



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Monday, February 16, 2026 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

University Winds, Symphonic Winds, and Concert Winds

University Winds Melinda Coleman, conductor

Stride (2023) Kevin Day
(b. 1996)

Colorado Peaks (2009) Dana Wilson
(b. 1946)

Nathan Wise, guest conductor

First Suite in E-flat (1909/1984)..... Gustav Holst
Chaconne (1874–1934)
Intermezzo ed. Colin Matthews
March

Symphonic Winds Carlos Granthon, conductor

Strange Humors (2006)..... John Mackey
(b.1973)

Let My Love Be Heard (2014/2018)..... Jake Runestad
(b.1986)

-INTERMISSION-

*Program three hundred eighteen of the 2025–2026 season
Photography and videography are prohibited*

Ángela Ternura (2007)Carlos M. Buriticá G.
(b. 1979)

Kirkpatrick Fanfare (1999/2001)Andrew Boysen Jr.
(b. 1968)

Concert Winds
Katharine Reed, conductor

Three-Ring Circus! (2025)Adrian Sims
(b. 2000)

from Storm Chasers (2022)..... Catherine Likhuta
3. Early Warning System (b. 1981)
Isaac Morgan, Timpani

Radiant Joy (2006)Steven Bryant
(b. 1972)

Symphonic Dance No. 3 (1964/1967)Clifton Williams
(1923–1976)

Program Notes

Kevin Day (b. 1996) is a composer, conductor, producer, and multi-instrumentalist from Arlington, Texas. Day was born into a musical family; his father was a prominent hip-hop producer in the late 1980s, and his mother was a sought-after gospel singer, singing alongside the likes of Mel Tormé and Kirk Franklin. Day plays euphonium and tuba and is a self-taught pianist and composer. His music often intersects the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms, and he has composed over 150 works. Day holds a Bachelor of Music in euphonium/tuba performance from Texas Christian University, a Master of Music in composition from the University of Georgia, and a Doctor of Musical Arts from the University of Miami Frost School of Music. In 2024, he joined the faculty at the University of California San Diego as a lecturer in theory and musicianship.

About ***Stride***, the composer writes:

Commissioned by the American Bandmasters Association, *Stride* is derived from the definition meaning “to walk in a decisive way; to cross and overcome obstacles that may come within our paths.” *Stride* is also a reference to the marching band tradition and highlights my experience growing up as a Texas band kid marching on the field. This is an energetic work that features brass and drum grooves that could be felt within duple and triple meter while contrasting with a beautiful lyrical section that showcases the woodwinds.

Dana Wilson (b. 1946) is an American composer and educator. His compositions have been performed throughout the United States, Europe, and East Asia by such diverse ensembles as Chicago Chamber Musicians, Xiamen Symphony, Buffalo Philharmonic, Dallas Winds, Netherlands Wind Ensemble, Tokyo Kosei Wind Orchestra, and Canadian Brass. His 1988 wind band work *Piece of Mind* won the Sousa Foundation’s Sudler International Composition Competition and the American Bandmasters Association Ostwald Prize. Dr. Wilson holds a doctorate from the Eastman School of Music and is Professor Emeritus at the Ithaca College School of Music, where he was Charles A. Dana Professor of Music for more than 20 years.

Colorado Peaks has recurring thematic material throughout but does not adhere to a set formal structure, just as the peaks of the Rocky Mountains are bound by no set pattern. The work is based on two ideas: a crisp quarter-note pulse representative of hiking and a broad theme representing the distant mountains first presented by the horns. There is also a tranquil section intended to be introspective, indicative of all such hiking journeys as metaphors for inward growth. About the work, the composer writes:

Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead, it suggests a person’s relation to them via a rugged and persistent climb.

Gustav Holst (1874–1934) was a British composer and educator. During the 1890s, Holst studied composition with Robert Brades and Charles Villiers Stanford at the Royal College of Music, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams. One of England's most prominent composers, Holst was a teacher of composition and organ as well as a professional trombonist. In 1905, Holst became director of music at the St. Paul's Girls' School in Hammersmith, London, and in 1907, he became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

Over a decade elapsed between the writing of ***First Suite in E-flat*** in 1909 and its premiere. The masterwork did not receive a public performance until June 1920, when it was performed by a 165-piece ensemble at the Royal Military School of Music at Kneller Hall in London. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. In the early twentieth century, there was no standardized instrumentation among the hundreds of British military bands of the day. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored *First Suite* so that it could be played by a minimum of 19 musicians with 16 additional parts that could be added or removed without compromising the integrity of the work.

