



University of North Texas
College of Music

Ensemble Concert | Wednesday, February 19, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Concert Band

Katharine Reed, doctoral conducting associate
Lia Poole, master's conducting associate

ConcertVersity Band

Hannah Weller, doctoral conducting associate

University Band

Dachuan Cao, doctoral conducting associate
Melinda Coleman, master's conducting associate

Concert Band

Katharine Reed, conductor

Florentiner March (1907/1980) Julius Fučík
(1872–1916)
ed. Frederick Fennell

Metroplex: Three Postcards from Manhattan (2005) Robert Sheldon
(b. 1954)
Lia Poole, guest conductor

Be Thou My Vision (1999) David Gillingham
(b. 1947)

Wild Nights! (2007) Frank Ticheli
(b. 1958)

Program three hundred twenty-six of the 2024–2025 season
Photography and videography are prohibited

ConcertVersity Band
Hannah Weller, conductor

Unquiet Hours (2017)..... David Biedenbender
(b. 1984)

Syzygy Flow (2024) Katahji Copley
(b. 1998)

-INTERMISSION-

ConcertVersity Band
Hannah Weller, conductor

Alleluia! Laudamus Te (1973)..... Alfred Reed
(1921–2005)
Matthew McNeill, organ

Lola Flores (1959/1966) Terig Tucci
(1897–1973)
trans. John Krance

University Band
Dachuan Cao, conductor

A Festival Prelude (1962)..... Alfred Reed
Melinda Coleman, guest conductor

Suite Française (1945) Darius Milhaud
(1892–1974)

Scherzo: Cat and Mouse (2011) Robert Spittal
(b. 1963)

Program Notes

Julius Fučík is considered the "Czech March King" or "Bohemian Sousa" with more than 400 works to his credit, including operettas, chamber music, masses, overtures, and songs. He was born in Prague where he learned to play the bassoon, violin, and percussion. He later entered the Prague Conservatory at age twelve and studied composition with Antonín Dvořák. He served a period of mandatory military service for three years in bands of the Austro-Hungarian Army. Following his discharge, he performed as the second bassoonist at the German Theatre in Prague. One year later, he became the conductor of the Danica Choir in Sisak, Croatia. He rejoined the army as the bandmaster based in Sarajevo in 1897 and later the band moved to Budapest. Later, he started his own band in Berlin. Fučík's music is still performed in the Czech Republic as patriotic music.

Fučík composed the "**Florentiner**" march in 1907, while he was the bandmaster for the 86th Infantry Regiment of the Austro-Hungarian Army. The band was stationed in Budapest at the time, and the garrison's nine other military bands challenged Fučík to produce worthwhile band music, resulting in a particularly productive compositional period. "Florentiner" opens with a stern bugle call, after which the march becomes lighthearted. The main melody of spritely repeated notes in the upper voices is occasionally interrupted by sarcastic responses in the low brass. An expansive lyrical middle section is followed by a repeat of the initial material, this time with an added piccolo obbligato in a style reminiscent of John Philip Sousa's "The Stars and Stripes Forever" to close this march.

Robert Sheldon (b. 1954) is an American composer, arranger, conductor and educator. Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for the Alfred Publishing Company, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad, is Conductor of the Prairie Wind Ensemble in residence at Illinois Central College, and teaches Composition at Bradley University. He holds membership in several organizations that promote music and music education. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching. He has also been a twenty-one-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band repertoire. His compositions have been recorded and released on compact discs including, *Images: The Music of Robert Sheldon*, and *Infinite Horizons: The Music of Robert Sheldon*, as well as numerous other recordings. Mr. Sheldon has been the topic of articles published in *The Instrumentalist*, *Teaching Music* and *School Band and Orchestra Magazine*, and is one of eleven American wind band composers featured in *Volume I of Composers on Composing Music for Band*. He was honored by the International Assembly of Phi Beta Mu in 1990 as being the International Outstanding Bandmaster of the year.

Metroplex: Three Postcards from Manhattan (2005) is Robert Sheldon's second commission by the Normal Community West High School Band of Normal, Illinois. Sheldon says of his work:

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A musical portrait of Manhattan's cityscape, Metroplex opens with a vision of the New York City skyline, evoking looming buildings and concrete canyons. From there, the melody travels to the heart of an urban jazz scene, characteristic of the city's famous night clubs. Finally, the piece takes us on a wild taxi ride through the heavy traffic of a bustling metropolis. The skyline is seen once more as we leave Manhattan, hopefully to return again soon.

