



COLLEGE OF MUSIC

University of North Texas College of Music

**CBDNA Preview Concert | Wednesday, March 26, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center**

**CBDNA Conference Performance | Thursday, March 27, 2025 | 8:00 p.m.
Van Cliburn Hall - Texas Christian University Music Center**

North Texas Wind Symphony

Eugene Migliaro Corporon, conductor

Andrew Trachsel, guest conductor

Amy Woody, guest conductor

Molly Fillmore, soprano

Concerto for Wind Ensemble (2023) Robert Spittal
Festive Overture and Pas de Bleu (b. 1963)
Tin Pan Alley Harmonie
Prelude and Variations

Symphony No. 2 "The Road is Life" (2024) James M. David
Junkman's Obbligato (b. 1978)
Intricate Shreds (*attacca*)
I Saw God in the Sky
The Machinery of Night
Andrew Trachsel, conductor

Medusa (2024)..... Jocelyn Hagen
Text by Gretchen Henderson (b. 1980)
Molly Fillmore, soprano

**Program five hundred fifty-two of the 2024–2025 season
Photography and videography are prohibited**

Fantastic Dreams (2024) Frank Ticheli
(b. 1958)

Dancing With the Muses

Elysian Fields

Magic Carpet

L.A. Noir

Amy Woody, conductor

Fifteen: Symphonic Fantasy
on the Art of Andy Warhol (2022/2024) Michael Daugherty
Version by Robert Schwartz and Michael Daugherty
(b. 1954)

LudWig

Liz's Lament

Passacaglia in Primary Colors

Program Notes

Robert Spittal (b. 1963) is a conductor and composer of music for band, orchestra, chamber ensembles, and musical theater. Robert's music has been described as "inventive," "clever," and "full of musicality" by critics and musicians. His works have been performed by some of the finest professional and academic musicians in North America, Europe, South America, and Asia, including The Bay Brass, Borealis Wind Quintet, Atlanta Chamber Winds, and the North Texas Wind Symphony, and his works have been performed in concert halls in New York, Bangkok, Vienna, Cologne, Milan, as well as Interlochen, the "Music for All" Honor Band of America, the WASBE international conference, the American Bandmasters Association conference, the National Flute Association conference, the Midwest Clinic, ASBDA, numerous All-State bands, and the CBDNA Western/Northwestern Conference. Three of his works are included in GIA's *Teaching Music* series, two of which were recorded by the North Texas Wind Symphony for the series. Robert's work frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. This duality — the musician's concern for aesthetic sophistication and artistic integrity, and for communicating more openly and directly to a listener - has been developing since his adolescent years as a serious flute student in the Cleveland Institute of Music's Prep program, and a free-lance saxophonist in horn sections of jazz, r&b, and other dance bands.

Robert Spittal is Professor of Music at Gonzaga University (USA), where he conducts wind ensembles and teaches music theory. Spittal received a Doctor of Musical Arts in conducting from the Cincinnati College-Conservatory of Music, where he studied with Eugene Corporon. Prior to CCM, he studied with Michael Haithcock (Baylor University, MM, 1990) and Craig Kirchoff (BME, Ohio State University, 1985). He has also studied conducting with Frank Battisti and H. Robert Reynolds. Robert is the conductor of the professional brass ensemble Clarion, and he has led performances by the Spokane Symphony, Spokane British Brass Band, Mosaic Chamber Ensemble, and numerous collegiate and high school bands and orchestras in the US and Canada.

His ***Concerto for Wind Ensemble*** was composed in the Summer of 2023 for William Drury and the New England Conservatory Wind Ensemble. The composer writes:

A conventional concerto is composed for solo instrument with ensemble accompaniment. I decided on the seemingly contradictory title of *Concerto for Wind Ensemble* because my goal is to feature each section of wind and percussion instruments prominently at various times throughout the piece, and to treat these instrumental "consorts" in a soloistic way. The *Concerto* is celebratory and full of good humor throughout. My main intent was to create a piece that could be enjoyed and appreciated by both the audience and the performers.

