**Wind Studies**

Eugene Migliaro Corporon, Director of Wind Studies  
Dennis W. Fisher, Associate Director of Wind Studies  
Nicholas Enrico Williams, Assistant Director of Wind Studies  
Daniel Brock, Brett Penshorn, Lauren Yacht, Doctoral Conducting Associates  
Jochen McEvo, Master’s Conducting Associate  
Daniel Sailer, Percussion Graduate Assistant  
Heather Collins, Administrative Assistant  
Ariana Ayala, Paul Conyers, Melody Muñoz, Stage Crew  
Katie Dickerson, Erica Willis, Librarians  
Floyd Graham, Director of Bands, Emeritus (1927-1937)  
Maurice McAdow, Director of Bands, Emeritus (1945-1975)  
Robert Winslow, Director of Bands, Emeritus (1975-1993)

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**Instrumental Studies and Jazz Studies**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tr>
<td>Flute</td>
<td>Mary Karen Clardy</td>
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<td>Flute</td>
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<td>Raquel Rodriguez</td>
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<tr>
<td>Clarinet</td>
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<tr>
<td>Piano</td>
<td>Vladimir Viardo</td>
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**College of Music Administration**

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<tr>
<th>Position</th>
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<tbody>
<tr>
<td>John W. Richmond</td>
<td>Dean</td>
</tr>
<tr>
<td>Warren H. Henry</td>
<td>Senior Associate Dean, Academic Affairs</td>
</tr>
<tr>
<td>Jon Christopher Nelson</td>
<td>Associate Dean, Operations</td>
</tr>
<tr>
<td>Emilta Marin</td>
<td>Assistant Dean, Business and Finance</td>
</tr>
<tr>
<td>Raymond Rowell</td>
<td>Assistant Dean, Enrollment Management and External Affairs</td>
</tr>
<tr>
<td>Felix Oslofska</td>
<td>Interim Director, Graduate Studies</td>
</tr>
<tr>
<td>Kirsten Soriano Broberg</td>
<td>Director, Undergraduate Studies</td>
</tr>
<tr>
<td>Joel D. Wiley</td>
<td>Director, Admissions</td>
</tr>
</tbody>
</table>

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**Upcoming Events**

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<tr>
<th>Event</th>
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<tr>
<td>Wind Symphony</td>
<td>Sept. 27 &amp; Nov. 8 (with flutist James Walker)</td>
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<tr>
<td>University Band &amp; Concert Band</td>
<td>Oct. 3 &amp; Nov. 14</td>
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<tr>
<td>Brass Band</td>
<td>Oct. 8</td>
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<tr>
<td>Wind Ensemble</td>
<td>Oct. 9</td>
</tr>
<tr>
<td>Symphonic Band</td>
<td>Oct. 23 (with visiting composer Julie Giroux)</td>
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<tr>
<td>U.S. Air Force Concert Band &amp; Singing Sergeants</td>
<td>Oct. 25 (free; open seating)</td>
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<tr>
<td>Wind Ensemble &amp; Brass Band</td>
<td>Nov. 15</td>
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<tr>
<td>Symphonic Band &amp; Wind Ensemble</td>
<td>Nov. 29 (with alto saxophonist Brad Leali and trumpeter Mike Steinel)</td>
</tr>
<tr>
<td>North Texas Tuba Christmas</td>
<td>Dec. 22</td>
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All concerts begin at 7:30 pm and are held in Winspear Hall unless noted.
SYMPHONIC BAND

**Flute**
- Adrienne Andrews
- Kathryn Davidson
- Megan Hutchinson
- Linda Jenkins
- Olivia Jirousek
- Fabio Morales
- Karena Pezzullo
- Madeleine Strong

**Oboe**
- Brannon Bravo
- Rachel Evans
- Jo Glover

**Bassoon**
- Andy Brooks
- Alejandro Cruz
- Dallas Lauderdale
- Samantha Lawson

**Clarinet**
- Melinda Coleman
- Cory Fey
- Aaron Gomez
- Gaston Gosselin
- Olivia Hamilton
- Raylin Hooks
- Jack Kartsotis
- Nathan Kock
- Raul Marcano
- Nazario Mendoza
- Brooke Miller
- William Nicholas
- Adrienne Paton
- Davis Ponjuan
- Joshua Rodriguez

