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
Kelly Desjardins, Jack A. Eaddy Jr., Jacqueline Townsend, Doctoral Conducting Associates
Vanessa Davis, Wind Studies Teaching Fellow
Daniel Sailer, Percussion Graduate Assistant
Heather Coffin, Administrative Assistant
Ariana Ayala, Paul Conyers, Melody Maiz, Stage Crew
Katie Dickerson, Erica Willis, Librarians
Floyd Graham, Director of Bands, Emeritus (1927-1937)
Maurice McDow, Director of Bands, Emeritus (1945-1975)
Robert Winslow, Director of Bands, Emeritus (1975-1993)

Instruments

Mary Karen Clardy, flute
Elizabeth McNutt, flute
James Scott, flute
Terri Sundberg, flute
James Ryon, oboe
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Gregory Raden, clarinet
John Scott, clarinet
Jorge Cruz, bassoon

Kathleen Reynolds, bassoon
Brad Leali, saxophone
Eric Nestler, saxophone
Jason Bergman, trumpet
Tanya Darby, trumpet
John Holt, trumpet
Terence Reynolds, horn
William Schambor, horn
Tony Baker, trombone
Natalie Mannix, trombone
Steven Menard, trombone

Brian Bowman, euphonium
Don Little, tuba
Jeffrey Bradetic, double bass
Gudrun Raschen, double bass
Christopher Deane, percussion
Mark Ford, percussion
Paul Reimick, percussion
Quincy Davis, drumset
Jaymee Haefner, harp
Adam Wodnicki, piano

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Jon Christopher Nelson - Associate Dean, Operations
Emilila Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Enrollment Management and External Affairs
Benjamin Brand - Director, Graduate Studies
Jaymee Haefner - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions

Upcoming Events

Brass Band - Feb. 19 & Apr. 16 (with Dallas Brass Band)
Wind Ensemble - Feb. 22 (featuring Carol Wilson, soprano & Jason Bergman, trumpet) & Apr. 10
University Band & Concert Band - Feb. 26 & Apr. 23
Wind Symphony - Mar. 10 @ 2:00 pm - National Trumpet Competition with guest soloists Ryan Anthony (Dallas Symphony Orchestra) & Craig Morris (University of Miami)
Symphonic Band - Mar. 29 featuring music of Ira Hearshen, visiting composer
Wind Symphony - Apr. 5
Wind Symphony & Symphonic Band - Apr. 26 - Legacy Concert honoring Brian Bowman (euphonium), William Schambor (horn), & John Scott (clarinet)

All concerts begin at 7:30 pm and are held in Winspear Hall unless noted.
SYMPHONIC BAND

Flute
Adrienne Andrews
Sarah Canzonetta
Katie Dickerson
Megan Hutchison
Hui Lam Mak
Fabio Morales
Daniel Rivas

Oboe
Brandon Bravo
Rachel Evans
John Skinner

Bassoon
David Franz
Dallas Lauderdale
Samantha Lawson
Draven Simmons

Clarinet
Besnik Abrashi
Michael Chavarria
Hsiao-Ju Chen
Patricio Dieck
Julio Espinoza
Taylor Gaskins
Olivia Hamilton
Jack Kartstottis
Laura Kidder
Nazario Mendoza
William Nicholas
Davis Ponjuan
Michael Thompson

Saxophone
Tyler Atkins
Landon Chang
David Clark
Alan Olmos
Teylor Patak
Eric Vazquez

Trumpet
Ethan Berkebile
Patrick Byars
Robby Garrison
Casey Goldman
Camden Hunt
David O’Neill
Samantha Pendleton
Joshua Tucker

Horn
Aranka Barbé
Aidan Beimer
Sarah Bryant
Jordan Doss
Corey Johnson
Elyssa Munden
Alexandria Roddy
Jaime Trevino

Trombone
Cole Horton
Caleb Landron
Samuel Penon
Kyle Williams

Bass Trombone
Justis Williams

Euphonium
Tristan Anderson
Ada Brooks
Brandon Hawkins
John Ingram

Tuba
Adrien Alkazzaz
Trevor Clipp
Keith Sanders
Greg Tillotson

Double Bass
Conner Simmons
Huixian Su

Percussion
Ben Armeni
Chad Beebe
Carson Christensen
Bryce Gardner
Ben Koch
Tyler Primeaux
Moody Schoolar
Daniel Shinohara

