



University of North Texas  
College of Music

Ensemble Concert | Monday, September 30, 2024 | 7:30 p.m.  
Margot and Bill Winspear Performance Hall - Murchison Performing Arts Center

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**Concert Band and University Band**  
Dachuan Cao, Doctoral Conducting Associate  
Melinda Coleman, Master's Conducting Associate  
Katharine Reed, Doctoral Conducting Associate  
Hannah Weller, Doctoral Conducting Associate

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**Concert Band**

*The Washington Post* ..... John Philip Sousa  
(1889) (1854-1932)

Dachuan Cao, conductor

*The Immovable Do* ..... Percy Grainger  
(1940) (1882-1961)

Melinda Coleman, conductor

*Spacious Skies* ..... Bruce Broughton  
(2017) (b. 1945)

Dachuan Cao, conductor  
Jiawei Liang, soprano saxophone  
Mikayla Piterson, alto saxophone  
Max Borah, tenor saxophone  
Ruiqian Zhang, baritone saxophone

*God of Our Fathers* ..... Claude T. Smith  
(1974) (1932-1987)

Dachuan Cao, conductor

-INTERMISSION-

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*Program thirty of the 2024–2025 season*  
*Photography and videography are prohibited*

## University Band

*Galop*..... Dmitri Shostakovich  
(1959) (1906-1975)  
trans. Donald Hunsberger  
Katharine Reed, conductor

*Three London Miniatures* .....Mark Camphouse  
(1998) (b. 1954)  
Westminster Hymn  
For England's Rose  
Kensington March  
  
Katharine Reed, conductor

*Spoon River*.....Percy Aldridge Grainger  
(1929/2010) (1882-1961)  
edited by William S. Carson and Alan Naylor  
Hannah Weller, conductor

*Yueye "Moon Night"* .....Chen Qian  
(2019) (1882-1961)  
Hannah Weller, conductor

## Program Notes

**John Philip Sousa** (1854-1932) was America's best-known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also playing the violin. At the conclusion of the apprenticeship, he joined a theatrical (pit) orchestra, where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880 and remained the conductor until 1892. Later that year, having left the Marine Band, he formed his own group, The Sousa Band, which would become the most famous musical ensemble of its time. The Sousa Band toured nationally and internationally from 1892-1931, performing a remarkable 15,623 concerts.

***The Washington Post*** (1889) was written for an awards ceremony performance on the Smithsonian grounds on Saturday, June 15, 1889, by the Marine Band. The newspaper *The Washington Post* was holding a contest for the best essays written by pupils in the various grades in order to encourage learning and literacy expression in the public school. This march was Sousa's contribution to the occasion and was probably the most popular piece of music in the world at the time it was written. It helped to re-popularize the two-step in America, a dance which had languished for years until the *Washington Post* proved a reviving influence. In Europe, they not only called the dance a "Washington Post," but composers writing compositions for the dance called their works "Washington Posts."

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**Percy 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, Grainger 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 such widely separated places as England, Australia, and South Africa. Grainger and his mother moved to America in 1915, settling in White Plains, New York. At the outbreak of World War I, he enlisted as an army bandsman, soon being promoted to the Army Music School. He became a U.S. citizen in 1919 and again made many worldwide concert tours. He became a professor and head of the music department at New York University. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, writing random music in 1905, and predating Varèse in experiments with electronic music.

About **The Immovable Do**, Grainger writes,

**The Immovable Do** (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a "movable Do" ("Do" corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by "Do" varies with modulation) and the other with an "immovable Do" (in which "Do" always stands for C). In my composition—which is not based on any folksong or popular tune—the "immovable Do" is a high drone on C which is sounded throughout the whole piece. From the very start (in 1933) I conceived the number for any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or eight single strings. It seems natural for me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone-color.

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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 (*Warm Springs*, *O Pioneers!*) and countless 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 10 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.

He is a board member of ASCAP, a former governor of both the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences, as well as a 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 Herb Alpert School of Music; and composer-in-residence at the University of North Texas.

**Spacious Skies** (2017) was commissioned and recorded by the United States Air 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!"