**Saxophone**
- Maxwell Borah
- Landon Chang
- Alan Olmos
- Joey O’Reilly
- Teylor Patak
- Eric Vasquez

**Trumpet**
- Daniel Dancer
- Stephanie England
- Luke Harju
- Michelle Hernandez
- David O’Neill
- Samantha Pendleton
- Wes Penny
- Tyler Sarver
- Wenbo Sun
- Joshua Tucker

**Horn**
- Aranka Barbe
- Jordan Doss
- Kierston Gustafson
- Noah McCourry
- Allison Rau
- Jaime Trevino

**Trombone**
- Cole Horton
- Zach Johnson
- Max Mollenkamp
- Sam Penon

**Euphonium**
- Brandon Hawkins
- John Ingram
- Greg Stevens
- Justin Weis

**Tuba**
- Seth Carter
- Trevor Clipp
- Eddie Gonzalez
- Chris Martin

**Percussion**
- Marissa Bowler
- Emma Carpenter
- Carson Christenson
- Luke Hahn
- Cierra Higgins
- Tyler Primeaux
- Michael Rogers
- Daniel Shinohara

**Piano**
- Yu Ying Chang

**Harp**
- aquel Coleman

**Double Bass**
- Brittany Mundehenke
- Conner Simmons

Members of the Symphonic Band are listed alphabetically to acknowledge each performer’s unique contribution. Every individual is considered to be a principal player.
**CONDUCTOR BIOGRAPHY**

**Dennis W. Fisher** is the Conductor of the Symphonic Band, Associate Director of Wind Studies at the University of North Texas, and Professor of Music in Conducting and Ensembles. A Kansas native, he has been a member of the faculty since 1982.

Fisher has a wide variety of experience and expertise as a conductor, arranger, clinician, educator, and consultant. He has conducted extensively and lectured in 32 states along with international appearances in Thailand, Japan, China, Great Britain, Europe, Scandinavia, Canada, Greece, Brazil, Cuba, and Russia. Fisher was appointed principal guest conductor of the Volga Professional Wind Band in Saratov, Russia, and has served in that capacity continuously since 2006.

Fisher has recorded extensively on the Mark, Klavier, G.I.A., and Eurosound labels with the University of North Texas Symphonic Band and Wind Symphony. He is co-author of *Teaching Music Through Performance in Beginning Band, Volume 2*, and has been a contributing author of teaching guides for the series. Fisher recently collaborated with composer David Gillingham to co-author *Beyond the Chorale*, a comprehensive warm-up series for band, published by C. Alan Publications. Additionally, he serves as recording and editing producer of the *Teaching Music through Performance in Band* series compact disc recordings, and editor of the *Master Conductor DVD* series, published and distributed by G.I.A. Publications. Fisher and the CD recordings of the UNT Symphonic Band have received entry inclusions for Grammy Awards over ten times. In addition, he has been entered into nomination for classical recording producing more than six times.

Fisher holds professional memberships in the Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, and Phi Mu Alpha Sinfonia. He has been honored by being elected to membership in the prestigious American Bandmasters Association and with invited membership in Phi Beta Mu National Band Fraternity. He is a voting member of the National Academy of Recording Arts and Sciences and is past-president of the Southwest Division of the College Band Directors National Association.

In 2008, Fisher was awarded the Gagarin Medal of Honor from the Society of Cosmonauts of the Russian Federal Space Agency. In December 2017, he received the Outstanding International Contributor Award from Phi Beta Mu, International Band Fraternity. He has also been honored by being awarded the Meritorious Achievement Award from the Texas Bandmasters Association, for contributions to the field of music education and to bands. Other honors include twice being named “Top Prof” by the Mortarboard Society at UNT, receiving the University of North Texas Community Award, and being named to *Who’s Who in America*.