The first movement opens with a brilliant, effervescent fanfare-overture, followed by an elegant dance for two that evolves into a sultry blues before the movement closes with a return to the fanfare music. The title of the second movement "Tin Pan Alley Harmonie" refers to idea of applying the chamber wind music tradition of harmonie to the music of the Tin Pan Alley composers of the early 20th Century. In Mozart's time, harmonie ensembles performed pastiche arrangements of his opera music on the streets of Vienna. Here, I imagine a "grand harmonie" setting of an imaginary tin pan alley composer's popular waltzing tune, performed on a park gazebo circa 1900. The third movement begins with an expressive choir of woodwinds leading into a vibrant and challenging romp of a theme and variations. I refer to these as "Americana" variations, as they contain references, sometimes irreverent, to older American sounds such as blues, pianola music, ragtime, and Sousa marches.

James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force, Army and Navy Bands (Washington, DC), the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, Navona, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelcia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifford Callender as well as jazz composition and arranging with Sammy Nestico.

Symphony No. 2 "The Road Is Life" (2024)

"Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life..."

– Jack Kerouac, *On the Road*

In the late 1940s and 1950s, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America's natural beauty and grandeur — its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

Junkman's Obligato (New York City) - This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940s and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

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Intricate Shreds (New Orleans) - Bob Kaufman's "Believe, Believe" references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's "Spanish tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's *St. John Passion* to end with an ominous alarm bell.

I Saw God in the Sky (Colorado) - Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in *On the Road*. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

The Machinery of Night (San Francisco) - Finally, Allen Ginsberg's immortal *Howl* was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of wind conductors led by Dr. Andrew Trachsel, University of North Texas and Dr. Rebecca Phillips, Colorado State University. The symphony is dedicated to composers David Amram and Sammy Nestico.

- Notes by the composer, August 2024, Fort Collins, Colorado

Jocelyn Hagen (b. 1980) composes music that has been described as "simply magical" (*Fanfare Magazine*) and "dramatic and deeply moving" (*Star Tribune*, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt.

In 2019 and 2020, choirs and orchestras across the country premiered her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci's spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Her dance opera collaboration with choreographer Penelope Freeh, *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for "Outstanding Design." The panel declared the work "a tour de force of originality."

As a fierce advocate for gender equality and inclusivity, Hagen's Compose Like A Girl initiative amplifies female-identifying composers, helps conductors diversify their concerts, and works toward more equality in music programming and commissioning. Through her podcasts, she engages in discussions with renowned composers like Reena Esmail, Chen Yi, and Rosephanye Powell. These conversations delve into the dynamics of opportunity, power, and privilege within the arts, advocating for female-identifying composers to embrace their unique artistic expression with confidence. The initiative also provides mentorship to emerging women composers, and highlights excellent work through her newly developed Compose Like A Girl Choral Series.

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In 2013 Hagen released an EP entitled MASHUP, in which she performs Debussy's "Doctor Gradus ad Parnassum" while singing Ed Sheeran's "The A Team." She is also one half of the band Nation, an a cappella duo with composer/performer Timothy C. Takach, and together they perform and serve as clinicians for choirs from all over the world.

Hagen's commissions include Conspirare, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, the American Choral Directors Association of Minnesota, Georgia, Connecticut, and Texas, the North Dakota Music Teachers Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra, and the St. Olaf Band, among many others. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, ECS Publishing, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

Her work **Medusa** (2024), was commissioned by the Davis Commissioning Project for the San Diego State University Wind Symphony, Shannon Kitefenger, conductor. Of the work, the composer shares:

I've always been fascinated with Medusa, and I know I'm not alone. As a mythological creature and goddess, she evokes so many different emotions: terror, anger, vengeance, desire. She is powerful, viciously wild, and misunderstood. In researching the history of her mythology, I learned why her story remains so captivating.

Medusa was more than a monster. She held power as both a Goddess of Death and Goddess of Life. After her murder, the blood from the left side of her body was deadly poisonous, and the blood of her right side was used to cure and raise the dead. The establishment of the Greek patriarchal world (approximately 8000 to 3000 BC) shifted culture dramatically, and the suppression of women led to the demonization of goddesses.

Throughout the centuries, artists like me have found inspiration in her myth, shown as the manifestation of evil, or the danger of uncontrolled female powers, and eventually as a victim. In the Romantic era, many artists believed she represented "the ecstatic discord between pain and pleasure, beauty and horror, and divinely forbidden sexuality." (Joan Marler, *Re-visioning Medusa*, Girl God Books, p. 5)

Today, Medusa steps on this stage representing the untold stories of many women. She is powerful and full of rage, and she commands your attention. Like so many powerful women, the people surrounding her will tell lies and spread falsehoods in an effort to diminish her power. She is terrifying and beautiful ~ but did she seduce Poseidon? Or was she a victim of his desire for her? If we want to know the truth we will have to listen to her.