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**Claude T. Smith (1932-1987)** received his formal education at Central Methodist College in Fayette, Missouri and the University of Kansas. He was a public-school instrumental music teacher in Nebraska and Missouri before joining the faculty at Southwest Missouri State University where he taught composition and conducted the University Symphony Orchestra. Smith received numerous prestigious commissions including works for the U.S. Air Force Band, U.S. Navy Band, U.S. Army Field Band, and U.S. Marine Band.

**God of Our Fathers** (1974) is a chorale prelude based on the national hymn of the United States. The original hymn, God of Our Father Whose Almighty Hand, was written by Daniel C. Roberts. The hymn was written in 1876 for a celebration of the Centennial Fourth of July, and sung at Brandon, Vermont, to the tune called "Russian Hymn," When the General Convention appointed a commission to revise hymnals, it was sent anonymously, promising to send the name if the hymn were accepted. It was accepted and printed anonymously in the report of the Commission of 1892. Roberts' hymn text was chosen as the official hymn for the national Centennial observance commemoration of the adoption of the Constitution. It was decided that an original tune was needed and George Warren, organist of the St. Thomas Episcopal Church in New York City, was commissioned to write it. The hymn first appeared in 1894 with its new tune, the "National Hymn" in the official hymnal of the Episcopal church, and Daniel C. Robert's text has been used exclusively with this music to the present time.

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**Dmitri Shostakovich (1906-1975)** was a Russian composer who 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. His orchestration technique owes more to Gustav Mahler than Rimsky-Korsakov, and his tonal choices involved the use of modal scales and neo-classical harmonies. His most popular works are his fifteen symphonies and fifteen string quartets. His works for piano include two piano sonatas, an early set of preludes, and a later set of twenty-four preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

**Galop (1959/1971)** is from the musical comedy and film "**Moscow, Cheremushky.**" The story takes place in Moscow in the late 1950s, where a new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha, a crane operator, and Masha, an explosives expert, came along with their friends Boris, a chauffeur, and Sergei, a cook. During a later scene, the group hosts a house-warming party, but a local government

official bursts through the neighboring wall while trying to knock two apartments into one for his wife. It is during this scene that **Galop** is scored, as it accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

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**Mark Camphouse (b. 1954)** is an American composer, conductor, and trumpeter. A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse holds undergraduate and graduate degrees in music from Northwestern University where he studied conducting with John P. Paynter, composition with Alan Stout, and trumpet with the late Vincent Cichowicz. A scholarship from the prestigious Civic Orchestra of Chicago (training orchestra of the Chicago Symphony) enabled Camphouse to study trumpet privately for two years with legendary Chicago Symphony Principal Trumpet Emeritus Adolph Herseth.

About *Three London Miniatures* (1998) Camphouse writes:

I have had the pleasure of visiting Great Britain on three occasions, twice for professionally related work in 1975 and 1995, and most recently while on a family vacation during the holiday season, December-January, 1996-97. If I had to select a 'favorite' foreign city, London -- with its warm people, unique urban charm, and rich historic and cultural traditions -- would certainly rank at the very top. While all of the musical arts thrive in that fascinating city, the majestic and dignified traditions associated with English choral singing in particular are especially impressive and memorable to experience. Movement I (Westminster Hymn) centers around a sturdy (originally composed) hymn tune having a decidedly Anglican flavor. Intermittent brass fanfares represent the regal and ceremonial traditions of Westminster Abbey. Movement II (For England's Rose) is an expressive, lyrical tribute to the late Princess Diana (1961-1997). Movement III (Kensington March) is a spirited, petite march in English style.

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**Percy 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, Grainger 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 such widely separated places as England, Australia, and South Africa. Grainger and his mother moved to America in 1915, settling in White Plains, New York. At the outbreak of World War I, he enlisted as an army bandsman, soon being promoted to the Army Music School. He became a U.S. citizen in 1919 and again made many worldwide concert tours. He became a professor and head of the music department at New

York University. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, writing random music in 1905, and predating Varèse in experiments with electronic music.

This American folk-dance set for concert band is based on the tune **Spoon River**, which Captain Charles H. Robinson heard in 1857 being played by a rustic fiddler at a country dance in Bradford, Illinois. 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 anthology — and he sent the "*Spoon River*" tune to Masters, who then passed it onto Grainger. The song is a very archaic tune in character: typically American, yet akin to certain Scottish and English dance-tune types. Grainger aims in his original setting (finished in 1929) at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. The Carson/Naylor edition for band (2010) seeks to maintain the Grainger sound, while offering bands instrument substitutions for those that have become less common and making small additions such as clearer dynamics.

