



# North Texas Wind Symphony

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Eugene Migliaro Corporon, conductor

with

Jung Choi, oboe

Darrel Hale, bassoon

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Thursday, October 26, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center



## PROGRAM

Bacchanalia (2021) ..... Phillip Sparke (b. 1951)

Miniatures, Opus 52 (1929/2023) ..... Joaquín Turina (1882–1949)  
trans. Daniel Chevallier (b. 1997)

- I. Promenade
- II. Approaching Soldiers
- III. The Village Sleeps
- IV. Dawn
- V. The Market
- VI. Sentimental Duo
- VII. Fiesta

Elytra (2022) ..... Paul Dooley (b. 1983)

--Intermission--

The Orion Concerto: Double Concerto  
for Oboe and Bassoon (2013)..... Jenni Brandon (b. 1977)

- I. The Spiral Galaxy
- II. Traveling through the Milky Way
- III. The Orion Spur: The Blue Planet Waltz
- IV. Supermassive Black Hole: Falling into the abyss...
- V. Dark Matter: "...an elementary particle that  
pervades the universe"
- VI. The Orion Nebula: "We are made of star-stuff."  
... Flying through the Spiral Galaxy

Jung Choi, oboe • Darrel Hale, bassoon

Dionysiaques (1913) ..... Florence Schmitt (1870–1958)

English composer **Phillip Sparke** (b. 1951) was drawn to the wind band medium during his time at the Royal College of Music in London where he studied composition, trumpet and piano. By playing in the Royal College Wind Orchestra and the student brass band he led, he gained experience writing for wind instruments, and composed several works for the two groups. His music quickly gained notoriety, leading to many commissions, among which was the Centennial Brass Band Championships in New Zealand. Since then his commissions have included works for brass band championships in Switzerland, Holland, Australia and the UK, including three times for the National Finals at Royal Albert Hall. Due in part to performances and recordings by the acclaimed Tokyo Kosei Wind Orchestra, his work made its way to the United States, garnering further commissions by the United States Air Force Band, and winning many accolades such as the Sudler Prize, BUMA International Brass Award, and International Award from the Midwest Clinic. He is also an Honorary Member of the American Bandmasters Association, and serves as a visiting professor at the Senzoku Gakuen College of Music in Kawasaki, Japan. An active conductor and adjudicator across the globe, Sparke also maintains his own publishing company, Angelo Music Press.

Sparke's work ***Bacchanalia*** was commissioned by the Yokohama Bacchus Brass Orchestra in 2019 to commemorate their 20th anniversary. The title *Bacchanalia* makes reference to the Greek god Bacchus in the group's name, and the music reflects the jovial, celebratory spirit of the god of wine. The versatile work was transcribed for wind band by the composer in 2021 and has received numerous dynamic performances since.

**Joaquín Turina** (1882–1949) was a composer of Spanish descent. Though he was born in Seville, he later moved to Paris, France where he studied composition with Vincent d'Indy at his Schola Cantorum de Paris. He also studied piano under Moritz Moszkowski. He was said to have been friends with composer Manuel de Falla and, while in France, was influenced by impressionist composers Maurice Ravel and Claude Debussy. An accomplished pianist, Turina wrote for a variety of mediums, but most of his compositional output was for keyboard.

***Miniaturas, Op. 52*** (1929) was originally a work for solo piano in eight movements. Five movements of the eight were transcribed for wind band in 1959 by John Krance. Krance's transcription reflects Turina's clear admiration for impressionism, with each movement being highly programmatic and illustrative of its name. **Daniel Chevallier** (b. 1997) transcribed all eight movements of the work for wind band in 2023. Acclaimed for his 'unique intellect', Daniel Chevallier is a musician with a passion for performance, pedagogy, composition, transcription, and conducting. He holds degrees in trombone performance from Northwestern University and from the University of North Texas, where he is currently pursuing his doctorate in musical arts.

**Paul Dooley** (b. 1983), is one of America's most well-known, widely performed composers. His work bears Western classical influences, while also drawing upon contemporary music. Dooley cites his early musical influences as Beethoven, Bruce Hornsby, Nirvana, and Rush, explaining his unique, fusionary compositional style. Dooley's musical voice reflects his studies with acclaimed composers Frank Ticheli and Steven Hartke at the University of Southern California, as well as Michael Daugherty, Bright Sheng, and Evan Chambers at the University of Michigan. Dooley's professional accolades include the Sousa/ABA/Ostwald Award and the William D. Revelli Prize.

