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COLLEGE OF
MUSIC

University of North Texas
Wind Orchestra
and
Wind Symphony

Andrew Trachsel, Conductor
Brett Penshorn, Guest Conductor

Eugene Migliaro Corporon, Conductor
Danny Brock, Guest Conductor
Jochen McEvoy, Guest Conductor

Thursday, November 21, 2019
7:30 pm
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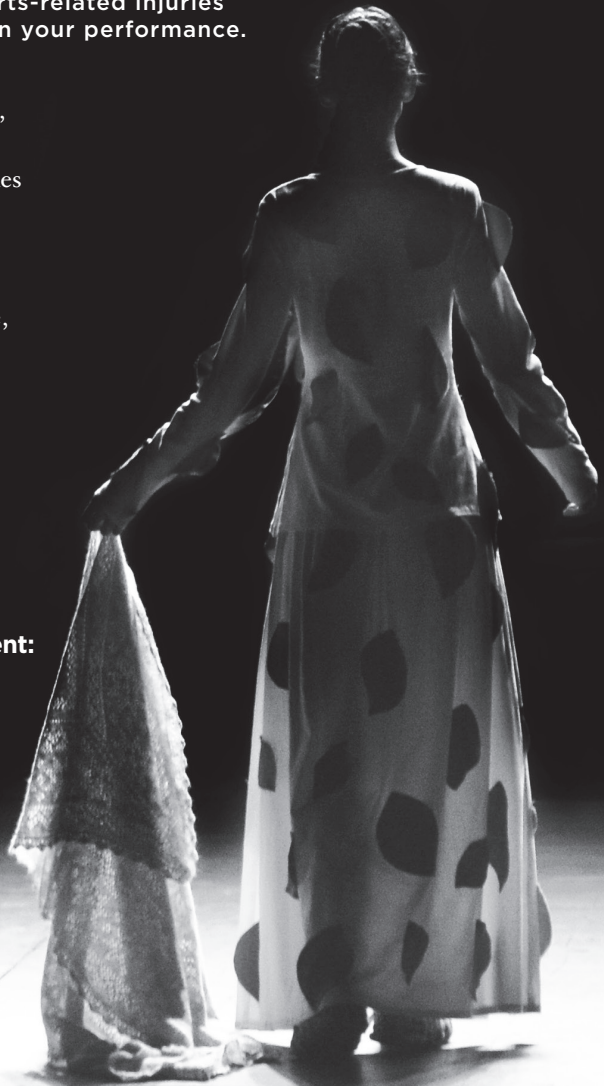
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TEXAS CENTER FOR
PERFORMING ARTS HEALTH



PROGRAM

North Texas Wind Orchestra

- Possibly (2019)..... Micah Hayes (b. 1983)
- A Grainger Set..... Percy Aldridge Grainger (1882-1961)
Colonial Song (1918)ed. Mark Rogers
Spoon River (1919).....ed. William Carson/Alan Naylor
- À la Machaut (2015).....Andrew Boss (b. 1988)
Brett Penshorn, Guest Conductor
- Rivers of Air (2018) Jake Runestad (b. 1986)

--Intermission--

North Texas Wind Symphony

- Tunbridge Fair (1950)Walter Piston (1894-1976)
- Bite the Bullet (2018) Jorge Machain (b. 1993)
Danny Brock, Guest Conductor
- Three Latin Dances (2018)..... Jeff Tyzik (b. 1951)
Danzón
Cha Cha
Malambo
Jochen McEvoy, Guest Conductor
- Festive Overture, Opus 96 (1954/1965).....Dmitri Shostakovich (1906-1975)
trans. Donald Hunsberger



*Four hundred first program of the 2019-2020 season
Photography and videography are prohibited*

