



SCHOOL OF MUSIC

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



SYMPHONIC WIND ENSEMBLE

Sarah McKoin, *conductor*

Richard Zec and Hunter Lewis, *graduate conductors*

Sunday, October 12th, 2025 | 4:00 pm
Hemmler Recital Hall

PROGRAM

Hoedown from “Rodeo” (1942)

Aaron Copland
(1900-1990)
arr. Mark Rogers

Richard Zec, *graduate conductor*

Amparito Roca (1925)

Jaime Texidor
(1884-1957)

Sinatra Shag (1997)

Michael Daugherty
(1954)

Annie Chalex Boyle, *violin*
Hunter Lewis, *graduate conductor*

Rhapsody in Blue (1924)

George Gershwin
(1898-1937)
arr. Donald Hunsberger

Daniel del Pino, *piano*

-Intermission-

Cadillac Ranch (2024/2025)

Michael Daugherty
(1954)

Introduction

1. 1949
2. 1952d
3. 1954
4. 1956
5. 1957
6. 1958
7. 1959
8. 1960
9. 1962
10. 1964

World Premiere

Qr goes here

Please scan here for program notes and
performer and composer bios.

PROGRAM NOTES

Hoedown – Aaron Copland arr. Rogers

The Ballet Russe de Monte Carlo commissioned the choreographer Agnes de Mille and the composer Aaron Copland to collaborate on the creation of a western ballet for its 1942-1943 season. Originally subtitled *The Courting at Burnt Ranch*, “Rodeo” was first produced at the Metropolitan Opera House on October 16, 1942, with scenery by Oliver Smith and costumes by Kermit Love.

The idea for the ballet was devised by Miss de Mille who described it as follows: “Throughout the American Southwest, the Saturday afternoon Rodeo is a tradition. On the remote ranches, as well as in the trading centers and the towns, the “hands” get together to show off their skills in roping, riding, branding, and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow-workers, women-folk, and those nearest neighbors who can make the eighty or so mile run-over. The afternoon’s exhibition is usually followed by a Saturday night dance at the Ranch House. The theme of the ballet is basic. It deals with the problem that has confronted all American women, from earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.”

The music was written in June and orchestrated in September 1942. The composer subsequently extracted an orchestral suite from the ballet score for concert performance under the title: *Four Dance Episodes from Rodeo*. A number of American folk songs are woven into the score. Source material was drawn from “Our Singing Country” by John A. and Alan Lomax and Ira Ford’s “Traditional Music of American.” A square dance tune called “Bonyparte” provides the principal theme of *Hoedown*.

Four Episodes were first performed in concert by the Boston Pops Orchestra under Arthur Fielder on May 28, 1943. The entire suite was premiered by Alexander Smallens at the Stadium Concerts with the New York Philharmonic in July 1943. This transcription was commissioned by Dean Killion, Director of Bands at Texas Tech University, for the occasion of the TTU Concert Band’s performance at the TMEA convention in 1976. Dr. Mark Rogers, Texas Tech alumnus, is currently the Director of Publications for Southern Music Company.

- Program note from the score

Amparito Roca – Jaime Texidor

Although the original score of this pasodoble was reportedly written (possibly under a different title) by the British bandmaster Reginald Ridewood (1907-1942), Jaime Texidor undoubtedly copyrighted the work and arranged for its publication by Editorial Musica Moderna in Madrid and, in 1935, by Boosey & Hawkes in London. In April 1936, an ad by Boosey & Hawkes in *The Musical Progress and Mail* included the title *Amparito Roca* followed by a translation, “The Sheltered Cliff.” The present conductor of the Baracaldo Municipal Band, Juan Esteve Galán, has stated, however, that Texidor dedicated the pasodoble to a girl named Amparito (diminutive of Amparo) Roca, and that she still lives in that area. Regardless of its origin, researchers agree that *Amparito Roca* is still one of the band world’s most popular pasodobles.

- Program Note from Program Notes for Band

***Sinatra Shag* – Michael Daugherty**

Sinatra Shag was commissioned and premiered on October 7, 1998, by Present Music, conducted by Kevin Stalheim, at the 32nd Contemporary Music Festival, Indiana State University, Terre Haute, Indiana. The composition is scored for flute, bass clarinet, percussion (piccolo snare drum, small tom-tom, splash cymbal, ride cymbal, hi-hat), piano, violin solo, and cello. Duration is four minutes.

