



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Wednesday, April 9, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

University Band

Dachuan Cao, doctoral conducting associate
Lia Poole, master's conducting associate

ConcertVersity Band

Hannah Weller, doctoral conducting associate

Concert Band

Katherine Reed, doctoral conducting associate
Melinda Coleman, master's conducting associate

University Band Dachuan Cao, conductor

The Seventh Night of July (1988)..... Itaru Saki
(b. 1970)

Prelude, Siciliano, and Rondo (1963/1979) Malcolm Arnold
(1921–2006)
trans. John Paynter

Lia Poole, conductor

from Acadiana (2016)..... Frank Ticheli
Meditations on a Cajun Ballad (b. 1958)
To Lafayette

ConcertVersity Band Hannah Weller, conductor

Pastime (1999) Jack Stamp
(b. 1954)

*Program five hundred ninety-six of the 2024–2025 season
Photography and videography are prohibited*

from American Hymnsong Suite (2007) Dwayne S. Milburn
Ballad on Balm in Gilead (b. 1963)
Scherzo on Nettleton (Come Thou Fount of Every Blessing)
March on Wilson (When We All Get to Heaven)

-INTERMISSION-

Songs of Old Kentucky (2007).....Brant Karrick
John Riley (with Wayfaring Stranger) (b. 1960)
Barn Dance

New World Dances (1999)..... Martin Ellerby
Earth Dance (b. 1957)
Moon Dance
Sun Dance

Concert Band
Katherine Reed, conductor

Music for a Festival (1951) Gordon Jacob
Intrada (1895–1984)
Overture
Round of Seven Parts
Scherzo
Finale

Brass Choir

Trumpet

Ryn Jenkins | Alejandro Sigala | Abigail Striblen | David Vazquez

Trombone

Jayden Anacleto | Ashlee Thompson | David Smith

One Life Beautiful (2010) Julie Giroux
(b. 1961)
Melinda Coleman, master's conducting associate

Dancing Fire (2016)Kevin Day
(b. 1996)

Program Notes

Iitaru Sakai majored in composition in the graduate school of Osaka College of Music. He served as music director for the ceremonies accompanying the 52nd National Sports Festival in Osaka in 1987. He composed the music to commemorate the 40th, 50th and 60th anniversaries of the Nara Prefecture Wind Band Association. He has also been commissioned to compose many new works for professional wind bands such as Naniwa Orchestral Winds and the bands of the Japan Self Defense Force as well as for school and amateur bands. His concertos and works for orchestra have been performed by the Hida Takayama Virtuoso Orchestra, Orchestra Ensemble Kanazawa, the Sapporo Symphony Orchestra and the Tokyo Philharmonic Orchestra. Sakai was awarded the 25th Japan Academic Society of Wind Music prize in the composition category in 2016 and the Shitaya Prize of the Japan Band Directors' Association (JBA) in 2011, 2014, 2015, 2016 and 2018. He is a member of the Prosperous future for band into the 21st Century KYO-EN, part-time lecturer at Osaka College of Music and guest professor at Osaka University of Arts. Sakai received his first piano lessons at age four and composed his first composition two years later. He was a flutist in his high school band when he composed his first composition for winds, **The Seventh Night of July (1988)**.

In Japan, July the 7th is a holiday known as *Tanabata*, for which large celebrations are held throughout the country. The holiday is based on a legend about a young man and a young woman who are separated by the Milky Way and can only see each other once a year on this night. *The Seventh Night of July* is Iitaru Sakai's musical interpretation of this romantic legend. The alto saxophone and euphonium solos during the middle movement represent the two main themes from the legend.

Malcolm Arnold (1921-2006) was born in Northampton to a family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music. Arnold studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally, by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St Trinian's films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

Prelude, Siciliano and Rondo (1963) was originally written for British brass bands, entitled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting.

Frank Ticheli (b. 1958) 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 a 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.

Frank Ticheli is a two-time winner of the NBA/William D. Revelli Memorial Band Composition Contest, first in 2006 for Symphony no. 2, and again in 2021 for *Lux Perpetua*. Other awards for his music include the Charles Ives and the Goddard Lieberman 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.

