



# University of North Texas Wind Symphony and Wind Orchestra

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Wind Symphony  
Dachuan Cao, Doctoral Conducting Associate  
John Clemons, Doctoral Conducting Associate  
Jerianne Larson, Doctoral Conducting Associate  
ME5 Aik Kee K. Steven Tan, Master's Conducting  
Associate

Dr. Andrew Trachsel, Conductor, Wind Orchestra

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Thursday, April 25, 2024  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

## WIND SYMPHONY PROGRAM

Ride the Wind (2023) .....Jonathan Bartz (b. 1986)  
ME5 Aik Kee K. Steven Tan

Savannah River Holiday (1953/1973) ..... Ron Nelson (1929–2023)  
Jerianne Larson • *In memoriam Ron Nelson*

Hill-Song No. 2 (1907) ..... Percy Aldridge Grainger (1882–1961)  
John Clemons

Whale and Sea (2022) ..... Yuichi Abe (b. 1968)  
Dachuan Cao

--Intermission--

## WIND ORCHESTRA PROGRAM

Rift (2018) ..... Julian Tanaka (b. 1988)

At the Same Time and Place (2024) ..... Drew Schnurr (b. 1973)  
*world premiere*

Sound and Smoke (2011) ..... Viet Cuong (b. 1990)  
(feudal castle lights)  
(avalanche of eyes)



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*Nine hundred twenty-fourth program of the 2023–2024 season*  
*Photography and videography*

**Jonathan Bartz** (b. 1986) is a concert and film composer currently residing in Los Angeles. Bartz studied with Timothy Mahr and Justin Merritt at St. Olaf College where he graduated with a bachelor of music degree in theory and composition. He also had the privilege of being accepted into the European American Music Alliance where he spent time studying with Robert Beaser and Narcis Bonet in Paris, France. He then attended the University of Southern California's graduate program in scoring for motion pictures and television.

Bartz has been fortunate enough to dip his toes in several areas of the contemporary film music scene. In addition to composing scores for several feature films, he has orchestrated for various legendary film composers including Alan Silvestri, John Debney, Mark Isham, John Dickson, and Brian Tyler while continuing to actively work for some of the industry's most in-demand composers. He had the privilege of conducting the studio orchestra for the TV show "Terra Nova" at the Alfred Newman Recording Stage at 20th Century Fox Studios.

In addition to the silver screen, Bartz also writes for the concert stage. His arrangements have been heard at Carnegie Hall and the New York City Pops, Broadway, and several cruise shows. His band work, *The Valley of the Dry Bones*, received honorable mention in the 2008 ASCAP/CBDNA Frederick Fennell Competition and *Concertino for Bassoon, Piano and Three Strings* won the 2010 BCMCC (Bassoon Chamber Music Composition Competition) as well as the Soli fan Tutti Composition Competition in Germany.

About, ***Ride the Wind*** (2023), Bartz writes the following:

Inspiration is a gift we should never take lightly, especially when it comes from people we care about.

There is no perfect way to put into words the immense impact Dr. Timothy Mahr has had on my life and the lives of so many of those who have crossed paths and shared time with him. The experiences, the memories, the moments—they're far too great. Instead, I'm inspired to try and explain it in the language he taught us—Music—using the medium in which he delivered it—The Band.

*Ride the Wind* is a celebration of Tim. It's a recognition of a master craftsman dedicated to his art, a professor's esteemed legacy, a mentor's gift of insight and a friend's goodwill. It's a journey of unbridled musical energy bursting with color and overflowing with joy. With sound and spirit, it rejoices in what was and heralds what's to come.

Cheers Tim, it's been quite a ride hasn't it?

**Ron Nelson** (1929–2023) received all three degrees from the Eastman School of Music at the University of Rochester (1952, 1953, 1957). During his tenure, he studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993.

In 1991, Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning the three major wind band competitions—the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C. in 1994 and in 2006 he was awarded an honorary doctorate from Oklahoma City University.