PROGRAM NOTES

Wind Orchestra

Micah Hayes (b. 1983) is a recording engineer and composer who started his musical career as a guitarist and composer in his native Southern California. He began recording and composing music as a student at California State University, Chico where he completed a bachelor of arts in music with an emphasis in recording arts. After college he continued his audio career with the New World Symphony in Miami Beach, Florida where he was the recording engineer fellow from 2000-2002. After receiving a master's degree in music composition from the University of Oregon, Hayes moved to New York where he worked as a freelance composer, audio engineer, and educator before moving to Texas. He also engineered music at the Banff Centre for the Arts in 2001 and the Aspen Music Festival where he was a senior recording engineer from 2003-2005. As a composer, Hayes has received performances in such venues as Orchestra Hall in Chicago and Powell Symphony Hall in St. Louis. He began working as a film composer after receiving the ASCAP Foundation Fellowship for Film Scoring and Composition at the Aspen Music Festival in 2006 where he studied with composers John Corigliano and Jeff Rona. As a film composer he has scored multiple projects including *Wolf*, a film by Ya'Ke Smith that premiered at the South by Southwest Film Festival, and the short film *Dawn*, which aired on HBO several times in 2015. He currently teaches at the University of Texas at Arlington.

Hayes writes the following:

Possibly (2019) is a straightforward, five-minute arrangement (and rewrite) of an earlier orchestra piece. The music draws from the excitement and exuberance of the many seeming life-possibilities presented to us in our youth. After a short introduction, the main three-note motive appears in the piano and bass winds. The motive originates from a song that I wrote when I was nineteen and played in a rock band in Ventura, California. I have altered the motive to fit the idiom of a wind ensemble and it proves to be the backbone of the entire piece.

Percy Aldridge Grainger (1882-1961) was a native of Brighton, Australia. He first studied piano with his mother, a professional teacher, and later with Louis Pabst in Melbourne. At the age of ten he gave a series of recitals that financed his studies in Germany. In 1900, he started his career as a concert pianist, with sensational successes in England, Australia, and South Africa. He came to America in 1915, settling in White Plains, New York. At the outbreak of World War I, he enlisted as an Army bandsman, and was quickly promoted to teaching at the Army Music School. He became a U.S. citizen in 1919, and again made many international and national concert tours with stops throughout Texas, including Denton. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, and predating Varèse in experiments with electronic music.

PROGRAM NOTES

Grainger offers the following regarding his works:

Colonial Song (1918) No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counterwills of fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs "My Old Kentucky Home" and "Old Folks at Home."

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and varied delicacies of expression), which are also reflected here.

Spoon River (1919) Captain Charles H. Robinson heard a tune called "Spoon River" played by a rustic fiddler at a country dance in Bradford, Illinois in 1857.

When poet Edgar Lee Masters' *Spoon River Anthology* appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles—that of the old tune and that of the poem book—and he sent the "Spoon River" tune to Masters, who passed it on to me. The tune is very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types.

My setting, begun in 1919, ended 1929, aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

Andrew Boss (b. 1988) is widely acclaimed for expressing his creative voice, offering captivated listeners "something that has never been heard before" (Florida Music Teachers Association). His musical language is encapsulated in a "fundamentally tonal, often vividly spiced language" (*Baltimore Sun*).

PROGRAM NOTES

Boss completed his doctorate of musical arts in composition at the University of Texas at Austin (UT) as the 2013-2014 recruitment fellow under the tutelage of Dan Welcher, Donald Grantham, and Russell Pinkston. He received his master of music in composition in 2013 under the tutelage of Dr. Kevin Puts at the Peabody Institute of the Johns Hopkins University. He earned his bachelor of music in piano performance at Florida Southern College with Robert MacDonald.

In addition to composing, Boss is an active pianist, conductor, and educator. As a pianist, he performs as a soloist and an accompanist, often, but not limited to, his own music. As a conductor, as well as composer-in-residence, Boss conducted *À la Machaut* with the Washington State Symphonic Wind Ensemble at the Western International Band Clinic in Seattle, WA in November 2016. As an educator, he taught music theory classes as an assistant instructor during his studies at UT. He currently serves as an adjunct instructor at Florida Atlantic University.

