bachelor of Music, Performance/ Chattanooga, TN

Catherine Willis/ Bachelor of Music, Performance & Music Education/
Louisville, KY

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

Internationally acknowledged as one of the premier ensembles of its kind, the North Texas Wind Symphony is selected from the most outstanding musicians attending the College of Music. The Wind Symphony has been highly acclaimed for "...wonderful and artistically rendered performances which are elegant and polished," and complimented for "...terrific ensemble skills which embody a high degree of integrity and sensitivity." They have been praised for "...stunning and inspirational recordings" and for being an ensemble whose "enriching performances demonstrate their sheer joy of musicing." Known for "...admirable and adventurous programming, which personifies diversity and originality," the group pursues a relentless commitment to American music. They have been called "...an ensemble which is simply sensational, full of bristling energy, made up of players with a headlong, in-your-face virtuosity who play with an irresistible intensity and a dynamism that makes you want to leap out of your chair applauding at the Coda." Most recently they have been lauded "as a group in a class all its own that has the ability to handle complex materials with aplomb, to glitter and dazzle, and to drive with manic energy." The North Texas Wind Symphony pursues the highest professional standards, and is determined to bring its audiences exemplary repertoire from all musical periods, cultures, and styles. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.



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- Euphonium Concerto (2020) | Edward Gregson, trans. Jack Stamp

4. *Dialogues*
 5. *Song Without Words*
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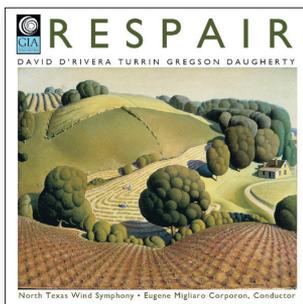
10. *Hydro*
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GIA WINDWORKS | The creation of the WindWorks label represents an expanded relationship between the North Texas Wind Symphony and GIA Publications. GIA's generous support and ongoing dedication to wind music has made it possible for the ensemble to continue producing recordings of the highest quality that are a testament to the perseverance and work ethic of everyone involved. While the first thirty-four releases in the series, initiated in 1987, remain with the Klavier label, this broadened alliance with GIA affords the opportunity to consolidate all the current projects under one publishing roof. The diverse set of offerings consists of WindWorks, which includes the CD and DVD series, The Composer's Collection, and the Teaching Music through Performance in Band Recordings. Partnering in this way creates exciting possibilities that allow the imaginative output to stay focused on the ongoing mission: to provide first-class recordings that accentuate the comprehensiveness, depth, and value of the wind symphony medium and its music.



Repair and *Closure* are the last two recordings Eugene Migliaro Corporon will be conducting for the WindWorks series. Not to be missed!



Since the inception of the projects in 1987, composers, conductors, critics, and connoisseurs worldwide have praised the recordings conducted by Eugene Migliaro Corporon for their innovation, excellence, and professional standards. These exceptional videos and compact discs identify and preserve the standard repertoire and globally encourage composers to contribute to the ever-growing legacy of great music that has the power of universality. The breadth and variety of the discs highlight the fact that the wind symphony, in its many forms throughout hundreds of years of music history, has been and continues to be a significant original medium for serious aesthetic expression. The projects have yielded more than 150 discs that showcase the creative energy of thousands of world-renowned composers and gifted musicians. Winds magazine offers the following regarding the body of work: "This series has immense historic value in documenting the best of the repertoire...as well as providing much sheer listening (and viewing) pleasure for the level of artistry in the performances. The acoustic quality of the recording is state-of-the-art...All of the works are superbly realized and worthy of exploration...these discs represent the standards to which all must aspire."



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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, Catherine Yang, Librarians

Connor Altagen, Megan Courson, Nathan Davis, David Molina, Steven Ohakwe, 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

Special Thanks

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