

THE UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC PRESENTS

KING DAVID

by Arthur Honegger

GRAND CHORUS &
SYMPHONY ORCHESTRA

David Itkin, conductor

Stephen Morscheck, narrator

Marjorie Hayes, the witch of Endor



ABOUT THE ENSEMBLE

This evening's presentation of Arthur Honegger's "King David" is sponsored by



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**GRAND CHORUS IS COMPRISED OF
A CAPPELLA CHOIR, Allen Hightower, conductor
UNIVERSITY SINGERS, Marques L. A. Garrett, conductor
CONCERT CHOIR, Jessica Nápoles, conductor**

With rare exceptions and for many decades, the University of North Texas Grand Chorus has performed major works by Western classical composers. The University of North Texas Grand Chorus is comprised of nearly 150 singers drawn from the A

Cappella Choir, University Singers and Concert Choir. The ensemble has a distinguished history of performing under the leadership of many respected conductors.

In the spring of 2013, the Grand Chorus, UNT Symphony Orchestra

ABOUT THE ENSEMBLE



and tenor Richard Croft performed the premiere of Jake Heggie's "Ahab Symphony." The Grand Chorus has also performed with such noted professional ensembles as the Houston and Dallas symphony orchestras. In April 2003, the Grand Chorus performed and recorded Carl Orff's "Carmina Burana" in a new complete edition for wind

symphony, choir and soloists.

The UNT Symphony Orchestra was established in 1938 and thus has performed regularly for more than 80 years. During this time the orchestra has had only seven conductors. The 80-member ensemble has been under the direction of David Itkin since 2008.

ENSEMBLE HISTORY THROUGH THE YEARS

- 2024 *Symphony of Psalms*, Igor Stravinsky
Gloria, Francis Poulenc
- 2023 *Symphony No. 9 in D minor*
Ludwig van Beethoven
- 2022 *Ein Deutsches Requiem*
Johannes Brahms
- 2019 *Elijah*, Felix Mendelssohn
- 2018 *Messa da Requiem*,
Giuseppe Verdi
- 2017 *Turandot*, Giacomo Puccini
- 2016 *The Creation*, Joseph Haydn
- 2015 *Five Mystical Songs*,
Ralph Vaughan Williams and
Symphony No. 9 in D minor,
Ludwig van Beethoven
- 2014 *Alto Rhapsody*, Johannes
Brahms, *Rest Now, My Sister*,
J.A.C. Redford, *Gloria*,
Francis Poulenc
- 2013 *Ahab Symphony*, Jake Heggie
- 2012 *Symphony of Psalms*,
Igor Stravinsky, *Chichester
Psalms*, Leonard Bernstein,
The Hymn of Jesus, Gustav Holst
- 2011 *Nänie*, Johannes Brahms,
Requiem in D minor,
Wolfgang Amadeus Mozart
- 2010 *Messa da Requiem*,
Giuseppe Verdi
- 2009 *Ein deutsches Requiem*,
Johannes Brahms
- 2008 *Alexander Nevsky*,
Sergei Prokofiev
- 2007 *All-Night Vigil*,
Sergei Rachmaninoff
- 2006 *Symphony No. 9 in D minor*,
Ludwig van Beethoven
- 2006 *Mass in C Major*,
Ludwig van Beethoven
- 2004 *War Requiem*, Benjamin Britten
- 2003 *Carmina Burana*, Carl Orff
- 2002 *Symphony No. 2 in C minor*,
Gustav Mahler
- 2001 *Symphony No. 9 in D minor*,
Ludwig van Beethoven
- 1993 *Psalms 150*, Alberto Ginastera
- 1992 *Gloria*, Antonio Vivaldi

THE INFORMATION ABOVE IS NOT A COMPREHENSIVE LIST. THE ENSEMBLE HAS BEEN PERFORMING FOR MANY DECADES.