Boss writes the following regarding his work:

***À la Machaut* (2015)** integrates thematic material from three works of the great Medieval composer Guillaume de Machaut and adds a colorfully modern touch. The piece opens with a slow introduction using melodic and harmonic material from his polyphonic chanson *Puis qu'en oubli* (Since I am forgotten). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular virelai, *Douce dame jolie* (Sweet lovely lady)—beginning in the bassoon and passed around to numerous instruments in a soloistic and variation-like manner throughout the piece. This piece also uses material from the opening measures, the triplum voice, and the cantus firmus from the Kyrie to Machaut's *Messe de Nostre Dame*. A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the virelai in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion, and low brass. A final tutti variation harmonizes the virelai and closes the piece. The horns outline the parallel 5th motion of the sharp 4-5 and sharp 7-1 scale degrees in the last two measures, a cadential signature for many Medieval composers.

Jake Runestad (b. 1986) has received commissions and performances from leading ensembles and organizations such as the Washington National Opera, Dallas Symphony Chorus & Orchestra, Swedish Radio Symphony, Seraphic Fire, Virginia Arts Festival, Santa Fe Desert Chorale, and Grammy-winning Craig Hella Johnson and Conspirare. Dubbed “one of the best of the younger American composers” (*Chicago Tribune*), Runestad is one of the most frequently performed composers in the world. Runestad holds a master's degree in composition from the Peabody Conservatory where he studied with Pulitzer Prize-winning composer Kevin Puts.

PROGRAM NOTES

Runestad offers the following regarding his work:

As a composer, I often imagine the soundtrack to my surroundings—especially while hiking in the beauty of mountains, forests, lakes, and rivers. The crisp whisper of wind through pine needles, the babbling of a glacial river, and the stoic quietness of old growth trees exude vivid aural colors, always available to the curious listener. But it is the mind's ear that can take these sounds and scenes and imagine them into stories and symphonies. In ***Rivers of Air (2018)***, I endeavored to capture the scenery and experience of hiking in Mt. Rainier National Park in Washington while creating my own imagined story. Visions of expansive mountain ranges from thousands of feet in the air, the rushing Nisqually River, and the profound sacredness of old growth trees guided me as I wrote. In an age when humans are continuously separating ourselves from the earth and from each other we are reminded of naturalist John Muir's words:

How infinitely superior to our physical senses are those of the mind! The spiritual eye sees not only rivers of water but of air...imagination gives us the sweet music of tiniest insect wings, enables us to hear, all around the world, the vibration of every needle, the waving of every bole and branch, the sound of stars in circulation like particles in the blood. Indeed, the power of imagination makes us infinite.

Muir reminds us to listen deeply to all that is around us; and in that listening, we too can see (and hear) our own rivers of air.

Wind Symphony

Walter Piston (1894–1976) was born in Rockland, Maine. Piston began his studies in art, focusing on painting and drawing at the Massachusetts Normal Art School. He served in the armed forces during World War I, playing saxophone in a United States Navy Band. After the war, he attended Harvard University and, upon graduating, he traveled to Paris to study with Nadia Boulanger. Piston returned to the United States in 1926 and was appointed to the faculty of Harvard University where he taught until 1960. Piston's music is clear, finely disciplined, and follows European neoclassical models, often favoring contrapuntal textures. His works include eight symphonies, a number of concertos, chamber music, the orchestral suite *Three New England Sketches* (1959), and the ballet *The Incredible Flutist* (1938). He wrote a number of textbooks, including *Harmony* in 1941 and *Orchestration* in 1955.

PROGRAM NOTES

Tunbridge Fair (1950), subtitled "Intermezzo for Band," depicts one of Vermont's oldest and most cherished events, the annual county fair at Tunbridge. The work is a jazz-influenced contrapuntal tour de force commissioned by the League of Composers at the suggestion of Edwin Franko Goldman and was premiered by the Goldman Band. Piston's style derives from a disciplined technique in harmony, counterpoint, and orchestration. It emphasizes the manipulation of musical ideas, embracing both the contrapuntal patterns of Bach and the developmental practices of Mozart and Beethoven. The ragtime-like first theme captures the interaction of the crowd, while the lyrical second theme depicts the evening dancing at the fair.