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**Chen Qian (b. 1962)** began violin lessons with his father at the age of three and started playing piano at the age of four. At 17, he worked as a pianist for the City Song and Dance Ensemble of Guiyang. In 1981, he was recruited by the composition department of Sichuan Conservatory of Music and became a student of Professor Huwei Huang. Currently, he is resident composer for the Military Band of the Chinese People's Liberation Army. His range of works cover symphonic music, chamber music, music for television and film. He is recognized for the advancement of wind instrument composition, developing new techniques to make wind instruments more expressive. Among his works are Symphonies No. 1, No. 2, No.3, and No. 4 for the wind band; *Fissure* double concerto for trumpet and symphony band; *Crazy Man* concerto for flute and wind band; *Exploits*, a symphonic overture for the wind band; and many other pieces for the jazz big band. He believes that new concepts and new techniques will lead to the creation of a style that will bring together modern music and the ancient civilization.

In this way, **Yueye** or "**Moon Night**" (2019) combines traditional Chinese folk song and Western jazz influences to create an exciting and upbeat musical fusion. With features for every section of the band, but most notably the alto and tenor saxophones, the University Band is pleased to present "Yueye" in honor of the Chinese-United States Saxophone Art Festival happening at the University of North Texas this week.

## Biographies

**Dachuan Cao** is pursuing the Doctor of Musical Arts degree in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching fellow for the Wind Studies area. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and studied Conducting from Kevin Holtzman and Thomas Gamboa. During his undergraduate degree, Cao became extremely fascinated by the wind band's sonorities and gained rich experiences conducting and performing with wind bands.

As a teacher and conductor, Cao devotes himself to the development of wind band music education in China. He has worked with wind bands ranging from elementary school levels to the college level. He has lectured on wind band establishment, held conducting workshops, and conducted many non-profit public and charitable performances in China. Cao is the associate conductor of the Beijing Wind Orchestra, cofounder and director of the Qingdao Chamber wind ensemble, the guest conductor of Qingdao Performing Arts Dance Theater Orchestra and Qingdao Concert Hall Symphony Orchestra.

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**Melinda Coleman** is a graduate conducting associate at the University of North Texas, pursuing a Master of Music in Wind Conducting. As a Wind Studies Teaching Assistant, she assists with the Green Brigade, guest conducts the Concert Band and helps administrate all aspects of the Wind Studies area. Melinda's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to beginning graduate study, Melinda was an Assistant Band Director at Lubbock-Cooper High School in Lubbock, TX. There, she directed the Concert Band, assisted with the Pirate Pride Marching Band, and taught middle school sectionals and clarinet beginners. Under her direction, the Lubbock-Cooper Concert Band received consistent Superior ratings at the UIL Concert and Sight Reading evaluation. While in Lubbock, Melinda was an active performer with the Lubbock Civic Orchestra and Moonlight Musicals Pit Orchestra.

A native of Palatine, IL, Melinda received her Bachelor of Music in Music Education from the University of North Texas in 2020, where she studied clarinet with Daryl Coad. While at UNT, she played clarinet in the Concert Band, Wind Ensemble, and Symphonic Band and trumpet in the Green Brigade.



Melinda's professional affiliations include the Texas Music Educators Association, where she served two years as Region 16 Band Division Secretary-Treasurer, and Young Band Directors of Texas, where she is serving her fourth year on the Executive Team as Treasurer.