The three pitches that begin the work—E-flat, F, C—serve as the generating cell for the entire piece, as the theme of each movement is based on those three notes. Because of this motivic cohesion, Holst instructs that the suite should be played straight through without a break.

John Mackey (born October 1, 1973, in New Philadelphia, Ohio) is an American composer. He holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb. Mackey has a strong interest in writing music for dance and symphonic winds, media on which he has focused for several years.

His music has been performed at major venues including the Sydney Opera House, Carnegie Hall, the Kennedy Center, and the Brooklyn Academy of Music, as well as at festivals and performance spaces throughout Europe, Asia, South America, Australia, and the United States. He has received numerous commissions from organizations such as the Parsons Dance Company, Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, Alvin Ailey Dance Company, New York Youth Symphony, and the American Bandmasters Association, among others.

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Mackey has received many awards and recognitions from organizations including ASCAP, the American Music Center, and the Mary Flagler Cary Charitable Trust. His work *Redline Tango* was premiered by the Brooklyn Philharmonic in 2003 and later adapted for wind ensemble, becoming his first work for wind band and earning major awards, including the Walter Beeler Memorial Composition Prize and the ABA/Ostwald Award. He later received additional honors for *Aurora Awakes* and has served in multiple composer-in-residence positions with youth orchestras, festivals, and universities. He also served as music director of the Parsons Dance Company from 1999 to 2003.

Strange Humors is one of John Mackey's works, after *Redline Tango*, that was transcribed for wind ensemble. The piece was originally written as a student work for string quartet and djembe while Mackey was pursuing his graduate studies at The Juilliard School. It was later adapted for the Parsons Dance Company with choreography by Robert Battle, and its wind ensemble transcription was created at the request of Richard Floyd on behalf of the American Bandmasters Association. The work reflects a fusion of musical cultures, combining modal melodies and syncopated rhythms of Middle Eastern music with the percussive foundation of African drumming.

Central to the piece is the persistent pulse of the djembe, retained from the original version. The djembe is an hourglass-shaped drum played with bare hands and plays an important role in the traditions of West African countries such as Mali and Guinea, where it accompanies many social and ceremonial functions.

The work opens with a sensual English horn solo influenced by the Phrygian mode, evoking musical characteristics of northeastern Africa, particularly Egypt, as well as parts of the Arabian Peninsula. Later, the saxophones echo the winding lines of the English horn. The expanded use of brass and auxiliary percussion enhances the impact of the shout sections, while the rhythmic drive of the djembe and the distinctive grooves leave a lasting impression on the listener.

Jake Runestad (b. 1986, Rockford, Ill.) is an American composer, considered "one of the best of the younger American composers" (Chicago Tribune). Jake Runestad holds a master's degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. He has also studied extensively with acclaimed composer Libby Larsen.

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Mr. Runestad is an award-winning and frequently-performed composer of "highly imaginative" (Baltimore Sun) and "stirring and uplifting" (Miami Herald) musical works. He has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Dallas Symphony Orchestra, the Santa Fe Desert Chorale, Seraphic Fire, the Louisiana Philharmonic Orchestra, the Philippine Madrigal Singers, Craig Hella Johnson and Conspirare, and many more. Jake's visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and speaking engagements.

Jake Runestad writes about Let My Love Be Heard:

Let My Love Be Heard is originally a choral work written for Choral Arts Northwest, this work has taken on a new life in light of the 2015 atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, Let My Love Be Heard, has helped to provide hope in the darkness of our world. This work is based on the following poem:

A Prayer by Alfred Noyes
Angels, where you soar
Up to God's own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.

Carlos Mario Buriticá Guarín (born 1979, in Antioquia, Colombia) is a Colombian composer and conductor whose musical career has been shaped through creation, conducting, and education. His artistic work maintains a constant dialogue with Colombian musical identity and the symphonic wind band tradition, viewing music as a space for memory, connection, and cultural projection.

He received his formal training at the University of Antioquia, where he developed a strong foundation in composition, conducting, and musical pedagogy. His compositions have been performed by numerous wind bands and ensembles in Colombia and abroad, and have been published by institutions dedicated to the development of the symphonic wind band repertoire.

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As a conductor, Buriticá Guarín has led artistic and educational processes that emphasize collective musicianship, musical sensitivity, and a strong commitment to artistic excellence. His leadership reflects a belief in music as a collaborative and transformative experience.

His current work integrates artistic excellence with the education of new generations, consolidating a musical vision in which tradition, education, and contemporary creation converge on the concert stage.