Nelson received numerous commissions, including from the National Symphony Orchestra, Rochester Philharmonic, United States Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He received grants and awards from the Rockefeller Foundation, Howard Foundation, ASCAP, and National Endowment for the Arts. He also appeared as guest composer and conductor at numerous colleges and universities.

Nelson's distinctive style, often inspired by America's rich landscape of natural wonders, is woven into several overtures that have become staples in the repertoire, including *Rocky Point Holiday*, *Savannah River Holiday*, and *Aspen Jubilee*.

The Savannah River flows on the border between South Carolina and Georgia and acts as the namesake of ***Savannah River Holiday*** (1953/1973). Originally composed for orchestra, the work premiered over NBC Radio on March 16, 1953 ahead of its first public performance at the Founders Day Concert of the 23rd American Music Festival in Rochester, New York. Nelson transcribed the work years later for wind ensemble, where it has received most of its performances. The wind version premiered at the 1973 MENC Convention in Anaheim, California and omits nothing from the original content. Nelson wrote two contrasting moods alternating throughout the work; the Allegro Vivace theme bringing excitement and a bit of recklessness compared to the somber and reflective melody of the Adagio.

Australian-born composer and virtuoso pianist **Percy Aldridge Grainger** (1882-1961) is considered one of the foremost composers in the history of the wind band medium. His rise to fame began with his virtuosic interpretation of the Grieg *Piano Concerto*, Op. 16, with Grieg deeming Grainger the only person who could "actually" perform the work. Shortly after World War I, Grainger moved to America where he joined the U.S. Army as a bandsman. In this position, he gained experience composing and arranging for bands, and developed the compositional devices and style traits now known by ear to be quintessentially "Grainger." While Grainger disclosed he was not initially drawn to folk music, during his time in England, he did develop a certain sense of responsibility to preserve it. This cultivated duty led him to

become an ethnomusicologist of sorts, and he traveled the English countryside collecting folk songs. Through the use of a wax cylinder recording device, he gathered numerous songs and tunes that had not made their way out of the foothills of rural English towns and villages.

Considered one of the earliest significant works for wind band, **Hill-Song No. 2** (1907) is an extremely colorful piece that captures the essence of a hike through the hills of the Scottish Highlands. Sounds of a bagpipe drone support the earthy and rich tone of folk-like melodies that permeate throughout.

Grainger writes:

My "Hill-Songs" arose out of thoughts about, and longings for, the wildness, the freshness, the purity of hill-countries, hill peoples, and hill-musics—the Scottish Highlands and their clansmen, the Himalayas and their hill-men, the Scottish and Asiatic bagpipes, etc. These compositions were part of a back to nature urge, and were written as a protest against the tameness of plain-countries and plainedwellers and the dullness, samishness and thwartingness of life in towns. Musically speaking, my "Hill-Songs" sought to weave the bagpipe tone-type (the skirling drasticness of the "chaunter," the nasal fierceness of the drones) into many-voiced polyphonic textures. *Hill-Song No. 2* is the outcome of a wish to present the fast, energetic elements of *Hill-Song No. 1* as a single-type whole, without contrasting elements of a slower, more dreamy nature.

**Yuichi Abe** (b. 1968) is a Japanese composer. He was born in Tokorozawa City and raised in Akita. He is a member of the Japanese composers' group Wind Association. His composition *Futurism for Wind Orchestra* was nominated for the 2nd Asahi Composition Prize in 1991 and selected as a 1992 All-Japan Band Competition test piece. *Pampas for Wind Orchestra* was nominated for the 4th Asahi Composition Prize in 1993 and *March Rameses II* was awarded the 5th Asahi Composition Prize in 1994 before being selected as a 1995 AJBA test piece. *Neuna - Symphonic Poem* was featured in the twentieth Kyo-En concert and awarded the Japan Band Directors Association Shitaya Prize in 2017.