PROGRAM

The University of North Texas Grand Chorus and Symphony Orchestra
perform Arthur Honegger's King David

David Itkin, conductor

Allen Hightower, conductor of Grand Chorus

Soloists

Stephen Morscheck, narrator

Dongxu Ding, mezzo-soprano

Rudy Polk, tenor

Shuyi Li, soprano

Maiya Williams, mezzo-soprano

Spencer Simpson, tenor

Sorrel McCarthy, soprano

Haolun Zhang, countertenor

Marjorie Hayes, witch of Endor

King David (1921)..... Arthur Honegger

Sung in English (1892-1955)

Part I Text by René Morax

(1873-1963)

- I. Introduction
- II. The Song of David, the Shepherd
- III. Psalm: All Praise to Him
- IV. Song of Victory
- V. March
- VI. Psalm: In the Lord, I Put My Faith
- VII. Psalm: O Had I Wings Like A Dove
- VIII. Song of the Prophets
- IX. Psalm: Pity Me Lord
- X. Saul's Camp
- XI. Psalm: God, the Lord Shall Be My Light
- XII. Incantation
- XIII. March of the Philistines
- XIV. The Lamentations of Gilboa

Part II

- XV. Festival Song
- XVI. The Dance Before the Ark

Part III

- XVII. Song: Now My Voice In Song Upsoaring
- XVIII. Song of the Handmaid
- XIX. Psalm of Penitence
- XX. Psalm; Behold, In Evil I Was Born
- XXI. Psalm: O Shall I Rise Mine Eyes unto the Mountains?
- XXII. The Song of Ephraim
- XXIII. March of the Hebrews
- XXIV. Psalm: Thee Will I Love O Lord
- XXV. Psalm: In My Distress, Then I Cried to My God
- XXVI. The Coronation of Solomon
- XXVII. The Death of David

PROGRAM NOTES

Arthur Honegger (1892–1955) *Le Roi David* (1921)

Le Roi David occupies a distinct place in twentieth-century concert repertoire. It fuses an Old Testament subject with a compelling dramatic script, accessible musical language, and stylistic variety. Originally composed in 1921 as incidental music for a biblical drama by René Morax, the work was later adapted into an oratorio, establishing Honegger's international reputation and securing a foothold for the modern development of the genre as a vibrant concert form.

Morax's stage production, created for the postwar reopening of the Théâtre du Jorat in Mézières, Switzerland, follows the life of King David across short, episodic scenes. The play alternates between spoken dialogue, music and dance, demanding a flexible and responsive score. Honegger was brought onto the project after other composers declined, which further compressed an already tight timeline. Despite having only nine weeks to write the music, he produced 27 movements that represent dramatic situations with music that remains exotic-sounding, vibrantly colorful and stylistically fluid.

The success of the premiere prompted Honegger and Morax to adapt the music into an oratorio. Spoken dialogue was replaced with narration, and the orchestration was expanded from the original chamber setting to a full symphonic ensemble, though the expressive color and pace of the original were preserved. The oratorio requires a narrator, three vocal soloists and a large choir. Its 1923 concert debut in Lyon marked a turning point in Honegger's career—and in the contemporaneous history of the oratorio as well.

Le Roi David draws upon elements from both sacred and theatrical traditions. As an oratorio, it features no staging, and it uses a narrator to maintain a vivid narrative thread. Its compact movements function like dramatic miniatures that take on the form of stylized prayers, psalms, hymns and dances. Many of these movements draw textually from the Book of Psalms, which is traditionally attributed to David. Honegger combines stylistic references to Baroque composers like Bach and Handel with a modern musical vocabulary that includes ostinatos, chromaticism, and expressive dissonances, especially in sections representing tension, struggle or grief.

The score is polystylistic: singable melodies and choral hymns coexist with modal writing, jazz-influenced rhythms, and rich orchestral coloration. While accessible and often straightforward, the music avoids sentimentality, emphasizing clarity of lines and expressive immediacy over Romantic emotionality. These features foreshadow Honegger's experience with film music; each moment is crafted to evoke a clear dramatic or emotional gesture.

The oratorio unfolds in three parts, each concluding in a choral climax and together forming a continuous expressive arc. Part I follows David's rise: his triumph over Goliath, Saul's growing jealousy and David's eventual anointing as king after Saul's death. Key musical moments include the tender introduction of David as a shepherd boy (movement 2), the witch of Endor's "Incantation" (movement 12), a dissonant melodrama with expressive music over spoken text, and the Battle

PROGRAM NOTES

of Gilboa (movement 14), where a dirge-like setting mourns the fallen soldiers.

Part II shifts the tone with two celebratory episodes. A canticle of praise from the women leads into “The Dance Before the Ark,” the oratorio’s longest movement, where vivid rhythmic energy and dynamic orchestration underscore the climax of David’s triumph. This is followed by an angel’s proclamation that David’s son will build the temple, culminating in a jubilant and intricate Hallelujah.