Piano
Yongsok Kwon

Harp
Ariadna Demkov

Members of the Symphonic Band are listed alphabetically to acknowledge each performer’s unique contribution. Every individual is considered to be a principal player.
William Scharnberg joined the faculty at the University of North Texas in 1983 and became a Regents Professor in 2002. He was principal horn of the Dallas Opera Orchestra for 32 years and continues to perform as principal of the Wichita Falls Symphony. Scharnberg regularly performs chamber music in a variety of venues. He has been a member of the faculty at the University of Oklahoma, Pacific Lutheran University, the Royal Music Academy of Stockholm, and Central Missouri State University. He has performed as principal horn of the Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, Dallas Symphony, Dallas Ballet, Dallas Bach Society, Royal Opera of Stockholm, Classical Music Seminar (Austria), Atlanta Baroque Orchestra, and Flathead Festival Orchestra. He presented solo recitals at four International Horn Symposia and the first Hungarian Horn Workshop, and has performed concertos with several regional orchestras. His recorded performances can be heard on the Klavier, Eco-Classic, Crystal, Centaur, and Chandos labels. He serves the International Horn Society as editor of The Horn Call, past president (1990-1992), and former music review editor (1981-2003). Scharnberg also hosted two International Horn Symposia (1991 and 2012). His publications include many journal articles and four editions of eighteenth- and nineteenth-century works for horn. Professor Scharnberg has also been a frequent finalist in the Reader's Digest and Publisher's Clearing House Sweepstakes.

PROGRAM

Celebration (2012) ............................................................... Bruce Broughton  (b. 1945)
In the World of Spirits  (2011) ....................................................... Bruce Broughton
Fanfare for 16 Horns  (2015) ......................................................... Bruce Broughton
Harlequin  (1984) ................................................................. Bruce Broughton
Silverado  (1985) ................................................................. Bruce Broughton
Spacious Skies  (2017) ................................................................... Bruce Broughton
PANOmatic Quartet
Teylor Patak, soprano saxophone  •  Austin Nestler, alto saxophone
Alan Olmos, tenor saxophone  •  Tyler Atkins, baritone saxophone

Have you checked out our UNT College of Music High Five Campaign yet?
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Bruce Broughton (b. 1945) is best known for his many film scores, which include Silverado, Tombstone, The Rescuers Down Under, The Presidio, Miracle on 34th Street, the Homeward Bound adventures and Harry and the Hendersons. His television themes include “JAG,” “Steven Spielberg’s Tiny Toon Adventures,” and “Dinosaurs.” His scores for television range from mini-series like “Roughing It” and “The Blue and Gray,” to TV movies like “Warm Springs” and “O Pioneers!” to episodes of television series such as “Dallas,” “Quincy,” “Hawaii Five-O,” and “How the West Was Won.” With 24 nominations, he has won a record ten Emmy Awards. His score to Silverado was Oscar-nominated, and his score to Young Sherlock Holmes was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world. His score for “Heart of Darkness” was the first recorded orchestral score for a video game.

As a concert composer, ensembles such as the Cleveland Orchestra, Chicago Symphony, National Symphony and Los Angeles Chamber Orchestra have performed his works. His works for wind ensembles, bands, and chamber groups have been performed and recorded throughout the world. He is a board member of ASCAP, a former governor of the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as past president and founding member of The Society of Composers and Lyricists. He is an adjunct professor in Scoring for Motion Pictures and Television for the Thornton School of Music at the University of Southern California; lecturer in Music Composition at the University of California Los Angeles and Herb Alpert School of Music; and composer-in-residence at the University of North Texas.

The composer writes the following about Celebration (2012):

Celebration was composed for Thomas G. Leslie and the UNLV Wind Orchestra as a short concert opener. It begins with a distinctive fanfare motif from the trumpets, horns and percussion, followed by the rest of the brass and then the full ensemble. The opening motif forms the basis of the piece that follows, albeit in several variations. A contrasting lyrical section appears shortly after the opening statement and once again before the final push to the end. The general feeling of the piece is exuberant and . . . well, celebratory!
NOTES (cont’d)

The composer offers the following notes on *In the World of Spirits* (2011):

*In the World of Spirits* was inspired by a paragraph found in *Empire of the Summer Moon*, a book by S.C. Gwynne about the rise and fall of the Comanches. In it, the author describes the life of the Plains Indian as "a world...of pure magic, of beaver ceremonies and eagle dances, of spirits that inhabited springs, trees, rocks, turtles, and crows, a place where people danced all night and sang bear medicine songs, where wolf medicine made a person invulnerable to bullets, dream visions dictated tribal policy, and ghosts were alive in the wind...in the mystical cycles of the seasons, living in that random, terrifying, bloody, and intensely alive place where nature and divinity became one."

*In the World of Spirits* is not a depiction of a specific spirit world, but instead a representation to some degree of the energy in the world of the spirit. It is the world of motion, of action, of feeling, of terror, of excitement. In short, it is the engine that drives the physical world and in which all things move and live.

Musically, the piece relies upon two main themes. The first one, which features a short burst of repeated notes followed by many leaping phrases, is initially hinted at in the flutes after a short introduction, and then presented in its entirety soon afterwards with the flutes and oboes. The second theme is much more declamatory and pompous, stated often with the brass, chimes and trilling woodwinds. These two themes interact to create the basic fast/slow/fast rhapsodic structure of the piece.

Although there is no story or program to the piece, *In the World of Spirits* is an attempt at a sort of "visual music," music that stimulates by its musical association to various visual and dramatic images for the listener, i.e., ballet without the dancers or a movie without the screen. *In the World of Spirits* was commissioned by and is dedicated to Dr. Scott A. Stewart and the Emory Wind Ensemble.