Jorge Machain (b. 1993) is a Mexican native who currently calls Las Vegas his home. He is an active musician in the Las Vegas scene having played such shows as *Showstoppers* at the Wynn, *Zombie Burlesque* at Planet Hollywood, *Georgia On My Mind* at the Venetian Hotel, to name a few. Jorge graduated from UNLV with a bachelor of music in jazz composition and is currently working towards completing his master of music in jazz composition.

In addition to performing, he composes for both classical and jazz ensembles. He has won multiple *DownBeat* awards for his arrangements and was a finalist in the 2018 NBA Revelli Competition for his piece *Bite the Bullet*, commissioned by Thomas Leslie, Director of Bands UNLV, finalist of the Morton Gould Young Composer Competition for 2019, and winner of the 2019 NBA Young Composers Jazz Composition Contest for his original composition *Por Ahora*. Upcoming premieres include a drumset concerto written for Bernie Dresel, commissioned by Thomas Leslie, and a trombone solo commissioned by Joseph Alessi, principal trombonist of the New York Philharmonic.

The composer says of his piece:

Bite the Bullet (2018) was commissioned for the University of Nevada, Las Vegas Wind Orchestra by Thomas Leslie, director of bands, and was premiered by that ensemble in Artemus W. Ham Hall on October 4, 2018. The title comes from the Venetian painter Carlo Marchiori. The painting depicts two Pulcinelli, Venetian clowns dressed as bakers. In the painting, these Pulcinelli shoot at one another with guns, bullets meeting in the middle, creating a white-orange-pink cloudburst. I was in awe of the vibrant colored landscape and the Pulcinelli, providing the creative impetus for this work. *Bite the Bullet* was recently recorded with the UNLV Wind Orchestra on the Klavier label.

PROGRAM NOTES

Jeff Tyzik (b. 1951) is one of America's most innovative and sought-after pops conductors. He is recognized for his brilliant arrangements, original programming, and engaging rapport with audiences of all ages. Tyzik holds the Dot and Paul Mason Principal Pops Conductor's Podium at the Dallas Symphony Orchestra, and also serves as principal pops conductor of the Seattle Symphony, Detroit Symphony, Oregon Symphony, and The Florida Orchestra. This season, Tyzik will celebrate his 24th season as principal pops conductor of the Rochester Philharmonic Orchestra.

Tyzik says of his work:

Three Latin Dances (2018) was composed for the Eastman Wind Ensemble at the request of Mark Scatterday. In the past twenty years, Mark has been very instrumental in encouraging me to compose wind music. I am grateful for the many wind ensemble projects and recordings we have collaborated on including *IMAGES*, our CD that was released in October 2018.

I've always been attached to the music of great Latin composers including de Falla, Gimenez, Chapi, Piazzolla, Ginastera, Lacuona and many others.

In this short suite, I used three different popular Latin dance forms:

The first dance section is based on the Danzón, a Cuban dance that is slow, formal and elegant. The Danzón transitions into a Cha Cha, another Cuban dance that is a medium tempo rhythmic dance that I first experienced during my student days at Eastman when I played in local Latin bands. After a brief recap of the Danzón another transition evolves into a Malambo, an Argentine dance that is exciting and up tempo and whose roots can be traced back to the 1600s.

As one might imagine, the percussion section is very busy and featured throughout, from the elegant and lyrical introduction to the exciting finish.

Mark Scatterday, conducting the Eastman Wind Ensemble, gave the world premiere performance of this piece in Severance Hall on May 7, 2019.

PROGRAM NOTES

Dmitri Shostakovich (1906-1975) was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute; however, it was clear that outwardly he conformed to government policies and positions. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman. Shostakovich prided himself on his clear, economical, and well-projected orchestration. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev.

Donald Hunsberger says of ***Festive Overture, Opus 96 (1954/1965)***:

Festive Overture was composed in 1954, in the period between *Symphony No. 10* and the *Violin Concerto*. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dimitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the B-flat soprano down through the B-flat contrabass. This new edition has been scored for the instrumentation of the American symphonic band.

Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes – the ability to write a long sustained melodic line combined with a pulsating, rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a “festive” overture.

BIOGRAPHIES

Danny Brock

Danny Brock serves as a performer, educator, and clinician for the Dallas-Fort Worth area. He is currently seeking dual doctor of musical arts degrees from the University of North Texas in wind conducting and trumpet. He holds a master of music in trumpet performance with a related field in wind conducting from the University of North Texas, and a bachelor of music in music education with all-level teaching certification from Stephen F. Austin State University.



Danny most recently toured as a cast member of *Blast* during their 2019 tour in Japan. He has been a member of the UNT Wind Symphony, Opera, Trumpet Ensemble, and Symphony Orchestra, as well as surrounding regional orchestras including the Flower Mound and Texarkana symphony orchestras. Danny has performed at the Midwest International Band and Orchestra Conference, the Texas Music Educators Association Conference, and recorded CDs in conjunction with the UNT Wind Symphony composer's series for Michael Daugherty and John Mackey.

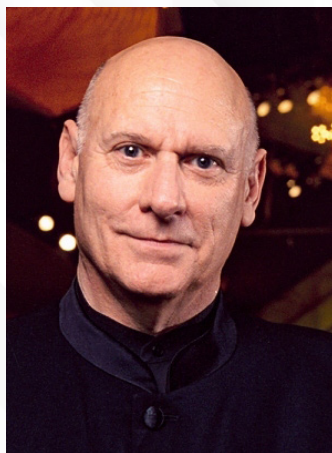
Danny has been a private instructor for Lewisville ISD, Keller ISD, and Northwest ISD. He is the founder of the Timber Creek High School and Byron Nelson High School Trumpet Ensembles. Formed in Fall 2017, both ensembles were selected to compete in the quarter-final round in the National Trumpet Competition (NTC) and perform for the International Trumpet Guild (ITG) Regional and Annual Conference in Oklahoma City, OK and San Antonio, TX respectively.

This year marked Danny's 10th year involved in the marching arts. He is on the instructional staff for the Santa Clara Vanguard with a specialization towards brass performance. Prior to joining the Santa Clara Vanguard in this role, Danny was an instructor for 6 years and had marched 3 years as a member of the Bluecoats, earning a bronze medal, leading the brass line as horn sergeant, and performing as a soloist in 2010, 2011, and 2012.

BIOGRAPHIES

Eugene Migliaro Corporon

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As Director of Wind Studies he guides all aspects of the program, including the master's and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs and music critics alike. Professor Corporon's career, which spans six 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, 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 Manhattan School of Music, Juilliard School, Interlochen World Center for Arts Education and Aspen Music Festival and School. He is the Music Director and Conductor of the Lone Star Wind Orchestra, a professional group made up of passionate and committed musicians from the Dallas/Denton/Fort Worth metroplex.

BIOGRAPHIES

Jochen McEvoy

Jochen McEvoy is a graduate of Bowling Green State University. He is a passionate advocate for the diverse canon of art music and the importance of an optimal music education. Jochen is in his second year of the Master's Wind Conducting program where he is a conducting student of Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. While at North Texas he has received additional mentoring from Dennis Fisher and Nicholas Williams.

At Bowling Green, Jochen studied classical saxophone with Distinguished Artist Professor John Sampen and jazz saxophone with David Bixler. He was a member of the Gigi Saxophone Quartet which won first prize in the Douglas Wayland Chamber Competition. The quartet was featured throughout Northwest Ohio. Jochen was also featured as the top soloist at the Ohio State University Jazz Conference. Additionally, he was a semifinalist in the BGSU Concerto Competition. While at Bowling Green, Jochen studied conducting with Emily Freeman Brown, Bruce Moss, and Kenneth Thompson.



He has been a participating conductor in the 2016 Art of Band Conducting and Rehearsing Workshop led by Jerry Junkin at the University of Texas. In 2019, Jochen was also a participating conductor at the Northwestern University Conducting and Wind Music Symposium hosted by Mallory Thompson. He has served as assistant conductor with the Dublin Wind Symphony in Dublin, Ohio since 2015.

