



# North Texas Wind Symphony

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Eugene Migliaro Corporon, conductor

Robert Buckley, composer-in-residence

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Thursday, February 22, 2024

7:30 pm

Winspear Hall

Murchison Performing Arts Center



## PROGRAM

The Pathway to the Stars (2023) .....Robert Buckley (b. 1946)


She Looked at the Sun (2023)..... Luke Snyder (b. 2001)  
Allegro  
Allegro moderato  
Allegro

*world premiere*

Southern Harmony (1998).....Donald Grantham (b. 1947)  
The Midnight Cry  
Wondrous Love  
Exhilaration  
The Soldier's Return; Thorny Desert

Passacaglia in Primary Colors (2023) ..... Michael Daugherty (b. 1954)

The Dog Breath Variations (1970)  .....Frank Zappa (1940–1993)

Envelopes (1981) 



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**Robert Buckley** (b. 1946) has a diverse career as a composer, arranger, performer, producer, recording artist, and conductor. He has conducted and arranged for major artists such as Michael Bublé, Bryan Adams, Celine Dion, Our Lady Peace, Simple Plan, and Aerosmith, amongst numerous others. He created several albums and hit songs with the number one single, *Letting Go*, winning him a gold record. Buckley has scored award-winning shows for Disney, Alliance, ABC, FOX, CBS, PBS, CBC, and Cartoon Network. In the live stage world, he has composed music for contemporary dance, musicals, and large-scale worldwide television events such as the Calgary Olympics, the Victoria Commonwealth Games, the Vancouver Olympics, and the FIFA World Cup Opening Ceremony with Cirque Du Soleil. He has also composed *This Is My Home* for the Canadian Pavilion at the World Expo. The work has been performed at every Canada Day since its premiere and has become a Canadian tradition.

Buckley's symphonic compositions have been performed worldwide and his 2nd Symphony, *The Seas of the Moon*, was recently premiered in Portland, Oregon. Other new compositions include *Undercurrents* (U.S. premiere with the United States Marine Band) and 3rd Symphony, *Quebec Mosaic* (Quebec City premiere). Buckley is a member of SOCAN, the Guild of Canadian Film Composers, American Bandmasters Association, and The Canadian Music Centre.

Dedicated to The Royal Canadian Air Force Band, Captain Matthew Clark director, ***The Pathway to the Stars*** (2023) celebrates 75 years of distinguished service to Canada. Buckley writes:

*The Pathway to the Stars* is a celebratory piece inspired by the exhilaration of flight in all forms. My father was in the British Air Force and later worked as a designer for Boeing, so I was always around aircraft and shared his excitement about aviation. This piece takes a cinematic approach and describes an imaginary high speed flight far above the planet.

Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return. – Leonardo Da Vinci

**Luke Snyder** (2001) began composing at a young age. With special interest in orchestral, wind, and electronic music, he graduated from Lipscomb University with a degree in commercial production, with an emphasis in composition. He cites his major influences as Danny Elfman, John Powell, and Michael Giacchino and he has studied under such award-winning composers and musicians as Benjamin Blasko, Brown Bannister, Tim Lauer, and John Mark Painter. Award-winning himself, Snyder was a finalist in the 2022 Marvin Hamlisch International Awards (Film Score category), won Best Original Score in the Five Minute Film Festival at Lipscomb University in 2023, won Composer of the Year at Lipscomb University in 2022, and received the Amy Grant Award in 2021 at Lipscomb University.

***She Looked at the Sun*** (2023) is one of Snyder's newest works. The composer provides this insight to his composition:

The main inspiration behind this composition is from investigating the natural world around me. I tried to emulate the beautiful, strange, sometimes scary, sometimes quiet and gentle qualities of nature and its processes. The title itself, *She Looked at the Sun*, explains the original idea for the piece; a young person looking up at a tree, with such awe and curiosity. Things that are easily taken for granted, but that are some of the most beautiful things when noticed. I wanted to create something that felt just like that face she made.