Ticheli shares this description about **Acadiana (2016)**:

The word *acadiana* refers to a region comprising much of the southern half of the state of Louisiana, where Cajun culture and heritage are most predominant. *Acadiana* honors that heritage and completes a trilogy of Cajun inspired works I have composed for concert band over a twenty-five-year period. The trilogy, comprised of *Cajun Folk Songs* (1989), *Cajun Folk Songs II* (1996), and the present work (2016), draws from personal childhood memories growing up in South Louisiana, and captures in music my lifelong love of Cajun music and culture.

Acadiana is composed in three movements. The first is a bright and lively dance that makes use of two different Cajun rhythmic features: 1) un valse in deux temps (a waltz in two times), a Cajun dance rhythm that alternates between triple and duple meters; and, later in the movement, 2) a lively Cajun two-step dance.

The second movement, composed in memory of the victims of Hurricane Katrina, serves as the emotional heart of the entire work. It is constructed as a set of six variations on an ancient Cajun ballad, *La fille de quatorze ans*, (The fourteen-year-old-girl). The melody, which doesn't appear until about ninety seconds into the movement, is first stated by the piccolo and tuba four octaves apart from each other. As the variations unfold, the music slowly grows in volume and speed, finally bursting out into a wildly chaotic climax. Amidst this chaos, several old Cajun folk songs make short, cameo appearances, and combine with original music to create a complex, frenzied texture that reminds me of some of the wonderful melodic pastiches of American composer Charles Ives. The energy eventually collapses into dark and powerful sustained brass chords, which in turn slowly gives way to a final, prayer-like statement of the melody.

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Beginning without a pause, the final movement is an exalted dance that makes use of a variant on an old Cajun folk melody whose origins are clouded by history (as is the case with so many folksongs). The tune may have first appeared in the folksong *Jeunes gens campagnard* (Young Country Gentlemen); however, many years later, in the late 1920s, a variant of the tune was used for the song *Allons a Lafayette* (Let's go to Lafayette). My own melodic variant is quite removed from either of these ascendants, while still upholding their inherent joie de vivre. From beginning to end, the finale is an exuberant celebration of life. *Laissez les bon temps rouler* ("let the good times roll!")

Dr. Jack E. Stamp (b. 1954) is an American composer and educator. Dr. Stamp received his Bachelor of Science in Music Education Degree from Indiana University of Pennsylvania (IUP), a Master's in Percussion Performance from East Carolina University (ECU), and a Doctor of Musical Arts Degree in Conducting from Michigan State University, where he studied with Eugene Corporon. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at IUP and ECU. Recent studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

He retired as Professor of Music and Director of Band Studies at Indiana University of Pennsylvania (IUP) in 2015 after 25 years, where he conducted the Wind Ensemble and Symphony Band and taught courses in undergraduate and graduate conducting. Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the *Teaching Music Through Performance in Band* series.

In 1996, he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a Distinguished Alumnus of Indiana University of Pennsylvania. In 1999, he received the Citation of Excellence from the Pennsylvania Music Educators Association. In 2000, he was inducted into the prestigious American Bandmasters Association.

In the words of the composer, this tribute to America's favorite **Pastime (1999)** features salutes to baseball history "all loosely woven around two motives from the anthem of the seventh inning stretch "Take Me Out to the Ballgame." Jack Stamp drew inspiration for this work during a 1998 visit to Candlestick Park for a Giants baseball game. His memories took him back to his first World Series in 1962 between the Giants and the Yankees; he was only eight years old at the time. This salute to the 1962 Giants and baseball in general is loosely woven around two motives from the anthem of the seventh inning stretch Take Me Out to the Ball Game. Ever-changing meters, syncopation, and compound rhythms are skillfully crafted to pay homage to the heroes of the game. Measure numbers match player uniform or record numbers. Don Larsen, Willy Mays, Barry Bonds, Juan Marichal, Orlando Cepeda, and Roger Maris are a few to be so honored. A slapstick, woodblock, and rimshots imitate the crack of Willie McCovey's bat. The flutes and bells play the notes "B-A-B-E" to salute the Bambino. Strains of Meet Me in St. Louis pay a tribute to Mark McGwire. Polytonality abounds as the work continues with two fugues based on themes from Take Me Out to the Ball Game.