Dooley's ***Elytra*** was commissioned by the United States Navy Band under the command of Captain Kenneth C. Collins for their 2022 Midwest Clinic performances and 2023 National Tour. Of the work, Dooley writes:

Originally I was inspired by the incredible naval aviation technology of the F/A-18F Super Hornets and F-14 Tomcats. But in my research I discovered the equally impressive biological mechanics found in nature's aviators like the fireflies, ladybugs, and other beetles. They possess elytra, a remarkable set of high-strength, lightweight wings that both protect the body and facilitate flight.

The *Elytra* soundscape "took flight" with muted brass clusters, pulsating augmented chords, scraped cymbals and bluesy melodies. In the dark middle section, I imagine one of our beetle friends burrowed into tree roots, before lifting off again, buzzing along close to earth at a high rate of speed.

**Jenni Brandon** (b. 1977) is a composer and conductor, creating music in collaboration with other musicians and artists. She has written over 50 works, telling stories through memorable musical lines influenced by nature and poetry. Commissioned to write music from solo to orchestral works, her music appears on over 20 albums. Her music has been awarded the Sorel Medallion, American Prize, Paderewski Cycle, Women Composers Festival of Hartford International Competition, and Bassoon Chamber Music Composition Competition among others. Her works are published and distributed by Boosey & Hawkes, Santa Barbara Music, Graphite, TrevCo, Imagine, J.W. Pepper, June Emerson, and her own publishing company, Jenni Brandon Music. As a conductor she conducted her one-act opera *3 PADEREWSKIS* in the Terrace Theater at the Kennedy Center in 2019. She also presents workshops on collaboration and the business of music, striving to create a supportive environment where collaboration leads to an exploration of ideas.

Of her work, ***The Orion Concerto: Double Concerto for Oboe and Bassoon*** (2013), Jenni Brandon writes:

This piece tells the story of our Galaxy, of the great unknown and what lies beyond, and where we belong within this vastness of space. The soloists and the ensemble paint a picture of this great mystery of the universe, taking us on a journey through the Spiral Galaxy and the Milky Way. Being pulled toward the Supermassive Black Hole, the djembe lends a rhythmic background of mystery to this journey. We then travel to the place where stars are born in

"The Orion Nebula," quoting Carl Sagan from his book *Cosmos* that, "we are made of star-stuff." Finally, we begin to leave the Orion Nebula to continue our journey again through the Spiral Galaxy, exploring the vastness of space as thematic material returns to carry us on this ever-continuing journey of exploration.

**Florence Schmitt** (1870–1958), was a French composer who, despite his large compositional output, is not very frequently programmed. Being a member of the creative group *Les Apaches* that was founded and run by composer Maurice Ravel, much of Schmitt's work bears an impressionistic style, with influences of Richard Wagner, Richard Strauss, and Igor Stravinsky also readily identifiable. He studied composition at the National Conservatory of Paris where his teachers included Massenet and Fauré. After several tries, Schmitt won the Prix de Rome. Schmitt wrote a substantial amount of music for orchestra and various chamber groups, and dabbled in writing for solo piano, voice, film, and stage. Schmitt was also a well known music critic, and was frequently published in the French newspaper *Le Temps*.

Of ***Dionysiaques*** (1913), scholar Francis Pieters wrote:

*Dionysiaques* was inspired by ancient Greek history and mythology. The Dyonisia (*Dionysiaques* in French) were liturgical celebrations to honor the God Dionysus in Ancient Greece. Dionysus was first of all the god of wine, of the aborescent vegetation, and of all vital saps. At those Dyonisian festivals the fertility of the fields was implored by means of singing and dancing processions. Dionysus is thought to have provided man with the vineyard and consequently with both drunkenness and mystical trance as well.

The composition was published in 1917 in a piano four hands reduction and in 1925 in the version for "Orcehstre d'harmonie militaire"—wind band- (plate D. & F. 9112). This allows us to suppose that Schmitt finalized the band score in 1924 or in 1925, the year it was premiered...Everything points to the fact that *Dionysiaques* was composed for (or probably even commissioned by) the Garde Republicaine Band and its then conductor Guillaume Balay. According to Pierre-Octave Ferroud this outstanding band premiered the composition.

Less known is the fact that the piano four hands score of *Dionysiaques* was used for a ballet designed by the American choreographer Doris Humphrey (Oak Park, Illinois, 1895; New York, 1958) and premiered by the Doris Humphrey and Charles Weidman Dance Company at The New York Guild Theatre on March 13, 1932. John Martin wrote in the *New York Times*:

The *Dionysiaques* to the Music of that name by Florent Schmitt. Here Miss Humphrey has touched new heights as a composer. It is strong, simple, pagan in feeling, and its mood is matched in design of sheer magnificence. It is by way of being contemporary, a restatement of the *Sacre du Printemps* with all the force and passion which must underlie such a subject. Though Miss Humphrey ranks as one of the great choreographers of the day, she has here outdone herself."