Born in Oklahoma, **Donald Grantham** (b. 1947) received a bachelor's degree from the University of Oklahoma, a master's degree from the University of Southern California, and went on to study at the American Conservatory in France with Nadia Boulanger. He currently teaches composition as the Frank C. Erwin Centennial Professor in Music at the University of Texas at Austin Butler School of Music. Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three William Revelli first prizes from the NBA, two Ostwald Competition first prizes, and first prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters.

***Southern Harmony*** (1998) was commissioned by the Southeastern Conference of Band Directors. Grantham shares the following notes:

In 1835, William "Singin' Billy" Walker's songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the "Benton Big Singing Day," was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than Major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

There probably isn't an orchestra or band in the world that hasn't played a work by GRAMMY Award-winning composer **Michael Daugherty** (b. 1954). 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. He is an alumnus of the University of North Texas where he earned his bachelor's degree.

With the wind version commissioned by the University of Michigan, ***Passacaglia in Primary Colors*** (2023) was inspired by the creations of American artist Andy Warhol (1928–1987) who often employed repetitions of images and vibrant primary colors in his artwork. Of the work, Daugherty writes:

*Passacaglia in Primary Colors* is structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

The initial orchestral version was commissioned and premiered by the Pittsburgh Symphony Orchestra in 2021 in celebration of their 125th anniversary. *Fifteen: a Symphonic Fantasy on the Art of Andy Warhol* was inspired by the art of Warhol, famous for being the world's most recognizable proponent of Pop Art. *Passacaglia in Primary Colors* is the fifth movement of the work.

**Frank Zappa** (1940–1993) was an American composer and is best described in his own words, from *The Real Frank Zappa Book*:

One day I happened across an article about Sam Goody's record store in *Look* magazine which raved about what a wonderful merchandiser he was. The writer said that Mr. Goody could sell anything—and as an example he mentioned that he had even managed to sell an album called *Ionisation*. The article went on to say something like, "This album is nothing but drums—it's dissonant and terrible; the worst music in the world." Ahh! Yes! That's for me!

I turned the volume all the way up (in order to get the maximum amount of 'fi') and carefully placed the all-purpose osmium-tipped needle on the lead-in spiral to *Ionisation*. I have a nice Catholic mother who likes to watch Roller Derby. When she heard what came out of that little speaker at the bottom of the Decca, she looked at me like I was out of my f-ing mind.

I bought my first Boulez album when I was in the twelfth grade: a Columbia recording of *Le Marteau Sans Maître* (The Hammer Without a Master) conducted by Robert Craft, with *Zeitmasse* (Time-mass) by Stockhausen on the other side.

I didn't know anything about twelve-tone music then, but I liked the way it sounded. Since I didn't have any kind of formal training, it didn't make any difference to me if I was listening to Lightnin' Slim, or a vocal group called the Jewels, or Webern, or Varèse, or Stravinsky. To me it was all good music.

"What do you do for a living, dad?" If one of my kids ever asked me that question, the answer would have to be: "What I do is composition." I just happen to use material other than notes for the pieces.

A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians. In my compositions, I employ a system of weights, balances, measured tensions and releases—in some way similar to Varèse's aesthetic. The similarities are best illustrated by comparison to a Calder mobile: a multicolored whatchamacallit, dangling in space, that has big blobs of metal connected to pieces of wire, balanced ingeniously against little metal dingleberries on the other end.

The orchestra is the ultimate instrument, and conducting one is an unbelievable sensation. Nothing else is like it, except maybe singing doo-wop harmony and hearing the chords come out right.

I find music of the classical period boring because it reminds me of 'painting by numbers.' There are certain things composers of that period were not allowed to do because they were considered to be outside the boundaries of the industrial regulations which determined whether the piece was a symphony, a sonata, or a whatever. All of the norms, as practiced during the olden days, came into being because the guys who paid the bills wanted the "tunes" they were buying to "sound a certain way."

It's all over, folks. Get smart—take out a real estate license. The least you can do is tell your students: "DON'T DO IT! STOP THIS MADNESS! DON'T WRITE ANY MORE MODERN MUSIC!"