David R. Gillingham (b. 1947) is an American composer. Dr. Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the Ph.D. in Music Theory/Composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire.

His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for Heroes, Lost and Fallen. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Orchestra, University of Florida Wind Symphony, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble.

Currently [2021] Dr. Gillingham is a professor of music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

David Gillingham wrote about his work:

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune Slane is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since Slane is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of Slane (Be Thou My Vision) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of Be Thou My Vision by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

Frank Ticheli (b. 1958) is an American composer and conductor. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

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Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberon Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Wild Nights! is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem:

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port,
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! the sea!
Might I but moor
To-night in thee!

Numerous composers have set the words of *Wild Nights!* to music (Lee Hoiby's song setting and John Adams' *Harmonium* come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass,/Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through the final cadence. *Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. His music "...seizes the ear through a blend of expressive beauty and formal prowess...at turns rapturous and intimate, menacing and exuberant...Biedenbender isn't afraid to wear heart on sleeve as he applies telling nuances to concise, exquisitely shaped sonic tales." (*Gramophone*) His creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic interfaces and live brain data. His music is influenced by experiences performing in rock and jazz groups, classical ensembles and concert bands, a New Orleans-style brass band, as well as Indian Carnatic Music. "...active, compelling...shot through with energy...wonderfully imagined...Clearly, this is a composer to watch out for." (*Fanfare Magazine*)

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David has collaborated with many renowned performers and ensembles, and his works have been performed, recorded, and broadcast around the world. His works for wind ensemble in particular are performed widely, including by many distinguished ensembles such as La garde Républicaine, the premier U.S. military bands, and many leading collegiate and conservatory wind ensembles.

A dedicated teacher, he is currently Associate Professor and Chair of Composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied Carnatic music.

Of **Unquiet Hours (2017)**, Biedenbender writes:

This piece is about the unquiet hours—the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise—it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied—even meditated upon—slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell's poem *The Hour of Twilight*:

| | |
|---|---------------------------------|
| <u>When the unquiet hours depart</u> | <u>Ceases the old pathetic</u> |
| <u>And far away their tumults</u> | <u>strife,</u> |
| <u>cease,</u> | <u>The struggle with the</u> |
| <u>Within the twilight of the heart</u> | <u>scarlet sin:</u> |
| <u>We bathe in peace, are stilled</u> | <u>The mad enchanted</u> |
| <u>with peace.</u> | <u>laugh of life</u> |
| <u>The fire that slew us through</u> | <u>Tempts not the soul that</u> |
| <u>the day</u> | <u>sees within.</u> |
| <u>For angry deed or sin of sense</u> | |
| <u>Now is the star and homeward</u> | <u>No riotous and fairy</u> |

A Georgia native, **Katahj Copley** (b.1998) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. As of now, Katahj has written over 100 works, including pieces for chamber ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, California Band Director Association, Admiral Launch Duo, and "The President's Own" Marine Band. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. In 2023, he received his Masters in Music Composition from the University of Texas at Austin - studying with Omar Thomas and Yevgeniy Sharlat. He is currently studying music composition at Michigan State University.

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Aside from composing, Katahji is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

"Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul."

Szygy is the nearly straight-line configuration of three celestial bodies- the alignment of Sun, Moon and Earth- a flow of energy, a flow of color, a flow of everything. **Szygy Flow** (2024) is a sonic illustration of the three bodies. The piece opens with a lively melody representing the balance of the Earth. From this melody the music traverses into a rhythmic and epic 3/4 motif- representing the flames and heat of the sun. Finally from the heat of the sun, the music is again taken a different place with the final addition is a lyrical, moving section representing the moon. With all of these motifs, themes, and colors, the reprise of the piece is a culmination of all three celestial bodies- creating an epic fusion of space, matter, meter, and color.

Written for The University of Missouri University Band and for the Zeta Omega Chapter of Tau Beta Sigma and Eta Upsilon Chapter of Kappa Kappa Psi

Alfred Reed (1921–2005) was an American composer, arranger, conductor, and educator. Born into a family of Austrian descent that cherished music, Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as a musician and arranger during World War II in the 529th Army Air Force Band, for which he created more than one hundred works. Following the war, he was a student of Vittorio Giannini at Julliard.

Reed served as staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, he became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas. At the same time, he completed his academic work, receiving his B.M. in 1955 and his M.M. in 1956. During his two years at Baylor, he became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses.