The members of the wind ensemble play an important theatrical role in this work. They represent our culture at its worst and at its best. They begin by talking behind Medusa's back, reveling in their own conjecture. Slowly they begin to listen. After they listen, they begin to start a dialogue. Dialogue leads to understanding. Understanding leads to acceptance. By the end, they are allies.

Women are still held to so many double standards, and we cannot control how the world sees us. All over the world, over and over again, we are silenced. We continue to fight for our freedoms. Many of us are angry. Does that make us monsters?

Shield your eyes if you must,
Face the music, don't look away.
From echoes, stories take shape.
Whispers, rumors, myth — Listen:

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If not directly facing the sun,
Eclipsed, too bright to see the source,
Cast by shadows (here I am),
Where horizons retreat near and far,
Then and now, meet your fear.

The other side of rage is grief.
Silent scream of history,
Loud as sheath, skin-deep sword.
Unwieldy — Shield your eyes.
Don't look away from this sound.
As tone mistold without consent.

Hear snakes for hair.
Fill in blanks.

Been there, done that.

I did not choose this story,
Turned to stone, mirror of terror,
Whitewashed error.

It is easy to write off rage.
Stuck in time,
All surface, no depth.

Until snakes leave nests,
In advance of a quake,
Shifting the face of Earth,
Listen: Sirens.

If silence says everything, what has been rocked
Seduces a symbol reduced to retell
The same story all over again.

Been there, done that.

Don't look away!

A body can carry injuries over generations.
The jury is still out.
And here we are —
Fierce and petrified by the possible.

As earth spins forward,
Human and animal,
Flesh-made mountains faced with flowers,
Seeming snakes for heirs.
The world turns rape to rage to rapt cries.

Weeping over laughing,
The surface cracks, coming back to life.
Blood can kill or heal.
To trace the shape of space around horizons
Near and far, blurring now:
What comes next?

Beheaded voices.
Unsilence — Sing through gaps:

Don't look away —
We have more to say.

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is a two-time winner of the NBA/William D. Revelli Memorial Band Composition Contest, first in 2006 for Symphony no. 2, and again in 2021 for *Lux Perpetua*. Other awards for his music include the Charles Ives and the Goddard Lieberston Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Fantastic Dreams (2024) was conceived during a six-week residency in the late summer and early fall of 2023 at the McDowell Colony in Petersborough, New Hampshire. It was later commissioned by the Davis Commissioning Project for the San Diego State University Wind Symphony with Shannon Kitefinger conducting. The work's four short movements — really dreamscapes — are wide ranging in mood and style, yet connected via shared musical motives, gestures and themes.

Dancing with the Muses bursts forth ecstatically, settling into a series of short, light-hearted variations, each showcasing a different instrument or group—bassoon, oboe, horns, alto saxophones, trumpets. Short episodes and ghostly gestures interrupt the variations, like unrelated thoughts interrupting a dream.

Elysian Fields is a meditation directly influenced by my quiet morning walks at the MacDowell Colony amid peaceful forests and meadows. Unhurried lyrical lines float over a gentle walking motif that lilts back and forth like a lullaby.

Magic Carpet is a brisk two-minute scherzo that whirls and whisks in daring flight. At the midpoint, a respite — featuring solo oboe and flute with celesta — is but a moment to catch one's breath before hurtling on again in magical flight.

L.A. Noir pays tribute to old Hollywood's film noir tradition — a frantic chase scene, a dark figure lurking in the shadows, a moment of quiet, anxious anticipation. Midway through, the calm oboe melody from the scherzo's middle section reappears, now in a more menacing atmosphere. The suspense builds relentlessly, the music culminating in a ferocious roar that suggests the melodramatic endings typical of many film noir pictures.

Multiple GRAMMY Award-winning composer **Michael Daugherty's** (b. 1954) unique musical style combines elements of American popular culture, art, literature, and history, resulting in a diverse and captivating body of work performed by orchestras, wind ensembles, and performers around the world. Born in 1954 in Cedar Rapids, Iowa, Daugherty studied composition at the University of North Texas (1972-76), Manhattan School of Music (1976-78), IRCAM/Paris (1979), Tanglewood (1980), Yale University (1980-82) and with György Ligeti in Hamburg (1982-1984). He was also an assistant to jazz arranger Gil Evans in New York (1980-82). Over the last 20 years, Daugherty and Eugene Migliaro Corporon have collaborated on numerous commissions, performances, and recordings with the North Texas Wind Symphony. Daugherty's latest Naxos recording will be released in April 2025 and features two new orchestral works and his Amelia Earhart-inspired violin concerto *Blue Electra*, performed by violinist Anne Akiko Meyers and the Albany Symphony.