Sinatra Shag (1998) is part of my series of compositions inspired by the seminal 1972 book on American architecture entitled *Learning from Las Vegas* by Robert Venturi, Denise Scott Brown, and Steven Izenour. For these authors Las Vegas was to the strip what Rome was to the piazza. Las Vegas was the final refutation of the “Either/Or” of traditional high culture. Architecturally, *Learning From Las Vegas* revealed the strip as a complex neon landscape of symbol and iconography in space.

In *Sinatra Shag* the seven members of the combo are divided into various rhythmic groups to create layers of pulse and complexity. The performers play chromatically ascending passages to the groove of a “col legno battuto” bass line in the cello. Swinging lounge instrumental riffs and swirling glisses are looped and layered virtuosically throughout the composition, like a multi-colored shag carpet. The composition evokes the Las Vegas era when leading American popular music entertainers of the 1960s such as Frank Sinatra, and his daughter Nancy, performed at the Sands Hotel, known for its luxurious shag carpeting.

Other works in my Las Vegas series include *Route 66* (1998) for orchestra, the piano concerto *Le Tombeau de Liberace* (1996), *Dead Elvis* (1993) for bassoon soloist and small chamber ensemble, *Lounge Lizards* (1994) for two pianos and two percussion, and *Firecracker* (1991) for oboe soloist and small chamber ensemble.

- Program note by the composer

***Rhapsody in Blue* – George Gershwin arr. Hunsberger**

On January 4, 1924, Ira Gershwin brought a brief item in a New York Tribune to the attention of his younger brother George. Its heading read “Whiteman Judges Named. Committee Will Decide ‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be “a jazz concert” on which George Gershwin was currently “at work.” Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin’s music and Grofé’s arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman’s lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received

enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of Rhapsody in Blue produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

This edition of Rhapsody in Blue, arranged by Donald Hunsberger, preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin's personal copy of Grofé's symphony orchestra score (housed in the Library of Congress) has been used as its primary research source. Select string substitutions found in Grofé's band setting have also been incorporated along with scoring options from the manuscripts of his theatre orchestra and Whiteman Band versions (both also in the Library of Congress.)

- Program note by Thomas Verrier

***Cadillac Ranch* – Michael Daugherty**

Cadillac Ranch for Symphonic Winds was commissioned by Texas Tech University in celebration of its 100th anniversary. The world premiere was given by the Texas Tech Symphonic Wind Ensemble, conducted by Sarah McKoin, at Texas Tech University School of Music, in Lubbock, Texas, on October 12, 2025.

My composition is inspired by “Cadillac Ranch,” a public art installation created in 1974 by the modernist architects Chip Lord, Hudson Marquez, and Doug Michels, then known as Ant Farm. Located near the old Route 66 on the desolate outskirts of Amarillo, Texas, “Cadillac Ranch” consists of 10 Cadillac cars, dating from 1949 to 1964. The Cadillacs are symmetrically buried in a straight line nose-first in the dirt with the classic tailfins of each car pointed toward the sky at the same angle. This monument to the American road trip has attained iconic status and is visited every year by millions of travelers from around the world.

Cadillac Ranch for Symphonic Winds (2025) is structured as a theme and variations divided into an introduction with 10 variations, one for each Cadillac, performed without pause. First heard in the introduction performed by the saxophone section, the main musical motive consists of four notes upon which the entire work is based. It rhythmically echoes the four syllables of the title “Ca-dil-lac Ranch.” Like the 10 Cadillacs, musical pitches are often presented in 10-tone rows or rhythmic pulses in groupings of 10. In each of the 10 variations, I paint a unique soundscape that alludes to popular and contemporary musical idioms associated with the era of each Cadillac.