Part III returns to darker themes: David’s sin, the death of his infant son, Absalom’s rebellion and the suffering of Jerusalem. These are rendered in contrasting musical styles, including penitential solos (three successive psalms, movements 19–21), a reflective thanksgiving (another psalm, movement 24), and the lament over Jerusalem

(movement 25). The instrumental “Crowning of Solomon” (movement 26) shifts the narrative forward, leading into the final movement where David’s death is portrayed peacefully. The angel returns with a Christological prophecy, and the chorus reprises the Hallelujah from Part II with new elaboration, offering structural and emotional closure. Rich in orchestral color and rhythmic vitality, *Le Roi David* continues to engage performers and audiences alike, offering a compelling model of expressive sacred drama.

—Sarah Addison

(Doctoral teaching assistant in music history supervised by Brian Anderson, Senior Lecturer of Music History Pedagogy and Bernardo Illari, Associate Professor of Music History)

BIOGRAPHIES



DAVID ITKIN

The 2024-2025 season marks David Itkin's 20th season as music director and conductor of the Abilene Philharmonic, and his 17th year serving as professor of music and director of orchestral studies at the University of North Texas College of Music.

During past seasons Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, Slovenska Filharmonija, San Diego Symphony,

and Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth, Illinois, Delaware, New Hampshire and Cheyenne Symphonies, and the Indianapolis, Baltimore and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

Following a distinguished 17-year tenure, Itkin was named conductor laureate of the Arkansas Symphony Orchestra in July 2010. Previously Mr. Itkin served as music director and conductor of the Las Vegas Philharmonic, artistic director and conductor of the McCall Summerfest in McCall, Idaho, and as music director and conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony, Birmingham Opera Theatre and Lucius Woods Music Festival (Wisconsin).

His second book, "The Conductor's Craft" [2021] whereupon notable conductors and pedagogues wrote, "a real breakthrough for anyone studying or teaching conducting," "I

love this book and will be using it in my studio," and "Bravo to Maestro Itkin." His first book, "Conducting Concerti" [2014] released to considerable critical acclaim. Leonard Slatkin called Conducting Concerti "a valuable textbook for the aspiring Maestro...highly recommended," and Samuel Adler called it "an invaluable addition to the world of conducting textbooks."

Mr. Itkin's first film score "Sugar Creek" was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, "Exodus", an oratorio, was premiered in April 2005 in Little Rock, Arkansas with William Shatner narrating. "Exodus" was released worldwide on CD in 2007. In May 2009 Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas. In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and any number of Texas all-region Honors Orchestras.



STEPHEN MORSHECK

Bass-baritone Stephen Morscheck maintains an active performing schedule which has recently included the title role of Elijah in Mendelssohn's "Elijah" with the Champaign Urbana Symphony Orchestra, the bass solos in J. S. Bach's "St. Matthew Passion" with the South Dakota Symphony Orchestra, the role of Jesus in Bach's "St. Matthew Passion" with the St. Louis Bach Society, and Raphael in Haydn's "The Creation" with East Texas Symphony Orchestra and Winston-Salem Symphony Orchestra. Known for his interpretations of oratorio and concert repertoire, Mr. Morscheck has appeared with the Alabama Symphony Orchestra, Bach Society of St. Louis, Boulder Philharmonic Orchestra, Costa Rica Philharmonic, Dallas Bach Society, Duke University Chapel, Festival de Saint-Denis, Knoxville Symphony Society, Laudate Deum Chamber Choir of Lausanne, Switzerland; Music of the Baroque in Chicago, Opera Naples, Pacific Symphony, Roanoke Symphony, Santa Fe Symphony, Southwest Florida Symphony Orchestra, and Rochester Chamber Philharmonic. Opera engagements include appearances with Arizona Opera, Atlanta Opera, Bonn Opera, Dallas Opera, Florentine Opera of Milwaukee, Florida Grand Opera, Kentucky Opera, Liceu Opera Barcelona, Los Angeles Opera, Lyric Opera Baltimore, Lyric Opera of Chicago, the Metropolitan Opera, Opera Carolina, Opera Philadelphia, Lyric Opera of Kansas City, Opera Colorado, Opéra de Montréal, Santa Fe Opera, Spoleto Festival USA, Teatro Real Madrid, and Washington National Opera. Mr. Morscheck graduated from Wheaton College and completed advanced degrees from the University of Michigan School of Music, Theatre & Dance. In 1995, he was awarded the Richard Tucker Career Grant. He is a professor of Vocal Studies at the University of North Texas College of Music.