Reed's work as a guest conductor and clinician took him to 49 states, Europe, Canada, Mexico, Japan, Australia, and South America. With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Alfred Reed remains one of the nation's most prolific and frequently performed composers.

Alleluia! Laudamus Te (1973) is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed. The work was commissioned by Richard S. Mountford and the Malone College Concert Band, which premiered the work, conducted by Reed, at its third annual band festival in February 1973.

Terig Tucci was an Argentine-American composer, violinist, pianist, and mandolinist. He studied at the Instituto Musicale Ceri in Buenos Aires as a scholarship student.

At the age of 26, he came to the United States and settled in New York City, working as a consultant at the National Broadcasting Company network in Latin American cultural programs. He also led the International General Electric Orchestra. From 1930-1959, he recorded many Latin American compositions, playing on native instruments for RCA Victor records.

Beginning in 1939, Tucci had a wide and varied career, including positions as director of Cadena de las Americas, director of Latin American programs for the Coca Cola Company, and heading the Voice of America Latin Music Section. He eventually returned to his native Buenos Aires.

One of Terig Tucci's most famous works is **Lola Flores**. In Spanish-speaking countries, the popularity of the paso doble ("double-step") as a dance is inherent and perennial. The spirit and melodic appeal of the Argentine composer Terig Tucci has captured the imagination of international audiences. The legend carries that Tucci composed this march to court Lola Flores, a Spanish Flamenco dancer from Andelucia who rose to fame on the screen and stage in the 1950's. Some sources credit singer Alfredo Sadel (1930-1989) as co-composer, although according to the publisher, he was the lyricist for the original music from which the Krance arrangement was made.

A Festival Prelude (1962) was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country and has come to be regarded as one of the composer's most brilliant and powerful works for the modern concert band.

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones, and cornets with brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns, and saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.

Darius Milhaud (1892-1974) was a Jewish French composer. He studied at the Paris Conservatory where he studied under Paul Dukas and Vincent d'Indy. He was grouped by the critic Henri Collet with the young composers whom Collet called "Les Six." The primary motivation of the group was the simplification of musical expression as a rebellion against French Impressionism and German Romanticism of Richard Wagner and Richard Strauss. Milhaud's compositions were influenced by American jazz and Brazilian music and made extensive use of polytonality. Nazi Germany's invasion of France forced the Milhauds to leave France and immigrate to the United States in 1940, and served as composer-in-residence at Mills College in Oakland, California.

Suite Française (1945) was commissioned by the Leeds Music Company as part of a series of new works by contemporary composers, and premiered by the Goldman Band. It was so successful that Milhaud was asked to score the work for the New York Philharmonic. Milhaud wrote:

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The five parts of this suite are named after French provinces, the very ones in which American and Allied armies fought together with the French underground for the liberation of my country - Normandy, Brittany, Ile-de-France, Alsace-Lorraine, and Provence. I used some folk tunes from the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their father and brothers fought.

The music of composer-conductor **Robert Spittal (b. 1963)** has been described as "original," "inventive and witty," "intelligent" and "full of musicality." His music frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. This duality - the musician's concern for aesthetic sophistication and artistic integrity, and for communicating more openly and directly to a listener - has been developing since Robert's teens, when he was both a serious flute student in the Cleveland Institute of Music's Prep program, and a free-lance saxophonist in horn sections of jazz, r&b and other dance bands on the city's west side.

An interest in wind music developed first at Ohio State University, where he performed piccolo and flute in the ensembles of, and later studied conducting with, Craig Kirchhoff. He later studied with Michael Haithcock at Baylor University, and with Eugene Corporon at the Cincinnati College-Conservatory of Music, where he received the Doctor of Musical Arts degree in 1995. He also studied conducting with H Robert Reynolds, Frank Battisti, and Gary Sousa.

Spittal is a professor of music at Gonzaga University in Spokane, WA, where he began and led the University Wind Symphony and Chamber Winds program until 2019. He served as Chair of the Department of Music from 2000-2007.

Scherzo: *Cat and Mouse*, composed over four months, was completed on New Year's Eve, 2011 in Paris, France. The University of North Texas Wind Symphony, led by conductor Eugene Corporon, premiered the piece on April 26, 2012. The composer said the following about this work.

