



North Texas Wind Symphony

Eugene Migliaro Corporon, conductor

Thursday, September 21, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Over the Moon (2023) Frank Ticheli (b. 1978)

Il calore di tre risaie (2022) Chang Su Koh (b. 1970)

--Intermission--

Symphony No. 4 (1952)..... Morton Gould (1913–1996)
Epitaphs
Marches

Frank Ticheli (b. 1978) is one of America's preeminent contemporary composers for wind band, orchestra and choir. Having earned degrees from Southern Methodist University as well as the University of Michigan, Ticheli has joined the ranks of his teachers such as William Bolcom, as one of the defining voices in the ever-evolving canon of wind band literature. Ticheli has won countless awards for his diverse compositional output, and recently retired from teaching at the University of Southern California Thornton School of Music. He continues to write for ensembles of various types and skill from his home in the Los Angeles area.

Ticheli writes the following of his work, ***Over the Moon*** (2022):

Much as in the epic tales of Jules Verne's *From the Earth to the Moon* and George Méliès' iconic 1902 film *A Trip to the Moon*, I sought to take the listener on a brief musical voyage *Over the Moon*. At the start, the listener rides down a steep slide to the surface of the moon. At once a tango-like dance, glittery and light as silk, swims through the air. Instrumental solos appear and disappear like the characters of a story.

Suddenly the dance takes on a forbidding quality—plunger-muted growls appear as the work propels itself forward. Perhaps this is the dark side of the moon. Lines intermingle, the work lifts itself: *Over the Moon*, in joyful exuberance.

At the halfway mark, there is a brief respite, as if looking forward toward the peaceful blue planet: a hymn to life, to the Earth, the Moon, and towards the boundless energy of the Universe. A lone clarinet connects us to the return of the dance, reaching ever higher and brighter. A triumphant climax is suddenly quashed by a steep slide, back down to life on Earth.

Chang Su Koh (b. 1970), although a native of Osaka, Japan, has his heritage in Korea. He has quickly become one of the foremost composers in Japan, and continues to gain notoriety around the world. His neoclassical work demonstrates structural ingenuity, drawing heavily upon the counterpoint of driving figures against sweeping, folk-like melodies, often in fugal sequences. His writing is sprightly and intricate, and demands technical mastery from all musicians. With grandeur, excitement, tenderness, and beauty, his music has earned numerous international awards and performances. Chang Su Koh currently resides in Japan, and teaches at Osaka College of Music and ESA Conservatory of Music and Wind Repair Academy.

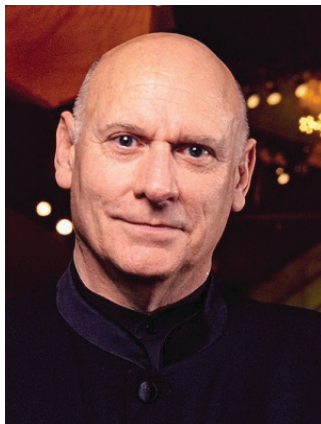
Il calore di tre risaie (2022) is translated from Italian to read "The warmth of three rice patties." Being inspired by Italian culture and music, Chang Su Koh writes with techniques typical of European classical music. He sequences ideas in modulating keys, clearly develops sections, and follows the statement-digression-return model so often found in music of that era. However, he pairs these classical structures with his unique contemporary style. Throughout his contrasting sections, Koh introduces three themes that are eventually layered together for a triumphant close to his newest work, *Il calore di tre risaie*.

Morton Gould (1913–1996) was a celebrated American pianist, composer, conductor, and arranger. He maintained a dynamic, multi-faceted career based out of New York City. He served as the Radio City Music Hall pianist upon its opening, arranged orchestral works for New York's WOR radio station, and also managed to conduct every major symphony in the United States at the time. Gould made award-winning recordings of Gershwin's *Rhapsody in Blue*, on which he was the soloist, and won a Grammy for his recording of Charles Ives' First Symphony with the Chicago Symphony. He traveled internationally, making recordings of an exceedingly high caliber in Mexico, Japan, and North America. Gould was a progressive composer, often incorporating extramusical elements into his works before it was popular to do so. Gould's contributions to the evolution of American instrumental music earned him numerous honors including the Pulitzer Prize, the Grammy Lifetime Achievement Award, and the Kennedy Center Honor in recognition of lifetime contributions to American culture.

Symphony No. 4 (1952) was written for the 150th anniversary of the United States Military Academy. True to Gould's style, *Symphony No. 4* is the meeting of old and new techniques in American music, as it contains many allusions to patriotic folk songs, yet is composed of dense harmonies and textures. Of the work, Gould writes:

The first movement, *Epitaphs*, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia [a musical form based on continuous variations over a ground bass] based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to *Taps*, makes a quiet but dissonant closing to the first movement. The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.

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 Jim
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
Kevin Ramirez
Lucas Shroyer
Mitchell Sidden
Allyson Verret
Brandon Von
Hannah Weller

Saxophone

Scott Coward
Jiawei Liang
Gabriel McQuade
Dylan Pich
Catherine Yang

Trumpet

Dayvison Costa
Ben Gerkins
David Hall
McKenna Hill
Bradley Swanson
Abby Ward

Horn

Andrew Bennett
Haley Ginn
Sam Himes
Patrick Ring
Benjamin Ruiz

Trombone

Daniel Chevallier
Nate Gardner
Hojun Kim

Bass Trombone

Matthew Fowler

Euphonium

Chris Finch
Loke Lovett
Kaho Mills

Tuba

Jiwoong Hyun
Arturo Ortega
Nino Vuddhananda

Percussion

Ethan Disney
Zach Howard
Tzu-Ling Hung
Kayla Liptak
Patrick Overturf
Denton Sutherlin
Bryce Turner
Maddie Wallace

Piano

Nicole Ying

Harp

Acadia Ferguson
Margaret Anne Gunter

Double Bass

Zoe Harris
Ruben Rodriguez Borges

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, 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)

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|-----------------------------------|--------------------------------|
| 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 | Steven Harlos, 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