BIOGRAPHIES



ALLEN HIGHTOWER

is a seventh generation Texan, and resides in McKinney, Texas with his wife, Dr. Kristin Hightower and their two daughters Caroline and Julianne. As the director of Choral Studies at the University of North Texas, Allen leads the master's and doctoral programs in choral conducting, and oversees a comprehensive choral program of eight ensembles. Allen serves as the conductor of the UNT A Cappella Choir, and the UNT Grand Chorus which collaborates annually with the UNT Symphony Orchestra

in performances of major choral-orchestral works. As a member of UNT's Early Music faculty, he leads the vocal ensemble Vox Aquilae, an artistic partner of the UNT Baroque Orchestra.

Since arriving at UNT in 2016, the A Cappella Choir has received invitations to perform for the Texas Music Educators Association in 2020, the National Conference of the American Choral Directors Association in 2021, and the Southwestern Division of ACDA in 2022. Vox Aquilae and the UNT Baroque Orchestra were featured at the January 2022 virtual conference of the National Collegiate Choral Organization.

As a teacher and conductor, Dr. Hightower has visited 30 states, Asia, and Europe. His students hold positions of leadership as choral conductors in public schools, colleges and universities, and churches and community choirs throughout the United States. Prior to his appointment at UNT, he held the Weston Noble Endowed Chair in Music at Luther College in Decorah, Iowa, where he served as conductor of the renowned Nordic Choir and artistic director of Christmas at

Luther. As Luther's Director of Choral Activities, he gave leadership to a choral program that included four conductors, six choirs, and over 530 singers. Under Hightower's direction, the Nordic Choir performed at the 2014 North Central Division of ACDA, recorded six compact discs, made annual concert tours throughout the United States, and toured Europe on two occasions.

From 2000-2010, Hightower served as Professor of Music and Director of Choral Studies at Sam Houston State University. During his tenure, the SHSU Chorale toured Europe, performed for the 2007 National Convention of the American Choral Directors Association, 2010 Southwestern Division of ACDA, and 2003, 2006, and 2010 conventions of the Texas Music Educators Association. His high school teaching career included tenures at Klein High School in Spring, Texas and at Odessa Permian High School in Odessa, where he led the PHS Kantorei and Satin Strings in performance at the 1996 TMEA convention.



MARJORIE HAYES

Marjorie Hayes was an Institute of the Arts Fellow creating "The Women Who Compose" for Broadway. The show premiered at New York City's Triad Theatre and was produced by Bishop Arts

Theatre Center, Dallas. She directed "The Metromanics" for Theatre 40 in Los Angeles. Her most recent project has been an adaptation of the theatre production of "The Donner Party." With the support of a Scholarly and Creative Activity award, her adaptation with playwright Jim Eigo premiered Spring 2024.

Ms. Hayes was awarded an Artslink Grant to direct a production of Bertolt Brecht and Kurt Weill's socio-political musical "Happy End" for Teatr Wybrzeże, Later, her co-translation of "Happy End" was produced for the Polish National Theatre. Her production of Shakespeare's "Love's Labour's Lost" was nominated for best theatre production in the Czech theatre journal "Divadelni Noviny." Hayes was awarded a United States Senior Fulbright Fellowship to Poland where she directed "Three

Tall Women."

In the Dallas-Fort Worth metroplex, Ms. Hayes' production of "The Food Chain" was chosen as one of the "Top Ten Productions of 2000" by the Dallas Morning News. She was recipient of the Austin Circle of Critics Award for Best Director-Drama and directed "My Sister in This House" which was twice named as a top productions of 2009.

Hayes is Professor of Acting-Directing at UNT and received her BFA in Acting from California Institute of the Arts and her MFA in Directing from Carnegie Mellon University. She is a member of the performing artists unions: Society of Stage Directors and Choreographers, Actors' Equity Association, and SAG-AFTRA.