Prior to coming to Denton, Jochen spent three years teaching at West High School in the Columbus, Ohio City School District. Under his direction, the music department experienced significant improvement in both the number of students and the overall quality of the band program. He and the students received superior and excellent ratings at the OMEA Large Group Contest as well as at the Solo and Ensemble Contest.

Jochen is a member of the National Band Association, Ohio Music Educators Association, National Association for Music Education, North American Saxophone Alliance, and Technology in Music Education. He has presented at the Ohio Music Educators Association Professional Development Conference (2018) and The Midwest Clinic (2018).

BIOGRAPHIES

Brett Penshorn

Brett Penshorn is pursuing the doctor of musical arts degree in wind conducting at The University of North Texas in Denton, where he currently conducts the University Band, teaches undergraduate conducting, and serves as a graduate teaching assistant for the Wind Studies program. He is a conducting student of Eugene Migliaro Corporon, Dr. Andrew Trachse, and Daniel Cook. In addition, he serves as Assistant Conductor of the Lone Star Wind Orchestra.

Penshorn received his bachelor of music in music education from North Texas with *magna cum laude* honors. He performed extensively with the Symphonic Band, Concert Band, Green Brigade Marching Band, Mean Green Basketball Band, and various chamber ensembles.

He went on to earn the master of music degree in band/wind ensemble conducting from The Pennsylvania State University, studying under Dennis Glocke. During his time at Penn State, Brett served as conductor for the Concert and Campus bands, teaching assistant for undergraduate conducting classes, guest conductor for the Symphonic Wind Ensemble and Symphonic Band, and an assistant with the Penn State Marching Blue Band.

Penshorn began his teaching career in the Schertz/Cibolo/Universal City Independent School District. He was band director at Barbara C. Jordan Intermediate School, and served as an assistant director at Byron P. Steele II High School, where he had the opportunity to conduct the Steele High School Symphonic Band at Carnegie Hall in New York City.

He was assistant band director in the Luling Independent School District, directing the Junior High Varsity Band and the High School Concert Band and assisting the Luling High School Eagle Marching Band. During his tenure, both ensembles earned First Division Awards from the UIL Concert-Sight Reading Contest, and the marching band made its fourth consecutive appearance at the UIL State Marching Band Contest.

Penshorn has professional affiliations with the College Band Directors National Association, Texas Music Educators Association, Texas Bandmasters Association, Conductors Guild, Phi Kappa Lambda Honorary Music Fraternity, and Phi Mu Alpha Sinfonia.



BIOGRAPHIES

Andrew Trachsel

Andrew Trachsel serves as the Associate Professor of Wind Studies at the University of North Texas College of Music. He conducts 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 Mason Bates, Denée Benton, David Biedenbender, the Canadian Brass, Chris Castellanos, Viet Cuong, Nancy Galbraith, Julie Giroux, Jennifer Jolley, Libby Larsen, Dave Malloy, Michael Markowski, Robert Moran, Mark Phillips, Joel Puckett, James Stephenson, Zhou Tian, Third Coast Percussion, Bramwell Tovey, Jess Langston Turner, Dana Wilson, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than fifty 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 musical genres (including jazz, rock, and electronica), other arts (including dance, film, theatre, and visual art), and other disciplines.



In 2019 Trachsel was named 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. 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 College Band Directors National Association, 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, and Tau Beta Sigma National Honorary Band Sorority.

Prior to his appointment at the University of North Texas, 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. He taught graduate and undergraduate conducting, band literature, and founded Moving with Meaning: A Conductors Workshop. He was honored with the Ohio University School of Music Distinguished Teaching Award in 2013. 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. He has served on the faculty of the New York Summer Music Festival and was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra.