**Whale and Sea** (2022) was commissioned by Gral Wind Orchestra and premiered at their 41st annual concert in June 2022. The composer writes the following about this piece.

As its name suggests, *Whale and Sea* is about Mother Sea and the largest creature on earth, the whale. There are about 80 species of whales today. Some species migrate thousands of kilometers each year from polar seas to warm waters near the equator, and here I tried to imagine traveling with them.

Opening scene is the Arctic Ocean. On dark indigo waters amongst the ice, dorsal and tail fins appear and disappear slightly, suggesting the presence of some undersea creature. After a moment of silence, a huge black mountain-like body, far beyond imagination, suddenly appears in front of the viewer in slow motion. A solo flute begins the story of the ancient history of whales and humans. An old-fashioned melody inspired by the legends of the northern lands is carried over to the soprano saxophone solo, which repeats and develops into the woodwind and brass.

Mid-song reaches the warm southern ocean, after a long journey. Here the whales welcome the birth of their offspring. As the ascending unison of the woodwinds peaks, brass join in, and everyone slowly descends. The image is of a hymn to celebrate the birth of new life, sung in a rousing voice against a majestic seascape glistening in the sun's rays. This part develops and returns in the latter half of the piece.

In the ending, previous motifs are interspersed in fragments, as if recalling the journey. It expresses the emotion and joy that wells up in this world where all living things are precious and beautiful, such as the blue sea, the shining sun, and the vibrant creatures. The song closes with a powerful and spectacular "Song of Life" in an animated rhythm.

**Julian Tanaka** (b. 1988) is an American composer and woodwind specialist who is an alumnus of the Las Vegas Academy of Performing and Visual Arts, the University of Las Vegas (BM in jazz composition), and the Eastman School of Music (MM jazz writing). He has performed on the international tour of the Broadway hit musical *Come Fly Away*, and has undertaken a residence with Grammy award-winning R&B group Boys II Men in Las Vegas. He has also performed with BAZ at The Palazzo.

Tanaka has completed commissions for UNLV Wind Orchestra and numerous high school groups. Currently, he teaches at UNLV and at the Nevada School of the Arts.

Commissioned by Thomas G. Leslie and the University of Nevada Las Vegas Wind Orchestra, **Riff** (2018) is a suite in three continuous movements. The opening features the melodic and rhythmic material that acts as a throughline for the duration of the work, namely the minor second and minor third intervals as well as the sixteenth note rhythmic motor. Each movement reflects a different characterization of the same compositional material, broken up by interludes. Within each movement, fragmentation of mood highlights the theme disruption. Echoes of Duke Ellington and Leonard Bernstein can be heard throughout. The slower middle movement is colored with jazz harmonies and a haunting, lyrical saxophone solo that follows a 12-bar blues form.

**Drew Schnurr** (b. 1973) is an assistant professor of composition and media arts at University of North Texas. Schnurr is a Los Angeles composer, sound artist, theorist, and performer blurring traditional lines in media and musical genre. His wide-ranging experience in classical music, electronic music, rock, jazz, Latin music and other international music forms combined with his expertise in modern sound design, music production and audio technology, informs his diverse approach. Over the past decade, his works have been performed nationally and internationally at various festivals and venues including the Ford Amphitheater, Harris Hall, Forge, and as a featured composer at the Chamber Music Festival of Lexington and highSCORE Music Festival in Italy, while his scoring and sound design work has been featured on various television networks, and internationally on film screens and in galleries. Schnurr is acclaimed as an innovative solo performer playing traditional stringed instruments mixed with electronic sounds in live improvisation. His current creative work engages multiple levels of visual, music, and social culture.