Fifteen: Symphonic Fantasy on the Art of Andy Warhol (2022/2024) for orchestra was commissioned and premiered by the Pittsburgh Symphony Orchestra, Manfred Honeck, Music Director, to celebrate the orchestra's 125th anniversary. The version for symphonic band was commissioned and premiered in 2024 by the Southeastern Louisiana University Wind Symphony, conducted by Robert Schwartz. The transcription from orchestra to wind ensemble was created by the composer and Robert Schwartz.

Through his portraits of icons, celebrities, and commercial objects, the celebrated American visual artist Andy Warhol (1928-1987) developed a provocative hybrid of realism and abstraction expressed through bright colors and repetition. Warhol is famous today as the world's most recognized proponent of Pop Art and for his wry quotation, "In the future, everyone will be world-famous for 15 minutes." In *Fifteen*, I transpose Warhol's art into my musical "pictures at an exhibition."

Ludwig (Portrait of Ludwig van Beethoven; 1987)

Warhol transformed Beethoven into "a modern rock star" by creating a portfolio of four colorful screenprints in his signature pop art style. Inspired by these portraits, I recompose echoes of Beethoven's orchestral music into a multi-colored groove machine. It is also no coincidence that both Beethoven and Warhol wore wigs.

Liz's Lament (Portrait of Elizabeth Taylor; 1964)

Throughout his career, Warhol created hundreds of celebrity portraits, including Hollywood actress Elizabeth Taylor: an ideal subject for Warhol as she possessed a similar combination of success, beauty, failed love affairs, and tragedy. In this movement, I have created a solemn baroque musical tapestry featuring soulful English horn and trumpet solos, interlaced with elegiac harp and punctuated by Egyptian finger cymbals, reminiscent of her famous film role as Cleopatra.

Passacaglia in Primary Colors

Warhol often employed the repetition of images and vibrant primary colors in his artworks. Therefore, the final movement of my symphonic fantasy is structured as a *passacaglia*, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

Biographies

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. In this role, he guides all aspects of the program, including the masters 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, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and the 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, National Trumpet Competition, 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.

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

Having recorded over 1000 works, including many premieres and commissions, his groups have released 300 plus recordings and videos on the GIA, Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, Albany, Naxos, and Centaur labels. These releases, one of which was nominated for a Latin GRAMMY, are aired regularly on radio broadcasts throughout Asia, Europe, and the Americas. They are available on the Eugene Migliaro Corporon [YouTube Channel](#). The collective recordings with the North Texas Wind Symphony, Cincinnati Wind Symphony, Showa Wind Symphony and Lone Star Wind Orchestra have garnered more than 15 million hits worldwide on sites such as YouTube, Pandora, and Spotify. His GIA audio and video digital releases are distributed by NAXOS. They include the WindWorks Series, Composer's Collection and Teaching Music Through Performance in Band Resource Recordings. Other initiatives include the CAFUA and BRAVO Showa Residency Sessions, the KLAVER Recording Project and the Live at the MPAC Videos from the University of North Texas Recording Services.

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.

Trachsel has collaborated with and received critical acclaim from many leading performers and composers including Tony Baker, Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Bruce Broughton, Canadian Brass, Jung Choi, Viet Cuong, James David, Paul Dooley, Mark Ford, Nancy Galbraith, Julie Giroux, Saül Gómez Soler, Dave Hall, Haven Trio, Sungji Hong, Jennifer Jolley, Lindsay Kesselman, Joseph Klein, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Manuel Martínez, Quinn Mason, Stacie Mickens, Robert Moran, Mark Phillips, Joel Puckett, Paul Rennick, Jake Runestad, Raquel Samayoa, Drew Schnurr, Seraph Brass, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Noriko Tsukagoshi, Jess Langston Turner, Dana Wilson, Christoph Wünsch, Chen Yi, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than 100 new works over the past two decades. 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 musical genres (including jazz, rock, and electronica), other arts (including dance, film, theater, and visual art), and other disciplines.