**Jung Choi**, a native of South Korea, has quickly established a career of both performing and teaching. She was honorably mentioned twice as the finalist for the Gillet-Fox International Oboe Competition and started teaching and giving master classes at a collegiate level. Having made her concerto debut at the age of 16, Choi has since appeared as soloist with the Seoul Yego Orchestra, SNU Wind Ensemble, Buchoen Youth Philharmonic, Seoul Youth Philharmonic, Seoul Chamber Orchestra and Eastman Philharmonia. She also has appeared internationally as a chamber and orchestral musician in Germany, France, Thailand, Malaysia, Singapore and Japan. While she was working on her master's degree at the Eastman School of Music, Choi was appointed as oboe/English horn player at the Binghamton Philharmonic. She taught at Nazareth College and Roberts Wesleyan College in Rochester, NY as well. Upon graduation from Eastman where she was appointed assistant principal for the Korean Symphony Orchestra and gave up to 90 concerts annually. Choi also taught oboe at Seoul National University, her alma mater. As a devoted teacher her students won major music competitions in Korea, were invited to compete in oboe competitions such as the Muri Competition and Prague Spring Competition, and were invited to Pacific Music Festival, American Institute of Musical Studies, Norfolk Chamber Music Festival and Interlochen Summer Arts Camp.



Choi is an avid chamber musician and a member of wind ensemble Winds, the Piri oboe ensemble and a woodwind quintet, Sunyul. She was invited as principal oboist of Daegwanryoung Music Festival, Incheon and Arts Festival and Malaysia Festival Orchestra. Apart from classical music, Choi's interest lies in other genres of music as well. She has recorded music for movies, musicals, and K-pop songs. She also performed the oboe on a Korean national television show collaborating with a poet. Choi's principal teachers include Richard Killmer, Yun Jung Lee, Myung Jin Lee, Soo Keum Kim and Jong Duk Kim. She comes to UNT from Missouri State University.

**Darrel Hale** joined the UNT College of Music in August of 2021 as the associate professor of bassoon. A native of Denver, Colorado, he is Principal Bassoon of the Baton Rouge Symphony Orchestra. Prior to his position at UNT, he was a member of the faculty at Louisiana State University. He served as acting principal bassoon of the Knoxville Symphony Orchestra under Lucas Richmond. An active orchestral performer, he has also served as the principal bassoonist of the Kentucky Symphony Orchestra and Springfield Symphony Orchestra and has performed with several other orchestras including the Fort Worth Symphony, Dallas Chamber Orchestra, Cincinnati Symphony Orchestra, Louisiana Philharmonic, Dayton Philharmonic, Cincinnati Chamber Orchestra, Gulf Port Symphony, Shreveport Symphony, Meridian Symphony, Chattanooga Symphony and Cincinnati Symphony Chamber Players. As a fellow at the Aspen Music Festival, Hale performed as a member of the Aspen Academy of Conducting Orchestra under Maestro David Zinman and for three summers as the second bassoon in the Aspen Festival Orchestra alongside Per Hannevold. he comes to the University of North Texas from Louisiana State University where he was an associate professor.



A dedicated teacher, Hale has presented masterclasses in a variety of venues including the International Double Reed Society Conference in 2019, Meg Quigley Symposium Pre-College Camp in 2021, Hot Springs Festival, Midwest Musical Imports Master Class Series, and at many universities and conservatories throughout the United States including the College-Conservatory of Music, University of Texas Austin, Baylor University, Ohio State University, University of Kentucky, University of Southern Mississippi and University of Georgia Athens. During the 2020 Covid pandemic, Hale worked with colleagues Ann Shoemaker (Baylor) and Yoon Joo Hwang (UCF) to create a series of online master classes that virtually connected students from around the globe with major international professional bassoonists for a series of masterclasses. Dr. Hale also currently serves as a co-editor with Amy Pollard (UGA) of the IDRS Online Fingering Chart Project and as a Competition Committee member of the Meg Quigley Vivaldi Competition.

Darrel Hale received a bachelor of music degree in bassoon performance from the University of Colorado at Boulder where he studied with Yoshiyuki Ishikawa. He continued his training at the College-Conservatory of Music in Cincinnati, Ohio where he completed his DMA while studying with the late William Winstead. His other teachers include Per Hannevold, Martin James, and Chad Cognata.



**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  
Jerry Su  
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  
Tzu-Ling Hung  
Kayla Liptak  
Isaac Morgan  
Patrick Overturf  
Bryce Turner

### 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)**

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