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**Katharine Reed** is a Doctoral Associate in Wind Conducting and Teaching Fellow at the University of North Texas College of Music. She is a proud fourth generation band director, who most recently served as Director of Bands at Hudson High School in Hudson, Ohio. At Hudson, she directed the Hudson High School Swing Marching Band and Wind Symphony; and oversaw all aspects of a vibrant AA-sized Ohio program. Under her tutelage, the HHS Wind Symphony qualified and performed at Ohio's State Concert Band Festival for the first time in program history. Prior to her time in Ohio, Reed was Director of Bands at Durango High School, in Durango, Colorado, where she oversaw the Marching Band, Wind Ensemble, Symphonic Band, Jazz Ensembles, and taught courses in music theory and piano. Her DHS ensembles received straight Superior "I" ratings, were selected for the Colorado State Concert Band Festival (top 20 concert bands in the state) for the first time in school history, were a class 3A Finalist (top 4) in Colorado State Marching Band Competition, won the Fort Lewis College Jazz Festival by receiving the Outstanding High School Jazz Band Award which afforded them the opportunity to open for Delfeayo Marsalis. The DHS Red Pride Marching Band performed at the 2014 Alamo Bowl in San Antonio, TX, and several students were selected for the Colorado All-State Band and Jazz Band. The band program grew exponentially during her tenure in Durango from 15 to over 120 students. Reed also spent one semester as a sabbatical replacement at Fort Lewis College, where she conducted the concert band and taught instrumental music methods to music education to music majors.

Reed has received several awards: Graduate Student of the Year (The University of Akron); Teacher of the Year- twice (DHS); Coach of the Year (DHS); and The Legacy Award (DHS), which was awarded by her superintendent upon her departure from Durango. She was a two-time quarterfinalist for the GRAMMY'S Music Educator Award and was an invited clinician at the 2018 Colorado Bandmasters Association Conference, presenting a clinic entitled *Small Band Building Blocks*.

Reed holds a Bachelor of Music degree in K-12 Instrumental Music Education from Iowa State University, where she studied conducting with Dr. Michael Golemo and Dr. Matthew Smith, and a Master of Music degree in Wind Conducting from The University of Akron, where she studied conducting with Dr. Galen S. Karriker and Dr. Andrew Feyes. She resides in Fort Worth, Texas, with her husband, Dr. Marc Reed, Director of the School of Music at Texas Christian University, and her children Teddy and Julia.

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**Hannah Weller** is currently pursuing her Doctor of Musical Arts in Wind Conducting at The University of North Texas in Denton, TX (Class of 2027) with a related field in clarinet performance. Hannah serves as a Wind Studies Teaching Fellow, teaching undergraduate level conducting classes, and working with the UNT Green Brigade, University Band, and Concert Bands. Hannah's conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, Amy Woody, and Daniel Cook. She continues her studies in clarinet with Kimberly Cole Luevano and Gregory Raden.

Hannah is also an active clarinet teacher in the DFW metroplex, maintaining a studio representing students from Krum ISD, Argyle ISD, and Dallas ISD. Aside from her academic endeavors, Hannah was a recent semifinalist in the ICA Young Artist Competition (July 2023) and enjoys playing professionally in the area as a freelance musician, and member of the Lone Star Wind Orchestra.

Hannah recently graduated from the University of North Texas with her Master of Music in Clarinet Performance (May 2024). During her masters, Hannah was a member of the UNT Wind Symphony, Symphony Orchestra, as well as numerous chamber groups. She was a member of *Trio Rindo* in Spring 2023, which took third prize in the George Papich Chamber Music Competition, and a flute-clarinet-piano trio which was selected to perform at the 2023 UNT Chamber Music Gala.

Hannah graduated Summa Cum Laude from Messiah University in Mechanicsburg, PA (2022). There, she earned her B.S. in Music Education with a K-12 teaching certificate. At Messiah, Hannah was a student of Dr. Stephanie Cramer and served as the principal clarinetist of the Wind Ensemble and Symphony Orchestra. She was also a member of the Clarinet Choir, Woodwind Quintet and the Symphonic Winds. At Messiah, Hannah was a finalist (2020) and eventual winner (2021) of the Lance K. Kuhlman performance competition. She was also selected as the department's Undergraduate Presser Scholar for her musical and academic accomplishments, as well as her leadership and citizenship within the department.