Fanfare for 16 Horns (2015) was commissioned by the Los Angeles Philharmonic and the International Horn Society. It was first performed as a concert opener for the Hollywood Bowl. It is scored for a quartet of quartets, each group of four treated as a sort of single mega-horn as well as four polyphonically discrete voices, much as Robert Schumann did in the *Konzertstück*. The piece begins with an energetic, chromatic call-and-response, shifting moods and textures easily and often. It is always in motion, whether dancing or singing, sighing or strutting. Extreme virtuosity is taken for granted as an intensifying element, and it swaggers to an emphatic conclusion.

SOLOIST BIOGRAPHIES (cont’d)

Alan Olmos is currently in his third year of study at the University of North Texas. His major is music education and he studies applied saxophone with Dr. Eric Nestler. Olmos currently serves as the secretary for the Gamma Theta Chapter of Phi Mu Alpha Sinfonia. Olmos graduated from Victoria East High School in Victoria, Texas. Through the guidance of his music director, David Edge, Olmos performed in the TMEA All-State Band for three consecutive years and was awarded "Outstanding Soloist" for the Texas State Solo and Ensemble Competition. Olmos aspires to become a band director after graduation.

Teylor Patak is currently a saxophone performance and music education double major at the University of North Texas. Throughout her musical career, she has been awarded Outstanding Soloist, performed as lead saxophonist in the Greater Dallas Youth Orchestra under the direction of Dr. Nicholas Williams, TMEA All-State Musician, among others. Patak has performed in ensembles such as the UNT Symphonic Band, Metro Praise Youth Orchestra, and alongside the Dallas Winds. She has received instruction from Dr. Scott Campbell, Alex Richards, Don Fabian, and is currently studying with Dr. Eric Nestler.
SOLOIST BIOGRAPHIES

Tyler Atkins is in his third year of study as a music education major at the University of North Texas. He is a former student of Alexander Richards and Dr. Eric Nestler, and currently studies applied saxophone with Bowen Feng. Atkins graduated in 2015 from The High School for the Performing and Visual Arts in Houston, under the direction of Stephen Crawford. During his time there, he performed in many ensembles including the Jazz Ensemble I which was selected to perform at the TMEA conference as the TMEA/TJEA Invited Jazz Ensemble in 2015. Atkins has also performed in many pit orchestras for musicals such as The Drowsy Chaperone, The Pajama Game, Dream Girls, Seussical, Hairspray, The Wiz and many more. Additionally, he was a part of the 2013 and 2014 seasons of the American Festival for the Arts based in Houston where he was in the composition studio and served as a member of the flute section in the symphony orchestra. Also in 2015, Atkins received a merit scholar award in the composition discipline from the National Young Arts Competition by sending in two original compositions he wrote for a string quartet and a small wind ensemble. Currently, Atkins is a lesson teacher at Navo Middle School in Denton and the middle school and high school in Alvord. He is also a member of the Gamma Theta Chapter of Phi Mu Alpha Sinfonia. Atkins aspires to be a band director and will eventually work towards earning his master’s in multiple woodwinds performance and conducting and then his doctorate in conducting.

Austin Nestler is a senior music education student studying at the University of North Texas and is currently student teaching in Frisco ISD under the direction of his mentor teachers Chris Cansler and Michael Beavers. Prior to student teaching, Nestler was proud to play in several different ensembles including the UNT Concert Band, Wind Ensemble, Symphonic Band, Green Brigade Marching Band, Volleyball Band, and the Grammy nominated Funky-Fresh Basketball Band on soprano, alto, tenor, baritone, and bass saxophones. While taking classes, Nestler studied saxophone with Dr. Eric Nestler and was privileged to work under the direction of Dr. Nicholas Williams as the student assistant to the director of the Green Brigade. Anticipating graduation in May of this year, Austin hopes to become a middle or high school band director in the Dallas-Fort Worth area.

Spacious Skies (2017) was commissioned and recorded by the United States Air Force Band in Washington, D.C.. An exuberant piece, it features a saxophone quartet as a solo ensemble with the band as accompanist. The phrase “spacious skies” comes from the song, America the Beautiful (“Oh beautiful for spacious skies . . .”), but does not have any programmatic connotation or association other than to convey the sheer exhilaration of flying, especially as described in the words that follow the opening line, “O’er amber waves of grain, For purple mountain majesties Above the fruited plain! . . . From sea to shining sea!”

Harlequin (1984) pays tribute to the most popular of the comic servant characters from the Italian commedia dell’arte who, although a slow thinker, was acrobatic and nimble. He would never perform a simple action when the addition of a cartwheel or backflip would spice up the movement! These characteristics are aptly portrayed musically conveying the hustle, bustle, and agility of the character found in this genre.

Silverado (1985) is the title theme to the 1985 American-Western film, Silverado. The soundtrack to the movie was nominated for an Oscar at the Academy Awards that year. The piece opens with a “martial and majestic” horn fanfare. In traditional symphonic overture form, the middle section features several solos before the trombone signals the return for the closing section. The original melody is reprised by brass choir in augmentation as the woodwinds and keyboard percussion drive the energy to the finale.