Schnurr's composition work in film has been featured at international film festivals including Cannes, Raindance, Berlin, Feratum, Festival Internacional de Cine de Pasto, Rodando, Nocturna, Festival De Cine Acapulco, Honolulu, Santa Barbara, Monterey, Los Angeles, and New York. Schnurr's composing and sound design clients include the Los Angeles Philharmonic (designing the sound for the CELEBRATE: SALONEN website commemorating Esa-Pekka Salonen's tenure with the orchestra), Sony Ericsson, Dodge, Yamaha, Wieden + Kennedy, Nike, Hyundai, Southwest Airlines, Google, 20th Century Fox, Paramount Entertainment, Live Earth, and Much Music USA. Schnurr's electronic sound compositions composed in collaboration with artist Rebeca Mendez have been presented internationally including exhibits at the Beal Center for Art and Technology, ARCO Madrid 29th International Contemporary Art Fair, Museo de Arte Contemporáneo de Oaxaca (MACO), Beijing Art Nova exhibition, Venice 10th Arte Laguna Art Prize Exhibition, IV Bienal Ciudad Juárez / El Paso Biennial 2015 exhibition, and 2015 Istanbul Light Festival. On the double bass, Schnurr has performed extensively across the United States, Europe, and Japan, and with symphony orchestras including the Los Angeles Camarata Symphony, San Bernardino Symphony, and Kalamazoo Symphony.

***At the Same Time and Place*** (2024):

"You're a lot of things, Drew. We all are."

Bruce Broughton said this to me in 2023, musing over coffee. As we often do, he and I were reflecting on the joys and struggles of being composers, educators, friends, partners, and parents, all at the same time and place. Ours was a contemplation on how, in these post-post-modern times, professional identity, artistic identity, and personal identity are all synthetic projects that are ongoing.

"Are you peanut butter? Are you chocolate? Or are you peanut butter and chocolate?"

There's a new fancy term floating around cultural theory circles called metamodernism. Heard of it? In part, the concept relates to the paradoxical nature of our times, where the ubiquity of access to infinite sources of information and inspiration can paralyze the creative mind. I believe creativity thrives on limitations, and those are becoming harder to come by in creative fields nowadays.

Metamodernism embraces that reality. I feel the concept suggests in these fluid times that the process of working to define ourselves collectively is the endgame. In other words, our asking the questions (Who am I? Who are we?) is the entire point, not the answers themselves.

Theorist Anne-Laure Le Cunff describes it this way:

At its core, metamodernism is about ambiguity, reconstruction, dialogue, collaboration, and creative paradox. It's about allowing yourself to be many different people at once. It's about speaking through the work of everyone who you are sampling from in order to amplify their voice.

This is what was so helpful about what my friend and mentor said to me over that cup of coffee in 2023. Perhaps the key to it all is to engage and embrace identity paradox instead of running from it.

Upon completing my PhD at UCLA in 2013, I felt thrust into a musical identity crisis. I had been a professional classical and jazz performer, a pop/rock musician, an engineer and producer, a sound artist, a media composer, a concert composer, and then, finally, an academic and theorist. I had no idea how to synthesize all of these aspects of myself. My creative musical identity felt like a haze.

It was at this time that the earliest sketches for *At the Same Time and Place* began to emerge. I designed and engaged creative compositional processes to reconnect to, understand, and solidify personal musical intuitions that seemed constantly in flux. In the end, I never felt I could produce that magical mix of beloved musical influences. I was unable to clearly define my musical identity.

I failed—at least, I thought I did at the time. You see, I still couldn't tell you, even today, who I am as a musician and composer. But in recent years, I've realized that this failure has been, in fact, one of my greatest successes. It turns out that not having answers motivates us to keep asking questions. And the asking is the fun part.

All I do know (for sure) is that whoever I am, I am *At the Same Time and Place*. Oh, and that I'm definitely peanut butter AND chocolate—at least today.



Called "alluring" and "wildly inventive" by *The New York Times*, the music of American composer **Viet Cuong** (b. 1990) has been performed on six continents by musicians and ensembles such as the New York Philharmonic, eighth blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Lone Star Wind Orchestra, among many others. Cuong's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Aspen Music Festival, and on American Public Radio's "Performance Today." His works for wind ensemble have amassed hundreds of performances worldwide. Cuong is a recipient of dozens of awards including the Barlow Endowment Commission, Copland House Residency Award, ASCAP Morton Gould Young Composer Award, and Walter Beeler Memorial Prize.