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The work was commissioned by the Santa Clara County (CA) Band Directors Association and was premiered on January 24, 1999, with the composer conducting. It is dedicated to Frank Battisti, long-time conductor of the New England Conservatory Wind Ensemble, who retired that same year.

Dwayne S. Milburn (b. 1963) is a native of Baltimore, Maryland. He received his B.F.A. in Music from UCLA in 1986, his M.M. in Orchestral Conducting from the Cleveland Institute of Music in 1992, and his Ph.D. in Composition from UCLA in 2009.

During his undergraduate career, Mr. Milburn was an arranger for the UCLA Band and Choral Programs. Additionally, he worked for the Special Projects Division of ABC-TV as an arranger. Upon graduation he became the Director of Cadet Music for the United States Military Academy at West Point. Among his many duties, he served as the conductor for the internationally renowned West Point Glee Club, leading that group in performances at some of the finest concert halls in the country, including Carnegie Hall, Meyerson Hall, and the Kennedy Center. During his studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

In 1992, Mr. Milburn entered the United States Army Band Program as one of twenty-four commissioned officer conductors. His duty stations included Fort Monroe, Virginia; Washington, D.C.; and Heidelberg, Germany. He concluded his military career as the Commander and Conductor of the Army Ground Forces Band in Atlanta, Georgia, having reached the rank of Major.

Mr. Milburn is active as a composer, conductor, and adjudicator. His choral and wind ensemble compositions are published by Alfred, Ludwig Masters, and the Neil A. Kjos Music Company. In addition to his duties as Composer-in-Residence for the St. Matthew's Music Guild, his works have been performed by some of the finest collegiate and professional ensembles in the nation. Two of his works for band, *American Hymnsong Suite* and *Variations on St. Patrick's Breastplate*, are featured in Volume Six of *Teaching Music Through Performance in Band*, edited by Dr. Eugene Corporon. In 2002, Mr. Milburn conducted the Kennedy Center's Annual Messiah Sing-Along, and he has acted as an adjudicator for the Conductor's Art Workshop, co-hosted by the University of Wisconsin-Madison and the Wisconsin National Guard Band.

Of *American Hymnsong Suite* (2007) the composer writes:

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the [tunes] featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The *Scherzo on "Nettleton"* ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements, and the *March on "Wilson"* ("When We All Get to Heaven") calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

Brant Karrick (b. 1960) is an American composer, arranger and educator.

In the fall of 1991 Karrick entered the Ph.D. program in Music Education at Louisiana State University, completing the degree in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville which he completed in 1982, and a Master of Arts in Education from Western Kentucky University, completed in 1984. Dr. Karrick's musical life has been influenced by many individuals. He studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: Music Educators National Conference, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, the National Band Association, and the College Band Directors National Association.

Karrick began his service as a public school teacher in 1984 at Beechwood School in Fort Mitchell, Kentucky. In 1986 he returned to his alma mater, Bowling Green (KY) High School, as the Director of Instrumental Music. His concert bands received superior ratings at regional and state concert festivals every year of his five year tenure there, and in 1988 his marching band was named Class AA State Champion. In 2003, Karrick joined the faculty of Northern Kentucky University as director of bands, a post he held until his retirement in 2022.

Songs of Old Kentucky contains five different folk songs that are masterfully woven and layered together. All come from transcriptions made by Josephine McGill and Loraine Wyman, who traveled the Cumberland Mountains during the early 20th century collecting a total of more than 200 songs. These songs reflect the heritage of the mountain settlers, reaching back to their Scottish and English roots of generations past. The work was premiered in 2006 by the Kentucky Music Educators Association District — IX All District Band, the group for which it was commissioned.

Martin Ellerby (b. 1957) is a British composer. Ellerby was educated at the Royal College of Music, London, where he was taught by Joseph Horowitz.

Ellerby is a composer of international standing, whose works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date. Key performances include the BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Bank Centre and many major international festivals, including Edinburgh, Harrogate, Zurich and Kuhmo Chamber Music (Finland).

In his previous post as head of Composition and Contemporary Music at the London College of Music and Media, Martin was responsible for the co-ordination and development of a high profile department of over 50 composition students at undergraduate and postgraduate levels. He instigated and designed four composition programs at master's level, while also preparing a range of detailed undergraduate syllabuses. Martin contributed to the artistic focus of the school by being proactive in overseeing the inclusion of a substantial number of student works in concert programmes, hosting a range of composers' festivals, and organising frequent workshops and composers' concerts.