BIOGRAPHIES

Under his artistic direction, the Ohio University Wind Symphony performed at the College Band Directors National Association North Central Divisional Conference, Ohio Music Education Association Annual Conference, and Southern Ohio Performing Arts Association subscription concert series. As part of an ongoing recording project initiative, the Wind Symphony released three commercial albums on the Mark Masters label, including *AMPERSAND* (2019), *COLOR + LIGHT* (2016), and *MOTHERSHIP* (2013), which appeared on national syndicated radio and on the Grammy Entry List. In celebration of the 90th anniversary of the Ohio University Bands, the Wind Symphony, along with the Marching 110, embarked on a European Tour in May 2013, with performances in Ireland and Italy. In February 2017, the Wind Symphony made its debut at New York City's famed Carnegie Hall, with special guest appearances by the Canadian Brass and Broadway star Denée Benton.

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.

The **College of Music**, the largest public university music program in the United States, is recognized worldwide as one of America's foremost institutions for preparing professional musicians in all fields. With an enrollment over 1,600, one-third of whom are graduate students, the College of Music is regularly ranked as one of the finest music programs by respected organizations. The College is proud of the high academic and performance standards, exemplified by a gifted faculty of 152 full- and part-time members, which include conductors, studio teachers, composers, musicologists, theorists, music educators, scholars, administrators, and nearly 300 teaching fellows and teaching assistants. Alumni perform with major orchestras, professional wind bands, and opera companies, as well as leading chamber ensembles, jazz ensembles, and recording studios nationally and internationally. Preeminent educational institutions throughout the world are staffed with thousands of College of Music graduates. The Wind Studies Area is made up of over 500 music majors who participate in one of the nine ensembles within the program.

WIND ORCHESTRA

Flute

Brittney Bush
Kathryn Davidson
*Alexandra Langley
Vannesa Nates
Karenia Pezzullo

Oboe

Brannon Bravo
Meghan Dunn
*Rachel Evans

Bassoon

Jay Lopez
Cassandra Roache
Marco Uriegas
*Noah Young

Clarinet

*Jayden Bernal
Michael Chavarria
Dominique Cox
Daniel Hunsicker
Raul Marcano
Grecia Melendez
Alondra Nina Meneceles
Rodolfo Mireles-Manzano
Alexia Munoz
*William Nicholas
Philip Roth
Erin Smith
Natalie Torres
Michael Vasquez

Saxophone

Ross Edge
*Jason Lewin
Juan Lucero
Austin Shilling

Trumpet

Jeremiah Arenas
Emma Cook
Stephanie Larson
*Mary Maule
Nick Talbot
Guillermo Villa

Horn

*Aranka Barbe
Nathan Howton
Sarah Ismail
Scott Mayo
Ellyse Sanchez
Rachel Trentham

Trombone

Daniel J. Cosio
Evan Deragon
Max Mollenkamp
*Kyle Williams

Bass Trombone

Alex Mullins
Zach Davis

Euphonium

Max Dobson
*Maxwell Swisher
Jack Walker
Adam Wilkerson

Tuba

*Parker Burkey
Eddie Gonzalez
Aurelio Villarreal

String Bass

Brittany Mundhenke
Hope Hocutt

Percussion

Amy Allmon
Ben Armeni
Yun-Chen Chou
Melanie Eychaner
Luke Hahn
Ben Koch
Amanda Millen
Dan Shinohara
*John Yeates

Piano

Yu Ying Chang

Harp

Dana Peck
Meredith Berzas

*Section Manager

The **Wind Orchestra** (formerly Symphonic Band) 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."

WIND SYMPHONY

Flute

Lenia Bolano
*Alaina Clarice
Katy Downs
Rebekah Harvey
Stephanie Izaguirre
Hyunjee Lee

Oboe

*Elizabeth Fleissner
Jo Glover
Lauren Nelson

Bassoon

Andy Brooks
Dallas Lauderdale
*Sean Pace
Robert Richter

Clarinet

Besnik Abrashi
Brian Do
Luke Folse
Aaron Gomez
Raylin Hooks
*Danielle Janos
Nathan Kock
*Jenna McCall
Davis Ponjuan
Alexander Ravitz
James Rayle
Steven Robinson
Joshua Rodriguez
Melissa Vargas