The "cat and mouse chase" has been a part of folklore and popular culture since the age of pharaohs in ancient Egypt. Over the age, the chase has served as a metaphor for the suspenseful and sometimes alternating relation between hunter and prey. In the modern age, the story has been played out hundreds of times in popular animated cartoons, often accompanied by a musical score representing the energetic spirit of the chase with lively twists and turns, sudden surprises, and tongue-in-cheek music. It is that kind of spirit of the cat and mouse chase that I attempt to convey in this work.

Biographies

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 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 quarter-finalist 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 Instrumental K-12 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.

Lia Poole is a Master's Associate of Wind Conducting at the University of North Texas College of Music. Her conducting teachers include Professor Robert Ponto, former director of bands at the University of Oregon, Eugene Migliaro Corporon, Andrew Trachsel and Amy Woody at the University of North Texas. Lia has served the music education profession for 14 years as director of bands in four high schools in the Pacific Northwest. Most recently, she served as the Director of Bands at Corvallis High School in Corvallis, Oregon where she taught the Concert Band, Symphonic Band, Wind Ensemble, Jazz Bands, Percussion Ensemble and Marching Band from 2016-2023. During her tenure, students consistently placed in the top regional bands, including Oregon All State and All Northwest (a combination of 6 states) and the Western International Band Clinic (WIBC). Under Lia's direction, her students consistently placed in the State Solo Ensemble contest, participated annually in the All State and All Northwest (6 states) Honor Bands and has fostered students taking careers in military bands, composition, music performance and music education.

Lia holds a Bachelors of Music in 5-12 Instrumental Music Education and a Bachelors of Music in Music Performance in Clarinet from the University of Oregon (2008). She went on to study clarinet with Barbara Heilmair, continued clinicing in middle schools and high schools across the greater metro Portland region and received her Masters in Arts in Teaching at Portland State University in 2010. Lia currently resides in Denton, TX and raises her three kids, Jamie, Cora, and Rhys while she studies at the University of North Texas.

Hannah Weller is currently a Doctoral Conducting Associate and Graduate Teaching Fellow at the University of North Texas. In this role, Hannah teaches undergraduate level conducting classes, and works 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 performance with Kimberly Cole Luevano and Stas Chernyshev.

Hannah is an active private teacher in the DFW metroplex, maintaining a studio of clarinetists from Krum ISD, Argyle ISD, Northwest ISD, and Dallas ISD. For the past three years, Hannah's students have consistently placed in All-Region, Area, All-State, and UIL Solo and Ensemble Competitions. Aside from her academic endeavors, Hannah was a 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 Presser Scholar for her musical and academic accomplishments, as well as her leadership and citizenship within the department.

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.

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 and University Bands, 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, Texas. 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, Illinois, 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.

Concert Band Personnel

Flute

Dina Bratanovic
Camdyn Chambers
Kendall Curtis-Malone
Betsy Espinal
Rachel Hatanaka
Marina Lackey
Virginia Lamb
Doryann Mueller
Sophia Nichols
Princess Ransom
Emily Sylvester

Oboe

Kayla Ballesil
Kaiden Doetsch
Haydee Norris

Bassoon

Landon Beaty
Jayden Guajardo
Raul Rodriguez
Molly White

Clarinet

Vincent Cappello
Aracely Castillo
Kylie Hartsell
Katherine Law
Paola Lozada
Anneliese Nash
Kai Ortega
Ben Pelandini
Hannah Prendergast
Kate Robinson

Saxophone

Nathaniel Backus
Ryan Fillinger
Austin Orr
Adam Rivera
Joshua Williamson
Alvin Young

Trumpet

Ian Beck
Tyler Love
Diego Martinez
Aidan Massengill
Charlotte Power
Auron Ragsdale
Javier Saucedo
Keshawn Thompson

Horn

Caleb Barnett
Sophia Carbajal
Cody Curtis
Gavin Galvan
Evan Littleton
Aerin Taylor
Riley Tippitt
Jett Vaden

Trombone

Bee Brannick
Jenae Conner
Ethan Scranton
Jake Shaw
Jackson Thomas
Finlay Tiller

Bass Trombone

Duncan Lancaster

Euphonium

Jonah Astrup
Joseph Brooks
Brandon Fisher
Soren Hendricks
Zachary Phillips
Tyler Trahan
Angel Rios Torres

Tuba

Maxwell Fritch
Damian Lugo
Alan Sanchez
Dante Sanor
Parker Taylor
Felix Tovar
Travis Zuniga

Percussion

Anastasia Clayton
Henry Duff
DJ Gonzalez
Rune Hale
Ben Hinkle
Chris Mason
Nathan Navaira
Asher Seracen
Chloe Tovar
Avery Turman
Jonathan Williams

Piano

David McCaulley

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.