BIOGRAPHIES

Shuyi Li, soprano, from Beijing, China, is a second year DMA student and Teaching Fellow at the University of North Texas under the tutelage of Carol Wilson. Ms. Li earned her master's degree in vocal performance from Indiana University and her bachelor's degree in vocal performance from Eastman School of Music and Central Conservatory of Music, Beijing. Most recently Ms. Li has performed the roles of Fiordiligi in "Così fan tutte" and Gretel in "Hänsel und Gretel" with UNT Opera. Lauretta in "Gianni Schicchi", Suor Genovieffa / Una conversa in "Suor Angelica" with Bay View Music Festival. Kate in "The Pirates of Penzance" with Cedar Rapids Opera and Cupid in "Orpheus in the Underworld" with Hawaii Performing Arts Festival. Her other credits include Lizzie in "Goblin Market" with Eastman Opera Theater, Papagena in "Die Zauberflöte" with Beijing Concert Hall. Ms. Li has also performed scenes as the roles of Susanna in "Le nozze di Figaro", Flaminia in "Il mondo della luna", Zerlina in "Don Giovanni", Musetta in "La bohème" and Despina in "Così fan tutte". Upcoming roles as Fox/Rose/Water in "The Little Prince" with The Dallas Opera in their 2025-2026 season.

A native of Houston and resident of Lewisville, Texas, soprano **Sorrel Bohannon McCarthy** is a first year MM student in vocal performance at UNT, studying with Daniel Bubeck. A member of both A Capella Choir and Vox Aquilae, Sorrel has performed as Belinda in "Dido and Aeneas", Fairy and Nymph in "The Fairy Queen", Spirit 2 in "Cendrillon" and in the choruses for "The Bartered Bride" and Gluck's "Orfeo ed Euridice". In addition to performing, Sorrel is a teaching assistant and the resident stage manager for UNT Opera and has been the director of education at The Actors Conservatory Theatre in Lewisville since 2016. She is an experienced stage director, music director, producer, stage manager, and theatre arts teacher, with production credits for over 30 plays, musicals, and operas. She is also an MA in Interdisciplinary Studies student, with fields in education, performance studies and creative writing.

Dongxu Ding, mezzo-soprano, is a first-year DMA student from China studying with Carol Wilson. She is the recipient of TGS Academic Achievement scholarship. In 2024, Dongxu performed the role of Dorabella in "Così fan tutte" and also appears in "Die Fledermaus". She received her masters degree from the Chinese University of Hong Kong (Shenzhen). She performed in several opera scene productions while at CUHK, portraying roles such as Suzuki in "Madama Butterfly", Carmen in "Carmen", Charlotte in "Werther" and Marthe in "Faust". In 2020 she received her bachelor degree from Tianjin Conservatory of Music. She performed in several opera ensembles while at TCM, such as "Turandot" and "La Bohème".

Maiya Williams, mezzo-soprano and Hutto, Texas native, is pursuing a Graduate Artist Certificate in voice performance at the University of North Texas under the tutelage of Molly Fillmore and Mark Tempesta. Past productions include Mistress of the Novices in "Suor Angelica", Håta in "The Bartered Bride", Third lady and Third spirit in "Die Zauberflöte", Marcellina in "Le Nozze di Figaro", Tallest Zegner Daughter in "Proving Up" and Dorothee in "Cendrillon", with chorus positions in The Dallas Opera production of Gounod's "Romeo et Juliette" and Verdi's "La Traviata". Recent engagements include a vocal fellowship with Spoleto Festival, an Emerging Artist position with Seagle Festival and alto soloist for Mozart's "Coronation Mass". Upcoming engagements see Ms. Williams returning to Orpheus Chamber Singers, Verdigris Ensemble and Spoleto Festival. In addition to opera, Williams has a rich background in concert and choral music having been the alto soloist for Durufle's "Requiem", Handel's "Messiah", Thomas' "Fern Hill" as well as performing with Fort Worth Opera for Damien Geter's "African American Requiem".

Haolun Zhang is a dynamic Chinese countertenor whose artistry blends expressive depth with technical finesse. Currently pursuing his doctor of musical arts at the University of North Texas under the guidance of Daniel Bubeck, he recently captivated audiences as Prince Orlofsky in "Die Fledermaus". In 2025, he was honored with the Encouragement Award in the Metropolitan Opera Laffont Competition. His operatic credits span a diverse repertoire, including Oberon in "A Midsummer Night's Dream", Goffredo in "Rinaldo", Dorothee in "Cendrillon", and Patre in "L'enfant et les sortilèges". As a soloist in "Carmina Burana" with the Xinghai Symphony Orchestra. He is also a prizewinner of multiple international competitions, earning acclaim for his captivating stage presence and refined vocal color.