- Program note by the composer



Daniel del Pino is one of the leading Spanish concert pianists in the international scene. He has performed in all five continents. His performances have been heard in the most prestigious venues all over Europe (Salle Gaveau in Paris, Bulgaria Hall in Sofia, Atheneum G. Enescu in Bucharest, Teatro de la Maestranza in Sevilla, Auditorio Nacional in Madrid, Palau de la Musica in Valencia, Auditori in Barcelona), in Morocco, Tunisia, all over the Middle-East, Gabon, India, Kazakhstan, Japan, Taiwan (Taipei's National Concert Hall), Brazil, Mexico, Guatemala, Colombia, Australia, and in the U.S.A. (Carnegie Hall in New York). He has been a soloist with the following orchestras: Symphonies of RTVE (Spanish Radio Television, Madrid), Clásica de España, Sevilla, Córdoba, Valencia, Galicia, Málaga, Castilla-León, Murcia, Chamber Orchestra Reina Sofia; and the Meadows, Winchester, Kenosha, San Angelo, Abilene, Garland, Las Colinas, New

Arlington, Monterey, Santa Cruz, Medellín, Virtuosi di Praga, Soloists from the Almaty Symphony Orchestra, Chamber Orchestra of India, Filharmonia Podkarpacka (Rzeszow, Poland), Bucharest Philharmonic "George Enescu" (Romania), Brasov, and Transilvania State Symphony Orchestras among others, with conductors such as: Max Bragado, Evgeny Bushkov, José Miguel Rodilla, Gloria Isabel Ramos, Enrique García-Asensio, Alejandro Posada, Rubén Gimeno, Carlo Rizzi, Marco Gatti, Alfonso Saura, Carlos Riazuelo, Robert Carter Austin, Lanfranco Marcelletti, David Itkin, Héctor Guzmán...

He is a frequent guest at numerous festivals worldwide, Segovia, León, Zaragoza, Coruña, Valencia, Vigo, Gijón, Cadaqués, Ubeda, Ayamonte, Pau Casals (Vendrell), Otoño Soriano (Soria), Itu (Brasil), Morelia Festival (Mexico), Bravissimo Festival (Guatemala), Verbier (Switzerland), Musifleuves, Piano en Saintonge and Cap Ferret Festival (France), Chamber Music International (Dallas, USA), Newport Music Festival (USA) for twenty seasons, and the Haifa Chamber Music Society (Israel). He has premiered works by José Zárte, Elena Kats-Chernin, Nikolai Kapustin, Jorge Grundman, Francisco Lara and Antón García-Abril, among others. Most recently he premiered the Piano Concerto by Peter Fischer with the TTU Symphony Orchestra.

Daniel del Pino was born in Lebanon in 1972 of Spanish parents. A graduate from the Real Conservatorio Superior de Musica of Madrid (Spain), Yale University and Southern Methodist University in Dallas (USA), he has taught at the Toledo Conservatory, Escuela Superior Katarina Gurska, Forum Musikae and in Musikene (San Sebastián), all in Spain.

He has been an adjudicator at numerous national and international piano competitions and has given masterclasses at "Klagenfurt Masterclass" (Austria), EuroArts Festival and Academy in Leipzig (Germany), Boston, Maryland, Southern Methodist (Dallas) and Houston Universities, The Hartt School of Music, Barratt Due Institute in Oslo (Norway), Cap Ferret Academy (France), Jordan Academy of Music (Jordan), San Esteban de Gormaz, Presjovem in Córdoba (Spain), in Tucson and Washington (USA) and the Edward Said National Conservatory of Music (Birzeit University, Palestine).

His performances have been broadcasted by the RNE (Spanish Public Radio), RTVE (Spanish Public Television), SWR 2 (Stuttgart, Germany), Morelia (Mexico), Brasov, Bucharest and Cluj Televisions (Romania), Boston WGBH, Chicago WFMT, Dallas, Libreville, Taiwan National Television and Sydney ABC radios. He has recorded the complete Chopin etudes under the label Verso, the CD "Live in Villa San Lorenzo" with the double-bassist Alberto Bocini (NBB Records), the complete Goyescas by Granados (Verso) as well as the CDs "Minds" (violin and piano) and "No Seasons" (violin, voice, piano and orchestra) with violinist Ara Malikian and the Non-Profit Chamber Orchestra. He also recorded the CD "2+2 4 Kapustin", with music by Kapustin with premiere recordings of his concerto for two pianos and percussion along with Ludmil Angelov and Neopercussion; "Looking back over Chopin" along with saxophonist, voice-flutist and clarinetist Andreas Prittwitz, with a new perspective on the music of Chopin, from an improvisational point of view. This CD was recorded and presented at the Thyssen-Bornemisza

Museum in Madrid. Most recently he recorded “Gypsy Inspiration” with flutist Vicent Morelló for Eudora Records Label and Momentum with clarinetist Juan Ferrer. Most recently his last CD with Turina Piano Trios was released under the label Brilliant Classics.