ConcertVersity Band Personnel

Flute

Zoe Bristow
Lauren Hamilton
Carolina Martinez
Josue Martinez
John Perez
Brytan Veracruz
Melissa Westrick

Oboe

Kayla Ballesil
Emma Berg
Kaiden Doetsch
Brenda Espinosa
Haydee Norris

Bassoon

Landon Beaty
Jayden Guajardo
Alexis Matthew
Logan Mohr
Raul Rodriguez
Molly White
Emaline Wylie

Clarinet

Jared Balderas
Caden Burnett
Vincent Cappello
Aracely Castillo
Fia Cole
Marissa Cuetlach
Ezven Gonzalez
Kylie Hartsell
Katherine Law
Paola Lazoda
Victor Marquez
Kate Morris
Anneliese Nash
Matthew Olin
Kai Ortega
Ben Pelandini
Hannah Prendergast
Kate Robinson
Nicolas Teller
Neill Williams

Saxophone

Bree-Anna Adams
Dominic Crowder
Jackson Cutter
Brody Fritchman
Sarah Mizzen
Teague Shelton

Trumpet

Gabriel Hathaway
Erin Lynch
Roozbeh Masoumi
Jarret McDonald
Isaiah Odierno
Erick Salas
Emily Sustek
Damien Swift
Angel Vela
Adyana Zuniga

Horn

Caleb Barnett
Omar Camacho
Sophia Carbajal
Cody Curtis
James Dyes
Gavin Galvan
Abby Golden
Evan Littleton
Nathan Nguyen
Aerin Taylor
Riley Tippitt
Jett Vaden
Carter White

Trombone

Diego Bermudez
Bee Brannick
Joan Martinez
Michael Pair
Tyler Parilla
Emerson Stevens

Bass Trombone

Anthony Castillo
Duncan Lancaster

Euphonium

Jonah Astrup
Joseph Brooks
Brandon Fisher
Soren Hendricks
Trevor Hoffman
Joey Julich
Aidan Montgomery
LeShaun Nelson
Zachary Phillips
Angel Rios Torres
Tyler Trahan

Tuba

Cutter Gohlke
Philip Hudspeth
Nicholas Hughes
Sam John
Logan Johnson
Andrew Long

Percussion

Chris Curtis
Hannah Dugger
Nic Dunn
Harris Garner
Daniel Hamilton
Reagan McClead
Alexis Olvera
Moses Ortiz
Molly Rivera
Alex Villarreal
Jack Wilkinson

Piano

David McCaulley

Harp

Sophie Chien

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University Band Personnel

Flute

Madysen Brady
Lluvia Duran
Camille Gonzales
Kimberlin Johnson
Tania Ortiz-Estrada
Marimar Ortiz
Halie Patton
Riley Stephens
Isabel Zambrana

Oboe

Emma Berg
Brenda Espinosa

Bassoon

Alexis Mathew
Logan Mohr
Emaline Wylie

Clarinet

Jared Balderas
Caden Burnett
Fia Cole
Marissa Cuetlach
Ezven Gonzalez
Victor Marquez
Kate Morris
Matthew Olin
Nick Teller
Neill Williams

Saxophone

Trinity Bahng
Samuel Dorbin
Jayden Garcia
Adam Rodriguez
Audrey Verhagen
Grayson Walthall

Trumpet

Jakob Burnham
Nina Garza
Zane Hamilton
Daniel Love
Alex Treviño
Marissa Vaughn

Horn

Omar Camacho
James Dyes
Abby Golden
Nathan Nguyen
Carter White

Trombone

Lauren Chambers
Lewis Cowart
Nathan Granados
Nick Perreault
Jose Villegas

Bass Trombone

Anthony Castillo

Euphonium

Trevor Hoffman
Joey Julich
Aidan Montgomery
LeShaun Nelson

Tuba

Kyson Barber
Aidan Bruesch
Quentin Cameron
Sean Cotten
Kody Grayson
Ethan Pathoummachith
Justin Poteet

Percussion

Juan Castillo
Luca Colaruotolo
William De Martini
Qaimdad Hunzai
Jackson Mally
Madison McPherson
Hudson Phillips
Dominic Willis

Piano

David McCaulley

Harp

Sophie Chien

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