Carlos Buriticá writes about Ángela Ternura:

Ángela Ternura is a descriptive traditional “bambuco” (a Colombian folk music) composed as a heartfelt tribute to Ángela, the composer’s mother. The work portrays scenes from her daily life, transforming ordinary moments into a warm and expressive musical narrative rooted in Colombian tradition. From the opening measures, the music evokes the early morning through bird whistles and the ringing of church bells. Throughout the piece, different sections reflect family interactions and everyday activities, expressed through the rhythmic vitality and lyricism characteristic of the traditional bambuco style. As the work unfolds, the music gradually leads to nightfall, recalling elements from the introduction and completing the cycle of the day. Ángela Ternura was the winner of the 2007 Concurso del Bambuco Inédito (Traditional Category), and stands as a touching example of how memory, affection, and tradition converge in Colombian wind band repertoire.

Andrew Boysen, Jr. (born September 29, 1968, in Iowa City, Iowa) is an American composer, arranger, conductor, and educator. He earned the Doctor of Musical Arts degree in wind conducting from the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He also holds a Master of Music degree in wind conducting from Northwestern University and a Bachelor of Music degree in music education and composition from the University of Iowa.

Boysen is currently a full professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition, and orchestration. Previously, he served as assistant professor and acting associate director of bands at Indiana State University, was director of bands at Cary-Grove High School, and music director of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician with high school, university, and festival ensembles throughout the United States and Great Britain.

As a composer, Dr. Boysen maintains an active commissioning schedule with organizations such as the Herbert Hoover Presidential Library, state band associations, and numerous university and high school ensembles. His honors include the International Horn Society Composition Contest, the University of Iowa Honors Composition Prize, and two Claude T. Smith Memorial Band Composition Contest awards. His published works include music for band, orchestra, clarinet and piano, and brass choir.

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Andrew Boysen, Jr. writes about Kirkpatrick Fanfare:

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of Danny Boy. The "fanfare" features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.

Adrian B. Sims is an emerging composer, conductor, educator, and trombonist from Catonsville, Maryland. His music has been performed at the Midwest Clinic: International Band and Orchestra Conference and selected for the *Bandworld* Top 100 List. He has received recognition through several composition competitions, including the Maryland Music Educators Association Young Composers Project and the Make Music Young Composers Contest, and has frequently rehearsed and conducted his own works throughout Maryland.

As a trombonist, Sims has performed with pit and symphony orchestras as well as jazz and concert bands. He was a multiple-time member of the Maryland All-State Band and has performed alongside musicians of the Baltimore Symphony Orchestra. Sims currently performs in the premier ensembles at the University of Maryland, where he is pursuing a dual degree in Music Education and Composition. He studies trombone with Matthew Guilford and composition with Dr. Robert Gibson and Brian Balmages.

Adrian Sims writes about the *Three-Ring Circus!*:

Three-Ring Circus! is an energetic circus march in three (3/4 time) that brings the thrilling world under the big top to life. I composed the material for the first four measures around a decade earlier as part of a different piece, and later revitalized this material as a traditional yet playful circus march. There are surprise musical interjections throughout and sudden dynamic shifts that mirror the wild unpredictability of the circus. The trio introduces a tuneful melody that brings each part of the circus together. As momentum continues to build, one final statement of the melody brings the show to an exciting finale.

Three-Ring Circus! was premiered at the Midwest Clinic: International Band and Orchestra Conference in December 2025 and was commissioned by the Oshkosh Area School District Bands (Wisconsin).

Catherine Likhuta is an Australian-based composer, pianist, and recording artist. She holds a bachelor's degree in jazz piano from Kyiv Glière Music College and a five-year postgraduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory). Likhuta earned her Ph.D. in composition from the University of Queensland.

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Likhuta's music is characterized by strong emotional intensity, a programmatic approach, and rhythmic complexity. Her works have been performed throughout North America, Europe, and Australia by prominent soloists and ensembles, including Paul Dean, Peter Luff, The Australian Voices, the U.S. Army Field Band Horns, the Cornell University Wind Ensemble and Wind Symphony, the Queensland Conservatorium Wind Orchestra, and the Orchestra of the National Radio of Ukraine. Her music has been featured at major international events such as the International Horn Symposium and the World Saxophone Congress. Her concertino for five horns, *Hard to Argue*, received first prize in the virtuoso division of the International Horn Society Composition Contest.

About the work, the composer writes:

Storm Chasers is a concerto for timpani and wind symphony, written in close collaboration with percussionist Brent Miller. The work features extensive interaction between the soloist and the percussion section, opening with a quiet timpani tremolo that suggests distant, ominous thunder.

The idea for *Storm Chasers* emerged during the 2021–2022 storm season in my home state of Queensland, which was particularly turbulent. Many people, including myself, relied on local storm chasers for timely information about evolving weather patterns. They always seemed one step ahead of the storm, providing communities with reassurance and a sense of preparedness.