From 2010 to 2019 he served as the Artistic Director of the concert series “Cita con los Clásicos”, in Guadarrama and from 2014 also for the festival that is organized by Sierra Musical around the Madrid region. Since 2020 he is the Eva Browning Artist-in-residence Associate Professor of piano at Texas Tech University. He was awarded the Albéniz Medal for his interpretation of Suite Iberia by Albéniz in 2022 and in 2023 he recorded the piece for the label Cézanne Producciones, being released in July 2024. He recently recorded all piano trios by Joaquín Turina for Brilliant Classics.



Internationally recognized violinist **Annie Chalex Boyle** has had a wide-ranging career as a chamber musician, soloist, orchestral player, and teacher. Her playing has been hailed by critics as “brilliant” (Kalamazoo Gazette), “eloquent and poignant” (The San Antonio Express Journal), and “has a commanding musical impersonation...in Ives’ Second String Quartet” (Los Angeles Times). Equally comfortable with classical and contemporary works, Ms. Chalex Boyle has performed numerous new works composed for her as well as commissioned for the Harrington String Quartet. Ms. Chalex Boyle has won prizes at the Seventeen Magazine/General Motors National Competition and the Irving M. Klein International String Competition and was a finalist in the Yehudi Menuhin International Violin Competition and the Stulberg International String Competition. She was also the Grand Prize Winner of the Junior Division of the Fischhoff Chamber Music Competition.

As a soloist, Ms. Chalex Boyle has performed recitals and been concerto soloist throughout North and South America. As first violinist of the Harrington String Quartet, the group toured extensively nationally and internationally, including a performance at Carnegie’s Weill Hall and on the roster of Mid-America Arts Alliance. The quartet was featured in the PBS television documentary entitled “A Sound Collaboration-The Harrington String Quartet” and released an Albany Recording of the complete string quartets of Daniel McCarthy. The Harrington Quartet performed with guest artists David Shifrin, Robert Levin, James Dunham, Arthur Rowe, Pepe Romero, James Dick, and members of the Pro Arte, Miro, and Cavani Quartets. She was also a member of the Southwest String Quartet, the quartet in residence with the Southwest Chamber Music Society, in Los Angeles. During her tenure, she worked with many contemporary composers including Elliot Carter, Oliver Knussen, and Stephen Hartke. Ms. Chalex Boyle has also been a member of the groups XTET and Pentacle, both contemporary music ensembles. Orchestral engagements include performances as Concertmaster with the Amarillo, Lubbock, Wichita, Interlochen Faculty Orchestra, Lakeridge Chamber Orchestra, Amarillo Virtuosi, and Hot Springs Music Festival Orchestras. She has performed with a variety of ensembles throughout Asia and Europe and has been heard frequently on NPR’s “Performance Today”. Ms. Chalex Boyle has also performed with the Los Angeles Chamber Orchestra, Los Angeles Opera Orchestra, American Sinfonietta, and Santa Barbara Chamber Orchestra.

Before moving to Lubbock, she taught violin at the Interlochen Arts Academy in Michigan and was also a chamber music coach for the Chicago Symphony Youth Orchestra. In the summer, Ms. Chalex Boyle is a frequently requested teacher and has been on the faculties at the Hot Springs Music Festival in Arkansas, DFW WOW Young Artists Program in Texas, Orfeo Music Festival in Italy, Midwest Young Artists Chamber Music Program in Wisconsin, the Austin Chamber Music Center in Texas, and the Interlochen Center for the Arts in Michigan. She has performed at numerous festivals including the Fontana Chamber Arts Festival in Michigan, the Oregon Bach Festival, the Wintergreen Festival in Virginia, the Bellingham Festival of Music

in Washington, Chamber Music at the Barn in Kansas, and the Festival-Institute at Roundtop in Texas. In 2016, Ms. Chalex Boyle founded the Lake City String Academy for collegiate level violinists (in Colorado).