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. With Eugene Migliaro Corporon, he is the co-creator of the *Teaching Music through Performance in Band Video Rehearsal Series*. His transcription of Robert Moran's *Points of Departure* is published by Charlotte Benson Music and his critical edition of Gordon Jacob's *William Byrd Suite* was recorded by the North Texas Wind Symphony and released on the album *Altered States*. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in the Recording Academy (formerly NARAS), National Association for Music Education, Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity of America, Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota International Music Fraternity, Tau Beta Sigma National Honorary Band Sorority, and the College Band Directors National Association, for whom he serves as president-elect of the Southwestern Division. He was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the music director and conductor of the Lone Star Youth Winds.

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 CBDNA North Central Division, Ireland, 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. Trachsel also 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.

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.

Amy Woody is Lecturer in Wind Studies and Director of Athletic Bands at the University of North Texas and serves as the conductor of the Wind Ensemble. She also teaches courses in Advanced Conducting and Marching Pedagogy. She has completed coursework toward a Doctor of Musical Arts in conducting with a related field in clarinet performance from the University of North Texas. She served as a Teaching Fellow in the Wind Studies Area, and duties included teaching the Concert Band, University Bands, Fundamentals of Conducting, and assisting with all aspects of concert and athletic ensembles. She was named one of four UNT Outstanding Teaching Fellow Award recipients for the 2022–2023 school year. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook. Prior to UNT, Ms. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

Recently, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensemble (WASBE), Texas Bandmasters Association (TBA), Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW Area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and the Oswego Opera Orchestra.

Ms. Woody is a graduate of the Eastman School of Music (Master of Music in Clarinet Performance) and Baylor University (Bachelor of Music Education). Ms. Woody serves as an active clinician and adjudicator in the greater DFW area, Texas, and across the United States.

Described by *Gramophone* as "a compelling interpreter", **Molly Fillmore** made her Metropolitan Opera debut as Helmwig in their production of *Der Ring der Nibelungen*. She returned to the Met to sing a principal role in *Satyagraha* by Philip Glass. Both of these productions were shown live in movie theaters around the world as part of the Met's *Live in HD* series as well as on PBS stations nationwide as part of their *Great Performances* series. She can be heard and seen on the Grammy-winning Deutsche Grammophon recording of *Die Walküre* from The Metropolitan Opera, as well as on the recordings of the Met's production of *Satyagraha*.

Her album, *Bold Beauty – Songs of Juliana Hall*, with faculty colleague Elvia Puccinelli, features a song cycle (*Cameos*) for which Ms. Fillmore wrote the poems, called "vivid glances" by *Gramophone*. The recording earned a designation of "Critic's Choice" in the March 2022 issue of *Opera News*. Her second album, *Let us the fleeting hours enjoy!*, is due for release this spring and contains musical works from Regency-era England.

She made her soprano debut in the title role of *Salome* at San Francisco Opera. Other American opera appearances as a soloist include Seattle Opera, Spoleto Festival, and Washington National Opera. She made her role debut as Marietta/Marie in *Die tote Stadt* with Theater St. Gallen, Switzerland and sang the title roles in *Turandot* and *Tosca* with the University of North Texas Symphony.

Before her switch to dramatic soprano repertoire, Molly Fillmore had an international career as a mezzo-soprano, including five seasons as a principal soloist in the ensemble of Oper der Stadt Köln (Cologne Opera), where she appeared in over twenty roles.

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On the concert stage, Molly Fillmore has appeared as a soloist with the Boston Symphony Orchestra at Tanglewood, the Detroit Symphony, Utah Symphony, Choral Arts Society of Washington, the Richardson Symphony, at Carnegie Hall, Avery Fisher Hall at Lincoln Center, the Interlochen Arts Festival, Great Lakes Chamber Festival, and on DeutschlandFunk Radio. Molly Fillmore has sung Samuel Barber's *Knoxville: Summer of 1915* and the *Bachianas Brasileiras* of Villa-Lobos multiple times, and she has sung both the soprano and mezzo-soprano parts of a favorite work, the Verdi *Requiem*, several times on professional stages.

Molly Fillmore made her solo operatic debut with the Washington National Opera at the Kennedy Center Opera House while a junior at American University. By the time she had completed her Master of Music degree, she had appeared in seven solo roles (including a leading role in the zarzuela *El Gato Montes*) with the Washington National Opera and as a soloist in numerous concerts at the Kennedy Center Concert Hall.