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**PROGRAM**

from Symphony No. 10 in E minor, Opus 93 (1953) ......................... Dmitri Shostakovich (1906-1975)

Scherzo (Allegro)

arr. Dennis W. Fisher

Procession of the Nobles, *Mlada* (1870/1890) ............................. Nikolai Rimsky-Korsakov (1844-1908)

trans. Erik Leidzen

Symphony No. 1 in C Major, “Wings” (2016) ....................Dennis Mariev (b. 1979)

Wings of Dream (Allegro)

Wings of Death (Adagio)

Broken Wing (Scherzo)

Wings of the Angel (Adagio - Presto - Largo) - Coda

U.S. premiere

Overture to *Ruslan and Lyudmila* (1842) .................. Mikhail Glinka (1804-1857)

from Symphony No. 1 in G minor (1895) ....................Vasily Kalinnikov (1866-1901)

Finale (Allegro moderato)

arr. Glenn Bainum

A Slavic Farewell (1912) ........................................... Vasily Agapkin (1884-1964)

arr. John R. Bourgeois

*The UNT College of Music - serving our diverse musical culture with excellence, integrity, and imagination.*

*Photography and videography are prohibited.*
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. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. 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 orchestration, which is clear, economical, and well-projected. 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.

Symphony No. 10 in E minor, Op. 93 (1953) Shostakovich’s Symphony No. 10 is a “portrait of Stalin” -- frenetic, free-flowing, short but extremely savage. Shostakovich knew that the denizens of the Kremlin would swallow the idea that the music portrayed the late Great Leader’s boundless energy and dynamism. Everybody else, of course, would have understood that Stalin, through his own incessant machinations, spread a deep fear that stifled any “unauthorized activity” in all others.

Nikolai Rimsky-Korsakov (1844-1908) was a Russian composer, and a member of the group of composers known as The Five. He was a master of orchestration. His best-known orchestral compositions — Capriccio Espagnol, Russian Easter Overture, and the symphonic suite Scheherazade — are staples of the classical music repertoire, along with suites and excerpts from some of his 15 operas. Rimsky-Korsakov believed, as did fellow composer Mily Balakirev and critic Vladimir Stasov, in developing a nationalistic style of classical music. This style employed Russian folk song and lore along with exotic harmonic, melodic and rhythmic elements in a practice known as musical orientalism, and eschewed traditional Western compositional methods. However, Rimsky-Korsakov appreciated Western

A Slavic Farewell (1912) is a classic Slavic march originally entitled “Farewell to the Slavonic Woman,” and since its premiere during World War I, it has become the best known, best loved march in Russia and in the surrounding independent states of the former Soviet Union. According to the legend, the piece was written in dedication to the Slav women who watched their husbands go to fight the Turkish invaders during the First Balkan War. It is a popular and well-known march not only in Russia and the former Soviet States, but around the world.
Vasily Kalinnikov (1866-1901) received musical training at the Orlovsky Seminary, where he directed the choir. He received a scholarship to attend the Philharmonic Music School in Moscow. He tried to earn a living by playing bassoon, timpani, and violin in theater orchestras, but he was unable to afford tuition and had to abandon his studies. Tschaikovsky was impressed by Kalinnikov's skill and secured for him an appointment as conductor of the Italian Opera in Moscow in 1893. However, he was forced to relinquish the position after just a few months, because he was stricken with tuberculosis. He moved to the relative warmth of South Crimea, where he continued composing, and was able to complete his two symphonies and many other works. He died at a very young age just two days before his 35th birthday. Kalinnikov's reputation was established with his First Symphony, written between 1894 and 1895, which had great success when Vinogradsky conducted it at a Russian Musical Society concert in Kiev. Further performances swiftly followed, in Moscow, Vienna, Berlin, and Paris. Its themes are characteristic of Russian music, and it remains in the Russian repertory, with his place in musical history there secure.

**Finale from Symphony No. 1, in G minor** (1895) is an inspired work, national in style. The finale of this symphony as presented here is a transcription for band by Glenn Bainum, former director-emeritus of The Northwestern University Band Department, Evanston, Illinois.