Martin combines a busy schedule as a professional composer with work in education, where he is currently Visiting Professor (with responsibility for curriculum design) at the Royal Air Force: Headquarters Music Services. He is also artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings.

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Of **New World Dances (1999)**, Ellerby shares:

Cast in three short movements, the work endeavours to recreate the pioneering spirit of the journey across America (the then 'New World') as this vast continent was opened up and its wonders exposed. The three dance episodes that make up the suite are symbolic in an analogous sense to this 'reaching' principle: the first -- *Earth Dance* -- is a vigorous overture, pushing out the frontiers; the interlude -- *Moon Dance* -- contemplates the huge distances to be crossed, and *Sun Dance* represents the realisation of the American dream, rhythmic and full of energy. Written in affectionate tribute to America and its people, *New World Dances* was rather symbolically completed on July 4th!

Gordon Jacob (1895–1984) was an English composer and pedagogue. The youngest of ten siblings, Jacob enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive.

After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he studied with Charles Villiers Stanford, Adrian Boulet, and Ralph Vaughan-Williams. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst, and Joseph Horowitz. Sadly, because of his cleft palate and a childhood hand injury, his instrumental abilities were limited; he studied piano but never had a performing career.

Jacob's first major successful piece was composed during his student years: the *William Byrd Suite* for orchestra, after a collection of pieces for the virginal. It is better known in a later arrangement for the symphonic band by Andrew Trachsel in 2007. While a student Jacob was asked by Vaughan Williams to arrange the latter's *English Folk Song Suite* in full orchestral form. At the time of his death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine in New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell* and *William Byrd Suite* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

Jacob became a Fellow of the Royal College in 1946, and throughout his career would often write pieces for particular students and faculties. He was also an author on the subject of music and edited the *Penguin Pocket Scores*.

After his retirement from the Royal College in 1966, he continued to support himself by composing, often on commission. He describes many of the works as "unpretentious little pieces", though some of his most famous works were published during this time, including his 1984 *Concerto for Timpani and Wind Band*.

Music for a Festival, consisting of 11 movements, was commissioned by the Arts Council of Great Britain for the Festival of Britain in 1951. The general structure of the composition is an alternation of movements between brass choir and full band. The writing for brass calls on their several resources: brilliance, fullness, and at times delicacy, and choral style. The sections for band are written in a refreshing vein and serve as a contrast to the other sections. The suite is reminiscent of the classical suite both in arrangement and in the style of several of the movements.

Julie Giroux (b. 1961) was born in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University, and her composition teachers include John Williams, Bill Conti, and Jerry Goldsmith. Giroux is an accomplished performer on piano and horn, but her first love is composition.

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In 1985, Giroux began composing, orchestrating, and conducting music for television and film. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War* and also received nominations in three consecutive years for her arranging and original compositions for the Academy Awards show. When she won her first Emmy award in the field of "Outstanding Individual Achievement in Music Direction," she was the first woman and the youngest person ever to win in that category.

Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. The 2004 book by GIA Publications *Composers on Composing for Band, Volume Two* features a chapter written by Julie Giroux. Her insightful chapter gives a down-to-earth and often humorous description of her personal methods and techniques for composing for bands.

Giroux is a member of American Bandmasters Association (ABA), the American Society of Composers, Authors, and Publishers (ASCAP), and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University.

One Life Beautiful (2010) bears the dedication "To Heather Cramer Reu for her 'one life beautiful' that brought so much love and joy to our lives." The work was commissioned by family members of Heather Cramer Reu: Ray and Molly Cramer; husband Phillip Reu and children; brother Jeremy, his wife Michele, and children.

About the work, Giroux writes,

The title itself is a double entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic, and so very precious. This is an impressionistic work musically describing that condition: Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*.