Her students have been award winners at competitions such as the From the Top (Jack Cook Kent Award), MTNA National Competition, ASTA National Competition, WTAMU Concerto Competition, Interlochen Summer String Competition, Texas Tech University Concerto Competition, Enkor International Chamber Music Competition, Fort Bend Concerto Competition, New York International Artists Violin Competition, American Protégé International Competition, Walgreens National Competition, Lubbock Youth Symphony Concerto Competition, Chamber Music North Young Artist Showcase, Chicago National Chamber Music Competition, Rembrandt Chamber Music Competition, and the Mendelssohn Chandler Starr Miller Competition. They have also been recipients of numerous grants and fellowships including numerous Texas Tech University Graduate Research Awards. Along with obtaining tenure-track teaching positions, her students have won positions with numerous regional orchestras across the country including Milwaukee, Madison, Quad Cities, LA Opera, Hollywood Bowl, and Grant Park.

Born in Arlington Heights, Illinois, Ms. Chalex Boyle began violin in the Music for Youth Suzuki Program with Donna Cook. At the Music Center of the North Shore (now the Chicago Music Institute), she continued her work with Almita and Roland Vamos. She also attended the University of Southern California studying with Robert Lipsett and worked with Robert Mann and Felix Galimir at The Juilliard School. Ms. Chalex Boyle performs on a 1652 Andrea Guarneri. She is currently Professor of Violin at Texas Tech University.

For further information, visit anniechalexboyle.net



Multiple GRAMMY Award-winning composer **Michael Daugherty** is one of the most commissioned, performed and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by The Times (London) as “a master icon maker” with a “maverick imagination, fearless structural sense, and meticulous ear.”

Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his Metropolis Symphony at Carnegie Hall in 1994. Since that time, Daugherty's music has entered the orchestral, band and chamber music repertory and made him, according to

the League of American Orchestras, one of the ten most performed living American composers.

In 2011 the Nashville Symphony's Naxos recording of Daugherty's Metropolis Symphony for orchestra and Deus ex Machina for piano and orchestra was honored with three GRAMMY® Awards, including Best Classical Contemporary Composition. In 2017 the Nashville Symphony's Naxos recording of Daugherty's Tales of Hemingway for cello and orchestra was honored with three GRAMMY® Awards, including Best Classical Contemporary Composition.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78), and computer music at Pierre Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands (1980-82). During this time, he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After

teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music, Theatre & Dance at the University of Michigan in 1991, where he is Professor of Composition.

Daugherty has been Composer-in-Residence numerous orchestra over the years including the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-2003), Colorado Symphony Orchestra (2001-02), Cabrillo Festival of Contemporary Music (2001-04, 2006-08, 2011 and 2014), Westshore Symphony Orchestra (2005-06), Eugene Symphony (2006), the Henry Mancini Summer Institute (2006), the Music from Angel Fire Chamber Music Festival (2006), the Pacific Symphony (2010), Chattanooga Symphony Orchestra (2012), New Century Orchestra (2014), Albany Symphony (2015), National Repertory Orchestra (2018) and the Winnipeg New Music Festival (2020).

Daugherty's orchestral music has been commissioned and premiered by, among others, the Albany Symphony Orchestra, American Composers Orchestra, Ann Arbor Symphony Orchestra, Baltimore Symphony Orchestra, Bournemouth Symphony Orchestra (United Kingdom), Cabrillo Festival Orchestra, Charlotte Symphony Orchestra, Detroit Symphony Orchestra, New Century Chamber Orchestra, New Jersey Symphony Orchestra, Phiharmonia Orchestra (London), RAI Symphony Orchestra (Italy), Nashville Symphony Orchestra, National Symphony Orchestra, Pacific Symphony Orchestra, Pittsburgh Symphony, Philadelphia Orchestra, Phoenix Symphony, Rochester Symphony Orchestra, San Antonio Symphony, San Francisco Symphony, Spokane Symphony, St. Paul Chamber Orchestra and Syracuse Symphony.

Daugherty's band and wind ensemble music has been commissioned and premiered by, among others, the University of Michigan, University of Miami (Coral Gables), Michigan State University, San Diego State University and University of Texas (Austin) and Texas A&M University-Commerce.

Conductors who have directed world premieres of Daugherty's orchestral music include Marin Alsop, Neal Gittleman, Giancarlo Guerrero, David Kawaka, Mariss Jansons, Neeme Järvi, David Alan Miller, Leonard Slatkin, Carl St.Clair, Markus Stenz, Michael Tilson Thomas, Hugh Wolff and David Zinman.

Conductors who have directed world premieres of Daugherty's band and wind ensemble music include Phillip Clements, Gary Green, Jerry Junkin, Shannon Kiteling, Michael Haithcock, H. Robert Reynolds, Emily Threinen and John Whitwell.