Passionate about bringing these different facets of the contemporary music community together, his recent projects include the concerto *Vital Sines* for eighth blackbird with the United States Navy Band. Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. He is currently the Pacific Symphony's composer-in-residence and serves as assistant professor of music composition at The University of Nevada, Las Vegas. Cuong holds degrees from Princeton University, the Curtis Institute of Music, and Peabody Conservatory.

***Sound and Smoke*** (2011) is one of Cuong's earlier wind band works, and won the 2012 Walter Beeler Memorial Prize. The composer provides the following insight to the piece:

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe's play *Faust*, when Faust equates words to "mere sound and smoke" and declares that "feeling is everything." Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly "smoldering" effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of "sound and smoke" unifies these two otherwise dissimilar movements; oftentimes ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.



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

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



**John Clemons** is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas. As a graduate teaching fellow in the Wind Studies area, he is a student of Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.

Prior to his studies at UNT, Mr. Clemons taught in the public schools of Illinois and Indiana, where ensembles under his direction consistently received superior ratings in concert band, marching band, and jazz band at local, state, and national festivals. Under his direction, the Libertyville (IL) High School Wind Ensemble served as a demonstration ensemble at the 2012 Midwest Clinic.

A native of Tinley Park, IL, he has served as a clinician, conductor, and adjudicator throughout the Chicagoland area, including guest conducting appearances with the Harper College Wind Symphony and Chamber Winds, the Chicago Clarinet Ensemble, and the North Suburban Wind Ensemble. Mr. Clemons earned the master of music degree in wind conducting from Northwestern University, where he was a student of Dr. Mallory Thompson, and the bachelor of music education degree from the University of Illinois.



**Jerianne Larson** is pursuing a doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where she currently serves as a graduate teaching fellow for the Wind Studies program. She studies conducting under Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.

Ms. Larson began her teaching career in the California Area School District (PA) where she instructed high school and middle school instrumental ensembles. She continued her teaching career at Yough School District (PA) where she directed the high school concert bands and multiple jazz ensembles. During her time at Yough, the concert bands earned consistent Superior ratings at assessment and the top jazz ensemble was invited to perform at the state capitol. During her time in Pennsylvania, Ms. Larson had the privilege of being a guest conductor, performer, adjudicator, and clinician in the greater Pittsburgh area. She served as region/state coordinator for the Pennsylvania Music Educators Association and was invited to present "Women in a Band World" at the 2022 PMEA Conference. Since moving to Texas, Ms. Larson has had the privilege of clinicing in the DFW area and most recently presented "Empowering and Mentoring the Next Generation of Female Band Directors" at the 2023 MidWest Clinic.

Ms. Larson earned her master of music degree in wind conducting from Messiah University (PA), studying under Dr. Bradley Genevro, and her bachelor's of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig. Her affiliations include the National Association for Music Education, National Band Association, College Band Directors National Association, Women Band Directors International, Pennsylvania Music Educators Association, and Texas Music Educators Association.

The **North Texas Wind Orchestra** has developed an exemplary national reputation for their performances and recordings. Membership is drawn from the finest musicians attending the College of Music. The highest quality contemporary music—mixed with traditional and standard literature—make up the foundation of repertoire performed by the group. The ensemble is dedicated to playing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. The Wind Orchestra has performed at the Southwest Regional College Band Directors National Association Convention and has released more than 15 CD recordings on the Mark, Klavier, GIA, and Eurosound labels. Critical comments include "Bravo...for a resplendent performance!"; "...played with great gusto by the ensemble"; "played with brilliance!"; "the elegant sonority of this marvelous band is apparent in the slow sections"; "The attention to detail, precise intonation, and beautiful phrasing make this a compelling performance"; "WOW! Absolutely stunning!"; "...what an incredible CD! An enormously valuable addition to the band world."