Rudy Polk is a tenor vocalist from Clinton, Mississippi with considerable achievements as a young musician. He is currently a junior studying vocal performance at the University of North Texas with William Joyner. Rudy is also the tenor section leader for the UNT A Capella Choir. Last year, Rudy performed his first lead role at UNT Opera as Adult Martin in the staged premiere of "That Hell Bound Train". This year, Rudy was a finalist winner in the Schmidt Vocal Arts Undergraduate Competition and he recently performed the role of Alfred in "Die Fledermaus" at UNT Opera. This summer, Rudy will be performing the role of Nemorino in "L'elisir d'amore" at Brevard Opera.

Spencer Simpson, tenor, from Frederick, Maryland, earned a Master of Music in Voice Performance from the University of North Texas in May of 2023, and is now studying with Molly Fillmore in pursuance of a Graduate Artist Certificate in Voice Performance. Before his MM, Spencer received a Bachelor of Music in Applied Music - Voice from the University of Delaware, where he studied with Blake Smith. Recent operatic roles include Ferrando in "Così fan tutte", Jeník in "The Bartered Bride", Laurie in "Little Women: The Broadway Musical", Don Basilio in "Le Nozze di Figaro" and Steve in "A Streetcar Named Desire". Spencer will be the tenor soloist in John Stainer's "The Crucifixion" and recently performed the role of Uriel in Haydn's "The Creation". Chorally, Spencer works with groups like Verdigris Ensemble and Orpheus Chamber Singers and is the tenor section leader at First United Methodist Church of Denton. He also teaches private lessons through his own studio and Dallas Independent School District. Internationally, he has travelled to countries such as the Czech Republic, Croatia and France for solo and choral performances.

GRAND CHORUS

personnel composed of

A Cappella Choir

Allen Hightower
conductor

Soprano

Lauren Abell
Hope Arrazola
Faye Barber
Sarah Barrow
Mattison Beezley
Christen Caldwell
Julianna Carden
Victoria Cerda
Rachel Cunningham
Maria Diaz
Kayla Flores
Autumn Forgey
Emma Garcia
Andrea Gomez
Abby Gonzalez
Anya Guidry
Trinity Houser
Julia Houting
Mia Jamison
Ellyse Joseph
Caroline Konkle
Alena Law
Sorrel McCarthy
Erica Menasco
Gracie Miller
Kris Nearhood
Victoria Pattison
Kaitlyn Rivera
Noelle Rumsey
April Sandoval
Alyssa Schelski
Teagan Serink
Katie Stephenson
Adriana Sweet
Alex Vale
Lindsay Warner
Maryn West
Jae Won Park
Melissa Young

University Singers

Marques L. A. Garrett
conductor

Alto

Julia Amundson
Abi Bahng
Emma Barrow
Ellen Beene
Paityn Bowen
Carolyn Childrey
MaCaa Clancy
Nadia Cloud
Megan Cornejo
Kathryn Davidson
Macey Deck
Marianna Delgadillo
Delia Esparza
Maddie Frost
Abby Garner
Autumn Gordy
Pebbles Guest
Ayla Hanson
Natalie Harlos
Riley Higgins
Ty Holcomb
Isa Jovanonic
Ris Kemp
Sara Foshée-Knoy
Christine Le
Abigail Lewis
Qihang Lu
Kade Miller
Talitha Murphy
Hayeong Park
Constanza Ruiz
Bowie Savoie
Margietza Skinner
Sandra Strittmatter
Di Tiscareño
Sofia Torbello
Izzy Urroz Arena
Naomi Warren
Jade Wesley
Maddie White
Eleanor Williams
Kristina Wueger

Tenor

Mateo Berzunza
Jacob Burnham
Piero Centurion
Mason Clarkson
August Crowson
James Dickens
Jalen Ellis
Dong Hyun Kang
Nick Lara
Prescott Mathieson
Marquis Xavier McBride
Alexis Mendoza-
Sanchez
Robby Napoli
Nicholas Navarro
William Parris
Ian Pfaffenberger
Rudy Polk
Jay Quinn II
Justin Reece
Caiden Reisinger
Howard Russell III
Cian Sheridan
CJ Stanley
Ramero Vargas
Rustin Verret
Tyler Warwas
Jackson Whitmire
Moisès Ybabén-
Burciaga