Performing artists and ensembles who have given world premieres of Daugherty's music include Zuill Bailey (cello), Bash Ensemble (percussion), Chamber Music Society of Lincoln Center, Paul Crossley (piano), Dogs of Desire, Manuel Barrueco (classical guitar), Ethos Percussion Ensemble, Greg Fulkerson (violin), Dame Evelyn Glennie (percussion), Thomas Hampson (baritone), Paul Jacobs (organ), Carol Jantsch (tuba), Kronos Quartet, Ida Kavafian (violin), Anne Akiko Meyers (violin), Hila Plitmann (soprano), Amy Porter (flute), Present Music (Milwaukee), Mike Rowe (narrator), London Sinfonietta, DJ Sparr (electric guitar), Nadja Salerno-Sonnenberg (violin), Michael Wayne (clarinet), Terrence Wilson (piano) and Chuck Ullery (bassoon).

At the University of Michigan, Daugherty has organized residencies over the years by renowned guest composers such as Louis Andriessen, Michael Colgrass, Henryk Górecki, Betsy Jolas, David Lang, Tania Leone, György Ligeti, Michael Torke and Joan Tower.

In 2010, Daugherty organized a historic three-day festival and conference called ONCE. MORE. Held November 2-4 at Rackham Auditorium on the University of Michigan campus, the event featured composers Robert Ashley, Gordon Mumma, Roger Reynolds and Donald Scarvada, who returned to Ann Arbor 50 years after hosting the original ONCE festival in Ann Arbor from 1961-66. ONCE. MORE. featured concerts of their recent works, as well as their innovative compositions from the original ONCE festival.

Since 1991, Daugherty has been a mentor to many of today's most talented young composers at the University of Michigan School of Music, Theater and Dance. Former students of Michael Daugherty include Richard Adams, Clarice Assad, Alexis Bacon, Kevin Beavers, Marcin Bela, Derek Bermel, John Berners, David Biedenbender, Andrew Bishop, Bret Bohman, Julia Bozone, Matt Browne, Daniel Thomas Davis, Ian Dicke, Christopher Dietz, Paul Dooley, Roshanne Etezady, Gala Flagelo, Gabriela Lena Frank, Tucker Fuller, Rodney Grisanti, Iman Habibi, Patrick Harlin, Carolina Heredia, Deniz Ince, Donia Jarrar, Elizabeth Kelly, Kristin Kuster, James Lee III, Shuying Li, David T. Little, Pei Lu, John Maki, Kevin March, Theresa Martin, Jeff Myers, Stephen Newby, Carter Pann, Jules Pegram, Joshua Penman, Tanner Porter, Joel Puckett, Andrea Reinkemeyer, Manly Romero, Daniel Bernard Roumain, Felicia Sandler, Michael Schachter, David Schober, Nina Shekhar, Arlene Sierra, Carlos Simon, D.J. Sparr, Matthew Tommasini, Kirsten Volness, Aleksandra Vrebalov, Daniel Worley, Roger Zare, Daniel Zlatkin, and Bill Zuckerman.

Organizations such as the American Composers Orchestra, Minnesota Composers Orchestra, Cabrillo Festival of Contemporary Music, Omaha Symphony, and the Young Composers Institute in Apeldoorn (Netherlands) have invited Daugherty to be advisor and mentor for reading sessions and performances of music by promising young composers. Daugherty has also served as a final judge for the BMI Student Composer Awards in 2010 and 2018.

Daugherty is a frequent guest composer at universities and colleges in the United States. Past residencies include, among others, the University of Texas at Austin, University of Colorado at Boulder, Rice University, Northwestern University, Syracuse University, Indiana University, University of Iowa, University of North Texas, Vanderbilt University, Louisiana State University, Appalachian State University, University of Southern California, Eastman School of Music, The Hartt School, Juilliard School of Music, Shenandoah University Conservatory of Music and Yale University.

Daugherty is also a frequent guest at the Midwest Clinic in Chicago, where his wind ensemble music is performed by high school, college, and professional wind ensembles. In 2001, the United States Air Force Band performed a concert of Daugherty's music at the Midwest Clinic's "Midnight Special."