Information is not knowledge, knowledge is not wisdom, wisdom is not truth, truth is not beauty, beauty is not love, love is not music. Music is the best. – Joe's Garage, 1979

**The Dog Breath Variations** (1970) is based on *Dog Breath*, a piece recorded by Zappa and the Mothers of Invention on the live album, *Just Another Band from L.A.* The wind setting was commissioned by The Netherlands Wind Ensemble.

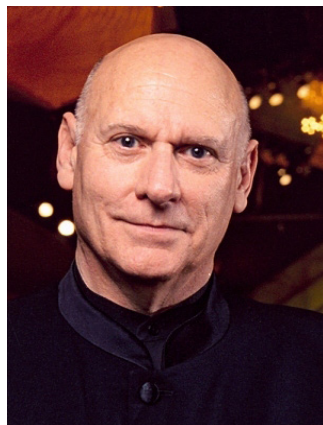
**Envelopes** (1981) is constructed around a harmony based on seven and eight note chords that generate their own counterpoint as an automatic result of the voice leading. The original track was released on the album *Ship Arriving Too Late to Save a Drowning Witch*.

The wind versions of both works were made popular by the 1991 premiere recording done by The Cincinnati University Wind Ensemble.





**Eugene Migliaro Corporon** is the conductor of the North Texas 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 seven 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, University of Wisconsin, University of Northern Colorado, Michigan State University, Cincinnati College Conservatory of Music, and 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, International Trumpet Guild Conference, International Clarinet Society Convention, North American Saxophone Alliance Conference, Percussive Arts Society International Convention, International Horn Society 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.



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. Corporon, a frequent guest conductor at the Showa University of Music in Kawasaki City, Japan, has also served as a visiting conductor at the Manhattan School of Music, Juilliard School, Interlochen World Center for Arts Education and Aspen Music Festival and School. He is the music director and conductor of the Lone Star Wind Orchestra, a professional group made up of passionate and committed musicians from the Dallas/Denton/Fort Worth metroplex.

## North Texas Wind Symphony

### Flute

Cameron Bilek  
Yoojin Kim  
Arianna Knee  
Hui Lam Mak  
Jessica Wu

### Oboe

Madeline Lee  
Hayley Monk  
Hyungju Oh

### Bassoon

Victoria Donaldson  
Aaron Lukenbill  
Donovan Neal  
Samuel Viebrock

### Clarinet

Megan DeWalt  
Anna Ferrari  
Thomas Gosnell  
Charlotte MacDonald  
Erick Morales  
Samara Morris  
Emily O'Brien  
Andrew Platz  
Lucas Shroyer  
Allyson Verret  
Brandon Von  
Hannah Weller

### Saxophone

Tyler Brooks  
Scott Coward  
Jiawei Liang  
Gabriel McQuade  
Dylan Pich

### Trumpet

Dayvison Costa  
Ben Gerkins  
David Hall  
McKenna Hill  
Abby Ward

### Horn

Andrew Bennett  
Sam Himes  
Jake Osmond  
Patrick Ring  
Benjamin Ruiz

### Trombone

Daniel Chevallier  
Nate Gardner  
Hojun Kim

### Bass Trombone

Matthew Fowler

### Euphonium

Chris Finch  
Loke Lovett

### Tuba

Jiwoong Hyun  
Arturo Ortega  
Nino Vuddhananda

### Percussion

Naji Abubukker  
Tzu-Ling Hung  
Kayla Liptak  
Isaac Morgan  
Patrick Overturf  
Jacob Thompson  
Maddie Wallace

### Piano

Jiapeng Xu

### Harp

Acadia Ferguson  
Margaret Anne Gunter

### Double Bass

Aiyana Armstrong  
Lillian Holder

### Keyboards

David McCaulley

### Electric Guitar

Andrew Getman

### Electric Bass

Brendan Nie

**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. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.

## **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 Rodriguez 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 Fillingner, Spencer Knutti, Sean Lasker, Aidan Olesen,  
Arturo Ortega, 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	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