Saxophone

Tyler Atkins
Landon Chang
Jochen McEvoy
*Taylor Patak
Eric Vasquez

Trumpet

Danny Brock
Emmanuel Flores
*Marcus Flores
Luke Harju
Nathan Little
Miles Roth
Nicole Ruggiero

Horn

Zachary Anderson
*Sarah Bryant
Trenton Carr
William Foss
Corey Johnson
Chun-Lin Tsao

Trombone

Josh Gehres
Dustin Nguyen
*Timothy Owner
Stewart Rhodes

Bass Trombone

Jordan Stone
Tommy Barttels

Euphonium

Blake Birmingham
Thomas Gusewelle
Brandon Hawkins
*Tommy Vo

Tuba

Seth Carter
Christopher Martin
*Elizabeth Speltz

String Bass

Wil Brookhart
Conner Simmons

Percussion

Robert Chapman
*Daniel Crisp
Trevor Deary
Tyree Hastings
Brian Keith
Jack Kloecker
Denver Nuckolls
Tyler Primeaux
Xin Yin

Piano

Ko Eun Jeoung

Harp

Paulina Delgadillo

*Section Manager

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. The Wind Symphony has been highly acclaimed for "wonderful and artistically rendered performances which are elegant and polished," and complimented for "terrific ensemble skills which embody a high degree of integrity and sensitivity." They have been praised for "stunning and inspirational recordings," and for being an ensemble whose "enriching performances demonstrate their sheer joy of music." Known for "admirable and adventurous programming, which personifies diversity and originality," the group pursues a relentless commitment to American music. They have been called "an ensemble which is simply sensational, full of bristling energy, made up of players with a headlong, in-your-face virtuosity who play with an irresistible intensity and dynamism that makes you want to leap out of your chair applauding at the Coda." The North Texas Wind Symphony pursues the highest professional standards and is determined to bring its audiences the finest artistic repertoire from all musical periods, cultures, and styles.

FACULTY AND STAFF

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies, Conductor of the Wind Symphony
Andrew Trachsel, Associate Professor of Wind Studies, Conductor of the Wind Orchestra
Daniel Cook, Director of Athletic Bands, Conductor of the Wind Ensemble
David Childs and Raquel Samayoa, Conductors of the Brass Band
Danny Brock, Brett Peshorn, Doctoral Conducting Associates
Lt. Luslaida Barbosa, Jochen McEvoy, Master's Conducting Associates
Kate Flum, Graduate Coordinator
Alyssa Grey, Visual Production Assistant
Heather Coffin, Administrative Assistant
Nathan Kock, Noah Patton, Librarians
Paul Conyers, Melody Muñoz, Collin Stavinoha, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927-1937)
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
Elizabeth McNutt, flute
*James Scott, flute
Terri Sundberg, flute
James Ryon, oboe
*Jonathan Thompson, oboe
*Stanislav Chernyshev, clarinet
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Phillip Paglialonga, clarinet
*Ivan Petruzzello, clarinet
*Gregory Raden, clarinet
*John Scott, clarinet
*Jorge Cruz, bassoon
Kathleen Reynolds, bassoon
Brad Leali, saxophone
Eric Nestler, saxophone
Philip Dizack, trumpet
Adam Gordon, trumpet
John Holt, trumpet

Caleb Hudson, trumpet
Rob Parton, trumpet
Raquel Samayoa, trumpet
Stacie Mickens, horn
*Natalie Young, horn
Tony Baker, trombone
Nick Finzer, trombone
Natalie Mannix, trombone
Steven Menard, trombone
David Childs, euphonium
*Matthew Good, tuba
Don Little, tuba
Jeffrey Bradetich, double bass
Gudrun Raschen, double bass
Lynn Seaton, double bass
Christopher Deane, percussion
Mark Ford, percussion
Paul Rennick, percussion
*Sandi Rennick, percussion
Quincy Davis, drumset
Jaymee Haefner, harp
Gustavo Romero, piano

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Jon Christopher Nelson - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Enrollment Management and External Affairs
Felix Olschofka - Director, Graduate Studies
Kirsten Soriano Broberg - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director of Communications, Marketing and Public Relations



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