A native of northeast Ohio, she graduated magna cum laude with a B.A. in music from American University and holds a Master of Music degree from The University of Maryland. She taught voice at Michigan State University for ten years and, in 2014, joined the faculty at the University of North Texas, where she holds the position of Professor of Voice and Chair of the Division of Vocal Studies.

For more information, visit www.molly-fillmore.com.

Wind Symphony Personnel

Flute

Rome Ababat
Cameron Bilek
Katie Ikesaki
Arianna Knee
Hui Lam (Tiffany) Mak

Oboe

Taylor Darnell
Madeline Lee
Hyungju Oh
Benjamin Yoder

Bassoon

Anthony Coito
Donovan Neal
James Smelley
Sam Viebrock

Clarinet

Ashetyn Burger
Joshua Collins
Megan DeWalt
John Griffin
Amber Lo
Samara Morris
Emily O'Brien
Meaghan O'Connor
Anthony Piñeiro
Rey Rostro
Andrew Rутten
Stoney Shelton
Ayuna Sumi
Allyson Verret

Saxophone

Andrew Bryson
Heyao (Henry) Cao
Isabellé Carson
Jiawei Liang
Joseph Zapp

Trumpet

Ben Gerkins
Georgia Hageman
Ryn Jenkins
Lexy Kilgore Bradshaw
Abby Ward
Joseph Williams

Horn

Andrew Bennett
Benjamin Carroll
Jake Osmond
Jasmine Perry-Grice
Patrick Ring
Sebastian Ruiz

Trombone

Connor Cowan
Katie Glading
Thomas Spencer

Bass Trombone

Kenny Ross

Euphonium

Loke Lovett
Scott McLain
Kaho Mills

Tuba

Eddie Gonzalez
Nino Vuddhananda

Percussion

Luke Gibson
Sebastian Havner
Isaac Morgan
Jonah Payne
Christopher Trlak
Grace Tsai
Ben Waddill
Ming Yang

Piano

David McCaulley
Jiapeng Xu

Harp

Margaret Anne Gunter
Kathryn Horton

Double Bass

Eduardo "Lalo" Flores
Ethan Miranda

Members of the **North Texas 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 Latin GRAMMY Nominated **North Texas Wind Symphony** is selected from the most outstanding musicians attending the College of Music.

The North Texas Wind Symphony is made up of the finest doctoral, masters, and undergraduate musicians across North America, Asia, and beyond.

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

Wind Studies Faculty and Staff

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, Katharine Reed,
Hannah Weller, Doctoral Conducting Associates
Melinda Coleman, Lia Poole, Master's Conducting Associates
Heather Coffin, Administrative Coordinator
Daniel Jipster, Anthony Piniero, Alena Scott, Librarians
Max Fritch, Damian Maldonado, Felix Tovar,
Jonah Astrup, Michael Simmons, 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 and Jazz Studies Faculty

** Asterisk denotes adjunct faculty*

Mary Karen Clardy, flute	Philip Dizack, trumpet	Jeffrey Bradetich, double bass
Elizabeth McNutt, flute	John Holt, trumpet	Gudrun Raschen, double bass
Terri Sundberg, flute	Rob Parton, trumpet	Lynn Seaton, double bass
* Amy Taylor, piccolo	Brian Walker, trumpet	Quincy Davis, drumset
Jung Choi, oboe	Raquel Rodriguez Samayoa, trumpet	* Stockton Helbing, drumset
Daryl Coad, clarinet	* Kyle Sherman, trumpet	* Steven Pruitt, drumset
Deb Fabian, clarinet	Stacie Mickens, horn	Mark Ford, percussion
Kimberly Cole Luevano, clarinet	Katherine McBain, horn	David P. Hall, percussion
Phillip Paglialonga, clarinet	Tony Baker, trombone	Paul Rennick, percussion
* Stanislav "Stas" Chernyshev, clarinet	Nick Finzer, trombone	* Sandi Rennick, percussion
Darel Hale, bassoon	Natalie Mannix, trombone	Jaymee Haefner, harp
Brad Leali, saxophone	Steven Menard, trombone	Adam Wodnicki, piano
Eric Nestler, saxophone	David Childs, euphonium	
	*Matthew Good, tuba	
	Don Little, tuba	

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
Andrew Trachsel, Chair, Division of Conducting and Ensembles
Joel D. Wiley, Director, Admissions
Matt Hardman, Director, Communications, Marketing and Public Relations
Grace Gelpi, Communications Specialist, Concert Programs