Military Expert 5 (ME5, equivalent to the rank of Major in the army) **Aik Kee Ken Steven Tan** joined the Singapore Armed Forces (SAF) as a military musician in late 1993 furthering his passion for music and clarinet performance. He had graduated from the Ngee Ann Polytechnic in mechanical engineering before his employment with the SAF. Shortly after his employment, he was appointed both the Concert Master and Drum Major of the SAF Central Band, the premier band of the SAF. ME5 Tan obtained the qualifications of the Associate Diploma from the Trinity College of London and the Licentiate Diploma from the Guildhall School of Music and Drama in 1997 and 1998 respectively. In 1998, he attended the Drum Major Course at the Defense Force School of Music in Melbourne, Australia and was awarded the Excellent Award by the Defense Administrative Group, Ministry of Defense, in recognition of his dedication to the organization. In 2001, under the scholarship of the SAF, ME5 Tan pursued the

coveted 3-year Bandmaster Course at the Royal Military School of Music (RMSM), London. During his studies, ME5 Tan was sponsored by the British Army to participate in the United Kingdom 2004 National Association of Brass Bands Young Conductors Competition in which he won the semi-finals in London and the Southern counties. He went on to win the overall third prize in the national finals. Upon completion of the Bandmaster Course, ME5 Tan won The Besson Cup for gaining the highest marks in the academic examinations, the Besson Graham Wallace Award for being the best overseas student, The Choral Prize for best in choral setting, The Fred Mortimer Memorial Prize for best in brass band arrangement, The Jaeger Trophy for gaining the highest marks in secondary instruments studies and The Principal Director of Music Prize for best in conducting. ME5 Tan graduated with the qualifications of Bandmaster from RMSM and a bachelor of arts in music, 1st Class Honors, from Kingston University, London. He was commissioned as a SAF military officer on August 1, 2004, assuming the position of Director of Music and Head of Publicity and Multimedia Officer. In 2007, he took became Manpower Officer of the SAF Band. In 2008, during the SAF Military Music Service 50th Anniversary, ME5 Tan organized a collaboration with "The President's Own" United States Marine Band and invited the Director, Colonel Michael J. Colburn, and several principal musicians of the band for a joint celebratory concert which received acclamations. In 2011, ME5 Tan was appointed the Director of Music of the SAF Central Band and led the band's performances during State banquets, Welcome Ceremonies, Presidential Inauguration ceremonies, State funerals, National Day parades, and other ceremonial duties. ME5 Tan also led the band in public concerts such as the SAF Central Band's In Harmony and Chamber Repertory concert series, the SAF Family Concerts, and overseas performances in cities such as Virginia (America), Brunei, Nanchang (China), Tokyo (Japan), Kuala Lumpur (Malaysia), Moscow and Khabarovsk (Russia), Malmö (Sweden), Basel (Switzerland), Edinburgh (UK) and Hanoi (Vietnam). ME5 Tan's musical compositions and arrangements have been performed both in Singapore and abroad. ME5 Tan graduated from the 5th Command and Staff Course (Executive) at the prestigious Goh Keng Swee Command and Staff College in 2015. Outside his work hours, ME5 Tan adjudicates at the annual Singapore Youth Festival Arts Presentation for Concert Bands and Ensembles, and the Singapore International Band Festival (SIBF). Additionally, he is frequently invited as a clinician for wind band conducting and band performance. ME5 Tan has been the resident conductor of the concert band of his alma mater Ngee Ann Polytechnic (NP) since 2004. In 2013, he was awarded the Top 25 Alumni Award during the polytechnic's 50th Anniversary celebration for his musical contribution to society. Besides concerts and overseas collaborations, ME5 Tan has led the NP Concert Band in competitions where the band won several prizes including the 1st Prize (Gold) in the 1st Division of the 2016 SIBF. ME5 Tan is now pursuing his master of music in wind conducting at the University of North Texas, under the sponsorship of the SAF, learning wind conducting, wind band history, wind literature, and score interpretation and analysis from Regents Professor Eugene Migliaro Corporon, and is also studying conducting with Dr. Andrew Trachsel. In addition, he is learning orchestral conducting and symphonic literature from Professor David Itkin. ME5 Tan also assisted the faculty in teaching instrumental conducting. His other accomplishments include initiations into the Golden Key International Honour Society, American Honor Societies of the University of North Texas Chapter of Phi Kappa Phi, and the Alpha Alpha Chapter of Pi Kappa Lambda. ME5 Tan is currently the Director of Music of the SAF Ceremonial Band and the Head of the Operations Support Branch of the SAF Band. He is married and has two sons.