Kevin Day (b. 1996) is an award-winning, multi-disciplinary composer, jazz pianist and conductor. Internationally acclaimed as one of the world's leading musical voices, Dr. Day's work is known as a vibrant exploration of diverse musical traditions from contemporary classical, jazz, R&B, Soul and more. A unique voice in the world of classical music, Dr. Day takes inspiration from a broad range of sources, including romanticism, late 20th century music, jazz fusion and gospel. Across all areas, his work explores the complex interplay of rhythm, texture and melody across genres.

Dr. Day burst onto the musical scene in 2018 with his *Concerto* for Euphonium, which has since gone on to become a Classic FM sensation and has been recently performed by the United States Marine Band. Since then, some of the world's top instrumental soloists, wind bands, chamber ensembles and symphony orchestras have commissioned and performed his works, including the Cincinnati Opera, Houston Symphony Orchestra, Fort Worth Symphony Orchestra, Dallas Winds, Nu Deco Ensemble, Boston Brass, Capitol Quartet, Puerto Rican Trombone Ensemble, Syrinx Quintet, Sheffield Chamber Players and many others throughout the United States, Canada, Austria, Taiwan, South Africa, Australia, and Japan. Dr. Day is the recipient of numerous awards, including a Copland House Residency Award, the MacDowell Fellowship for Music Composition, the BMI Composer Award, the TCU Alumni Outstanding Young Professional Award, a three-time ASCAP Morton Gould Finalist, a finalist for the ABA Sousa-Oswald Award, a finalist twice for the NBA Revelli Award, and many more. He was also selected as the 3rd Prize Winner of the 2020 New Classics International Competition for Young Composers at the Moscow Conservatory.

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Dr. Day's original opera, *Lalovavi: An Afrofuturist Opera in Three Acts*, will premiere at the Cincinnati Opera as the lead work in its ground-breaking new Black Opera Project. The work is the first of three commissioned by the Cincinnati Opera as part of its initiative to engage Black creators in developing new works celebrating Black stories. As part of the project, Dr. Day is collaborating with renowned director Kimille Howard and librettist Tifara Brown, who is recognized as one of the country's leading performance poets. Other recent works include his acclaimed *Concerto for Wind Ensemble* and *Birds in the Cathedral*, as well as *Ignition*, commissioned by the Boston Symphony Low Brass and *Unquiet Waters*, commissioned by Jordan VanHemert.

In addition to his work as a composer, Dr. Day also enjoys an active career as a jazz pianist. Passionate about collaborations that reimagine and advance the future of jazz as an art form, he brings his extensive musical background to the stage and studio as improviser and collaborator. He's currently working on a debut solo album. His music has been featured on numerous high profile releases, including albums by Thomas Mesa and Michelle Cann, The Alias Chamber Ensemble, Jeremy Wilson, Jarrett McCourt, and Nicki Roman.

A native of Arlington, Texas, Dr. Day currently resides in San Diego, CA. He holds degrees from Texas Christian University (TCU), the University of Georgia, and the University of Miami. He has studied composition with Dorothy Hindman, Charles Norman Mason, Peter Van Zandt Lane, Emily Koh, Gabriela Lena Frank, and Neil Anderson-Himmelspach. Dr. Day currently works as Lecturer of Music Theory and Musicianship at the UC San Diego Department of Music.

About the work, ***Dancing Fire***, Day writes,

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

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.

Lia Poole has served the music education profession for 14 years as a high school and middle school director of bands in the Pacific Northwest. She has been a frequent adjudicator, conductor and clinician across Oregon and Washington and is currently pursuing a Doctorate of Musical Arts in Conducting at the University of North Texas. Lia received her bachelors in music education and music performance in clarinet from the University of Oregon in 2009 and went on to receive her MAT at Portland State University in 2010. She currently resides in Denton, TX and raises her 3 children while furthering her education.

Hannah Weller is currently pursuing her Doctor of Musical Arts in Wind Conducting at The University of North Texas in Denton, TX (Class of 2026) 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 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 Stas Chernyshev.

Hannah is also an active private teacher in the DFW metroplex, maintaining a studio of clarinetists from Krum ISD, Argyle ISD, Northwest ISD, and Dallas ISD. 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.

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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.

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.

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 Fillingier
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

William Chenoweth
Anastasia Clayton
Henry Duff
DJ Gonzalez
Rune Hale
Ben Hinkle
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 Gonzales
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

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

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 Gonzales
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 Trevino
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
Joseph 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

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