Concert Choir

Jessica Nápoles
conductor

Bass

Zoÿ Achtermann
Christian Anderson
Ian Baez Matos
Eli Barreto
Ben Bassett
Michael Binkley
Colin Busch-Kennedy
Isaac Carlin
Matt Carlson
Ely Eckles
Andrew Eggers
Silas Franklin
Ian Granado
Christopher Gray
Jimmy Hademenos
Brady Hanson
Conall Hawkins
Case Hubbard
Collin Huffman
Jaden Jackson-Cooper
Preston Johnson
Joshua LaPrade
Luke Lawless
Zachary Ligh
Vahnna Liller
Eric Martinez
José Nava
Bryan Perez
Evan Reza
Andrew Riedel
DJ Robinson
Sean Roossien
Jacob Royle
Colman Scheibmeir
Lee Simmons
Connor Sturgeon
Marc Villaceran
Noah Wyckoff

SYMPHONY ORCHESTRA



Violin 1

Ming-Wei Hsieh ‡
Kevork Esmeryan
Olivia Corporon
Kevin (Qiang) Fu
Lucas Furtado
Olivia Dinardis
Hyun Jung Kim
Alfia Mansurova
Miguel Guillén-Merino
Emma Milian
Anna Seo
Xiachu Song
Hongrui Wang

Violin 2

Gabriel Parker †
Mia Caliri
Ella Curb
Ray (Jui-Chen) Hsu
Delane Marsh
Oscar Morales
Arsenio Peña
Chloe Svadlenka
Thi Tang
Eleanor (Szu Yun) Wang
Peng Yi
Emilia Yoon

Viola

Leonardo Sobral †
Shanya Chynwat
Anthony Couvillion
Margot Elder
Kelsey Felton
Qianqian Fu
Cameron Halsell

Cello

Eric Rau †
Tyler Aguillard
Julia Jiho Choi
Iris (Chao) Fang
Maddy Dykhouse
Esther Kang
Minching Lin
Jiapeng Liu
Xiyang Liu
Ethan Nelsen
Camilo Vasquez

Bass

Zoe Czarnecki †
Ruben Borges
Wyatt Gaugler
Zoe Harris
Joseph La Marca
Jason (Kuan-Chieh) Lo
Ricardo Puche
Xuan Xu

Flute

Mary Chamoun
Alison Parker †

Oboe

Alexander Kang
Hyungju Oh †

Clarinet

Andrew Rutten
Ayuna Sumi †

Bassoon

Emily O'Donnell
Sam Viebrock †

Horn

Justin Beyer
Daniel Castillon
Isaac Fowler
Becca Geitzenauer †
Patrick Ring

Trumpet

Georgia Hageman
David Hall †

Trombone

Benjamin Hahn †
Thomas Spencer
Bass Trombone
Aaron Anderton-Coss

Tuba

Parker Burkey

Timpani

Raina Liao

Percussion

Ryan Blankenship
Ryan Hurford
Jack Spelman
Caleb Yurasek

Harp

Victoria Gonzalez

Celesta

Jiwoo Seo

‡ Concertmaster

† Principal

DEAN'S CAMERATA

The Dean's Camerata is a giving society of the University of North Texas College of Music representing a community of patrons and advocates whose support of the college's rich musical tradition shapes the future of the College of Music. Annual Members of this society have given a gift to the College of Music in excess of \$1,000 in the prior calendar year. Lifetime Members consist of donors that have given \$25,000 and above.

Every effort is made to insure the accuracy of these lists. If you find that your name does not appear, please contact us at music.development@unt.edu and know that each gift is appreciated. These lists are as of December 31, 2024.

LIFETIME MEMBERS

- 1st Choice Grocery & Checks Cashed
A. Baron and Darlene Cass
Al Murdock
Allen Johnson
Ana R. Alonso-Minutti
Andy Hong and Julie Henkener
Ann and Gordon Getty Foundation
Ann Perryman
Anna Harriet Heyer*
Anne Jewell
Annette* and Charles Guy* Hall
Associated Materials Inc
Aubrey Johnson
Avedis Zildjian Company
Bank of America Foundation
Baptist Foundation Of Texas
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