**Andrew Trachsel** serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band. An advocate for new music, Trachsel has premiered, commissioned, or co-commissioned more than eighty new works over the past decade. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand

Festival to explore new opportunities for authentic collaboration between the contemporary wind band and other creatives.

Prior to this appointment, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the College Band Directors National Association, Ireland and Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List.

In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band* series after serving for fifteen years as the coordinator of research associates and as a contributor to eleven volumes. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in a variety of music organizations at the state, national, and international levels. A native of Iowa, Trachsel received a bachelor of music education degree from Drake University, a master of music and doctor of musical arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher. Prior to his appointment at Ohio University, Trachsel taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

## North Texas Wind Symphony

### Flute

Cameron Bilek  
Yoojin Kim  
Arianna Knee  
Tiffany 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  
Kevin Ramirez  
Lucas Shroyer  
Jerry Su  
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  
Kaho Mills

### Tuba

Jiwoong Hyun  
Arturo Ortega  
Nino Vuddhananda

### Percussion

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

### Piano

Nicole Ying

### Harp

Acadia Ferguson  
Margaret Anne Gunter

### Double Bass

Aiyana Armstrong  
Lillian Holder

**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.

## North Texas Wind Orchestra

### Flute

Parker Andree  
Mary Chamoun  
Josh Diaz  
Jiaqi Li

### Oboe

Daniel Moreira  
Ava raymond  
Connor Rury

### Bassoon

Sonakshi Bhatia  
Gabrielle Gunn  
Landon Murr  
Fiona Thernault

### Clarinet

Samuel Aparicio  
Lindsey Byrom  
Maria Sotello Castillo  
Megan Courson  
Cecelia Flatt  
Cale Golden  
Charlie Kantenberger  
Caleb LaBelle  
Blain Laumer  
Meaghan O'Connor  
Anthony Pineiro  
Rey Rostro  
Mitchell Sidden

### Saxophone

Andrew Bryson  
Andrew Byrd  
Jordan Calhoun  
Joey Zapp  
Ruiqian Zhang

### Horn

Sarah Clements  
Abigail D'Acunto  
Eva Gomez  
Trampus Marek  
Sebastian Ruiz  
Samantha Sheats

### Trumpet

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

### Tenor Trombone

Charles Brantley  
Nicholas Bryan  
Hunter Frybergh

### Bass Trombone

Joseph Fremed  
Jackson Roth

### Euphonium

Simon Elizondo  
William Lum  
Cameron Seale  
Karla Torres

### Tuba

Wesley Arnold  
Charles Moats  
Micheal Moxley

### Percussion

Spencer Alger  
Nicholas Bruce  
Sam Fothergill  
Benjamin Garza  
Brayden Haslam  
Nathan Hossenlopp  
Sebastian Havner  
Joshua Landin  
Spencer Pedone  
Dominic Willis

### String Bass

Eduardo Flores  
Alain Mpinda

### Piano

Jiapeng Xu

### Harp

Sophie Chien

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

## **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  
Daniel Jipster, Erick Morales, Anthony Piñeiro, Alena Scott, Librarians  
Lauren Chambers, Ryan Fillinger, 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