Daugherty also collaborates with youth wind ensembles and orchestras throughout America: In 2004, the Ravinia Festival Community Outreach program invited Daugherty to work with student ensembles in the Chicago public middle and high schools; in 2002, Daugherty composed Alligator Alley for the Slauson Middle School Band (Ann Arbor); in 2014, Daugherty composed Vulcan for the Pioneer, Huron, and Skyline High School Bands in celebration of the 100th anniversary of the founding of the Ann Arbor High School Bands.

Daugherty has received numerous awards, distinctions and fellowships for his music, including: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989), the Goddard Lieberman Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), and the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer's Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the recipient of the A.I. DuPont Award. Also in 2007, he received the American Bandmasters Association Ostwald Award for his composition Raise the Roof for timpani and symphonic band. Daugherty has been named "Outstanding Classical Composer" at the Detroit Music Awards in 2007, 2009 and 2010.

His GRAMMY® Award-winning recordings can be heard on, among others, the Albany, Argo, Delos, Equilibrium, Klavier, Naxos, and Nonesuch labels. Daugherty's music is published by Michael Daugherty Music, Peermusic Classical and Boosey & Hawkes. For more information on Michael Daugherty and his music, see his [publisher's websites](#).

SYMPHONIC WIND ENSEMBLE

Sarah McKoin, *conductor*

Richard Zec and Hunter Lewis, *graduate conductors*

FLUTE

Maria Tere Calzada
Isabelle Dees
Kristin Elliot
Emily Hodge
Laisha Lozano*

OBOE

Caiden Cuevas, *english horn*
Caitlyn Jones*
Annant Odell

BASSOON

Andrew Bell*
Austin Perry, *contra*
Jacob Prentice

CLARINET

Kayla Abel
Cameron Dawes
Ethan Do
Dillan Francis, *bass*
Anson Holder
Reilly Ledbetter*
Quinn O'Hagan Lopez
Sofia Rogers, *bass*
McKenna Swearingen
Ellie Wolfe

SAXOPHONE

Natalie Wilson*
Nestor Olguin
Matthew Rendon, *tenor*
Carson Tucker, *baritone*

HORN

Ashley Beyer
Esteban Chavez
Caleb Dent
Quentin Fisher*
Joshua Graves
Or Natan

TRUMPET

Nathaniel Good
Diana Gonzalez*
Angelika Moreland
Josue Ramirez
Luke Reyna
Thomas Rupsis

TROMBONE

Haden Crawford
John McWilliams, *bass*
Jacob Moore
Scott O'Brien, *bass*
Alex Ortiz *
Jose Roman

EUPHONIUM

David Hewitt
Elijah Jones
Matthew Jourdan*

TUBA

Lathen Barr*
Miles Bintz
Jake Dossing

PERCUSSION

Jared Boothe
Ari Castorena
Angel Gallegos
Cody Otis*
Grant Potts
Meliza Reyes
Jack Vongsamphanh

DRUMSET

Kyle Buentello

CELLO

Libny Trujillo Benavidez

DOUBLE BASS

Fernando de Almeida
Ricardo Flores Cruz

PIANO

Andrey Guerrero

BANJO

Jordan Langehennig

*denotes principal



UPCOMING EVENTS

Octoboe Fest

8:00 PM, Wednesday, October 15
Hemmle Recital Hall

Lubbock Chorale

7:30 PM, Saturday, October 18
Hemmle Recital Hall

Sinfonietta

2:00 PM, Sunday, October 19
Hemmle Recital Hall

Tech Folk Orchestra

8:00 PM, Monday, October 20
Hemmle Recital Hall

Susan Rider Guest Artist Trumpet Masterclass

3:30 PM, Thursday, October 23
Hemmle Recital Hall

Symphony Orchestra

4:00 PM, Sunday, October 26
Hemmle Recital Hall

Percussion Ensemble 2 & Samba Ensemble

8:00 PM, Monday, October 27, 2025
Hemmle Recital Hall

Tuba Euphonium Ensemble

8:00 PM, Wednesday, October 29
Hemmle Recital Hall

Concert and Symphonic Band

7:30 PM, Thursday, October 30
Hemmle Recital Hall

Piano Guest Artist Recital

4:00 PM, Saturday, November 1
Band Hall

University Choir

6:00 PM, Saturday, November 1
Hemmle Recital Hall

Se-Hee Jin Faculty Chamber Recital

2:00 PM, Sunday, November 2
Hemmle Recital Hall