**North Texas Concert Band  
Fall 2024**

**Flute**

Alyssa Brown  
Betsy Espinal  
Camille Gonzales  
Lauren Hamilton  
Rachel Hatanaka  
Marina Lackey  
Virginia Lamb  
Brenda Martinez  
Doryann Mueller  
Marimar Ortiz  
Isabel Zambrana

**Oboe**

Chloe Adams  
Kaiden Doetsch  
Victoria Hartman

**Bassoon**

Landon Beaty  
Alexis Matthew  
Molly White  
Emaline Wylie

**Clarinet**

Lauren Bristol  
Caden Burnett  
Leviticus Cano  
Aracely Castillo  
Fia Cole  
Kylie Hartsell  
Victor Marquez  
Mebrahtu  
Mengsteab  
Kate Morris  
Anneliese Nash  
Matthew Olin  
Benjamin Pelandini

Hannah

Prendergast  
Kenneth Reed  
Nick Teller

**Saxophone**

Mason Gonzalez  
Sarah Mizzen  
Adam Rivera  
Adam Rodriguez  
Grayson Walthall  
Alvin Young

**Horn**

Caleb Barnett  
Sophia Carbajal  
James Dyes  
Gavin Galvan  
Rodrigo Marquez  
Nathan Nguyen  
Aerin Taylor

**Trumpet**

Jakob Burnham  
Ian Beck  
Joseph Cortier  
Brooklyn Davis  
Gabriel Hathaway  
Daniel Love  
Tyler Love  
Roosbeh Masoumi  
Calista McPherson  
Charlotte Power  
Jade Rhea  
Osvaldo Torres  
Marissa Vaughn  
Finnian Zagotta

**Tenor Trombone**

Diego Bermudez  
Jenae Conner  
Lewis Cowart  
Joseph Polanco

**Euphonium**

Jonah Astrup  
Joseph Brooks  
Aidan Montgomery  
Jaden Overbeck  
Frankie Rivera

**Tuba**

Kyson Barber  
Tyler Dahl  
Kody Grayson  
John Holsinger  
Andrew Long  
Parker Taylor  
Felix Tovar

**Percussion**

Chloe Barth  
Anna Clayton  
DJGonzalez  
Ben Hinkle  
Julian Murillo  
Braden Price  
Ethan Scheller  
Jack Wilkinson  
Rune Hale

**Piano**

Jiapeng Xu

**Harp**

Sophie Chien

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

# North Texas University Band

## Fall 2024

### Flute

Dina Bratanovic  
Zoe Bristow  
Camdyn  
Chambers  
Kendall Curtis-  
Malone  
Josie Jendral  
Kimberlin Johnson  
Tania Ortiz-Estrada  
John Perez  
Princess Ransom  
Riley Stephens  
Emily Sylvester  
Maren Tims  
Melissa Westrick

### Oboe

Kayla Ballesil  
Haydee Norris

### Bassoon

Jayden Guajardo  
Logan Mohr  
Raul Rodriguez

### Clarinet

Edanjai Bemis  
Tactay  
Lauren Bristol  
Caden Burnett  
Aracely Castillo  
Fia Cole  
Jake Gonzales  
Kylie Hartsell  
Victor Marquez  
Mebrahtu  
Mengsteab  
Kate Morris  
Anneliese Nash  
Mallory Nelson

Matthew Olin  
Benjamin Pelandini  
Hannah  
Prendergast  
Kenneth Reed  
Nick Teller

### Saxophone

Nathaniel Backus  
Jackson Cutter  
Brody Fritchman  
Curtuss Mims  
Adam P'Simer  
Joshua Williamson

### Horn

Omar Camacho  
Jacob Casilio  
Abby Golden  
Evan Littleton  
Jett Vaden  
Carter White

### Trumpet

Armando Flores  
Tanner Collins  
Delia Esparza  
Dylan Flenniken  
Andrew Kurian  
Diego Martinez  
Aidan Massengill  
Jarret McDonald  
Shawn Paniagua  
Auron Ragsdale  
Charles Ramos  
Ethan Sandoval  
Ethan Tittle  
Jacob Vassen  
Isabelle Wright  
Adyana Zuniga

### Tenor Trombone

Jayden Anacleto  
Johan Hernandez  
Joan Martinez  
Michael Pair  
Tyler Parilla  
Emerson Stevens  
Jose Villegas

### Euphonium

Sebastian Fisher  
Soren Hendricks  
Joey Julich  
Chase Thomas  
Tyler Trahan

### Tuba

Aidan Bruesch  
Tristan Chavez  
Maxwell Fritch  
Sam John  
Justin Poteet

### Percussion

Mickey Beauvais  
Nic Dunn  
Harris Garner  
Aiden Moulder  
Alexis Olvera  
Ian Ray  
Molly Rivera  
Jack Wilkinson

### Piano

David McCaulley

### Harp

Sophie Chien

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