Vasily Agapkin (1884-1964) was a Russian composer and conductor/band leader. Orphaned at an early age, Agapkin was unofficially adopted by a military band leader who placed the 10-year old in his ensemble, beginning his love affair with music. He later studied at the Tambov School, after which he joined the army. The loss of his parents obviously still lingered, as in 1928 Agapkin organized a brass band consisting of homeless children, many of whom later became professional musicians. Arguably, his greatest call to fame is the march *Abschied der Slawin* (The Farewell of a Slavyanka), a march dedicated to Slav women in the Balkan countries who saw their men go off to war against Turkish enslavers.

**Procession of the Nobles** (1870/1890) was written when the director of the Imperial Theater in St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from Slavic mythology. For this work, to be known as *Mlada*, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until 20 years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Mariinsky Theater in 1892.
NOTES (cont’d)

Dennis Mariev was born December 17, 1979 in the city of Volsk, Saratov region, Russia. He was accepted for study at the prestigious Saratov State Conservatory as a percussion major. He completed his studies, graduating in 2007. Since joining the Concert Wind Orchestra “Volga – Band” in 2005, he has served as both percussionist and arranger. He was appointed as an associate conductor in 2008 and was appointed principal conductor in 2010. Since joining the band he has been responsible for more than 300 arrangements for wind band. He has guest conducted throughout Russia as well as Kazakhstan.

The composer offers the following about his work:

*Symphony in C Major, “Wings”* (2016) is dedicated to the State Wind Orchestra of the Republic of Kazakhstan and its artistic director and chief conductor Kanat Akhmetov. This band, led by Akhmetov, performed the premiere on September 27, 2017 in Almaty (Kazakhstan) at a concert dedicated to the 60th anniversary of Kanat Akhmetov. The symphony is a four-part cycle in classical symphonic form. The first movement is a sonata allegro, exposing two contrasting themes with their development and figurative-thematic transformation in reprise. The second movement is an Adagio followed by the third movement, the scherzo. The finale follows the contrasting Adagio, Presto, Largo form. No matter how traditional in form, the symphony is very original in its program design and drama. The symphony is titled Wings, which directly associates the name in the dedication - Kanat Akhmetov (translated from Kazakh as “Kanat” means “Wings”). Each of the parts is like a separate life, referencing the biography and creativity of this remarkable person and an outstanding musician. The first movement is called Wings of Dream. Its hidden content is the aspiration that Kanat Akhmetov had from early childhood with the dream of creating his own brass band. The real lyric-elegiac center of the symphony becomes the second movement (Wings of Death). It touches upon the tragic theme of the illness and death of his beloved first wife, who for many years was his symbolic “second wing.” To reveal this program design, the composer uses “timbre personification.” Much of the movement highlights two solo timbres — a flute and a trombone — personifying Kanat Akhmetov, a well-known trombonist. The third movement (Broken Wing) is a scherzo using an ostinato-toccata rhythm, which creates a “Scherzo of despair.” The final movement (Wings of the Angel) reveals a heartfelt double cadence of the flute and trombone, where the flute “dissolves” in the upper register, seeming that the sound becomes the “light-halo” itself. The symbolic “calm-reconciliation,” to which the development of the final part of the cycle is directed, comes only in the Coda, when the background of the chorale, reminiscent of an organ sound of the orchestra again arises, like some “floating memories,” bringing back previous themes.

Mikhail Glinka (1804-1857) was the first Russian composer to gain wide recognition within his own country, and is often regarded as the fountainhead of Russian classical music. Glinka’s compositions were an important influence on future Russian composers, notably the members of The Five, who took Glinka’s lead and produced a distinctive Russian style of music.

*Overture to Ruslan and Lyudmila* (1842) has especially endured as one of Glinka’s most popular pieces of music and has become a staple of the classical concert repertoire. Unlike Glinka’s very successful *A Life for the Tsar*, the opera *Ruslan and Lyudmila* was not a resounding success. The libretto, based on his friend Alexander Pushkin’s fairy tale, had been poorly adapted by various authors until its “wretched completion,” as Glinka himself described it. Furthermore, the opera’s premiere had been marred by a poor cast. Even with this inauspicious start, the quality of the musical score was undeniable. This became immediately evident to several prominent composers and conductors, including Franz Liszt and Hector Berlioz, who conducted later performances.