The piece is cast in three movements—*Supercell*, *Bittersweet*, and *Early Warning System*—each reflecting a different aspect of weather, from violent and unpredictable to calm and reflective. The final movement, *Early Warning System*, portrays the spirit of storm chasers themselves: ambitious, energetic, adventurous, and bold individuals who engage in an adrenaline-charged pursuit to better understand—and momentarily outwit—nature.

Storm Chasers was commissioned by an international consortium led by the Melbourne Conservatorium of Music at the University of Melbourne, with the University of North Texas participating as a consortium member in 2022.

Steven Bryant is an American composer and conductor widely recognized for his contributions to the wind ensemble repertoire. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and William Francis McBeth at Ouachita University. His works span wind ensemble, orchestra, chamber music, and electronic media, and he is especially known for *Ecstatic Waters* and *The Automatic Earth* (2019). Bryant's music has been commissioned and performed by leading ensembles and soloists worldwide. He resides in Durham, North Carolina, with his wife, conductor Verena Mösenbichler-Bryant.

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Steven Bryant writes about **Radiant Joy**:

Radiant Joy was my first new work for winds after a two-and-a-half-year hiatus and emerged following a difficult period in my personal life. Originally conceived as a strictly serialized, twelve-tone work modeled after Webern, the piece evolved when I abandoned a prescriptive process and instead listened inwardly to what I truly wanted to hear. While the rhythmic vitality remained central, the harmonic language shifted toward influences reminiscent of 1970s and 1980s funk, jazz, and fusion. Ultimately, *Radiant Joy* is intended to project warmth, joy, and “good vibes” for performers and audiences alike, with the vibraphone featured prominently.

Clifton Williams Jr. (1923–1976) was an American composer and educator whose music occupies a central place in the wind band repertoire. He began his musical training on French horn, piano, and mellophone at Little Rock High School in Arkansas and later performed professionally with the San Antonio and New Orleans Symphony Orchestras. Williams also served as drum major in the United States Army Air Corps Band, composing during his military service. He earned degrees from Louisiana State University (B.M., 1947) and the Eastman School of Music (M.M., 1949), studying with Helen Gunderson, Bernard Rogers, and Howard Hanson. Williams joined the faculty of the University of Texas School of Music in 1949 and later served as Chair of the Theory and Composition Department at the University of Miami, where his students included W. Francis McBeth and John Barnes Chance.

Symphonic Dance No. 3, “Fiesta,” is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra in 1964 to commemorate its twenty-fifth anniversary. Each dance portrays the spirit of a different era and location in San Antonio’s history. “Fiesta” evokes the vibrant atmosphere of the city’s Mexican celebrations, which Williams described as “the pageantry of Latin American celebration—street bands, bullfights, bright costumes, and the colorful legacy of a proud people.” The work opens with a bold brass fanfare that establishes a sense of anticipation, suggesting the gathering excitement before a public celebration. Bells, solo trumpet, and woodwinds soon introduce lighter textures, signaling the arrival of the festival itself. Throughout the piece, rhythmic vitality and brilliant orchestration reflect the energy of the festivities, while prominent brass passages depict the ceremonial entrance of the matador into the bullring. The dance concludes with an exuberant finale, capturing the communal joy and spectacle of the celebration. Williams later arranged *Fiesta* for wind band, and this version was first performed in 1967 by the University of Miami Band.

Biographies

Isaac Morgan is a percussionist, educator, and composer originally from Santa Cruz, California. Born in 2001, he grew up surrounded by the beaches and redwood forests of the Central Coast, experiences that continue to shape his artistic perspective. He began studying drumset at the age of six and soon became active performing in local churches, where he developed a strong foundation in ensemble playing and musical leadership.

Isaac continued his musical training through his high school and community college band programs before auditioning for the University of North Texas. He graduated from UNT in Fall 2025, where he distinguished himself as a versatile and dedicated percussionist. During his time at UNT, he held principal timpanist positions with the UNT Wind Symphony and Leon Lacy's Black Tie Cinematic Symphony, and was a member of the university's top percussion ensemble.

Now based in the Dallas–Fort Worth area, Isaac maintains an active career as a performer and educator. He teaches private percussion lessons and provides timpani maintenance services for middle school and high school programs throughout the region. In addition to music, Isaac enjoys spending time outdoors, visiting farmers' markets, and cooking for others. He frequently returns to Santa Cruz to visit family and reconnect with the places that shaped his early life.

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 Fellow, she assists with the Green Brigade, conducts the University Winds, 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. 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.

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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 served four years on the Executive Team as Treasurer.

Nathan Wise is currently pursuing his Doctor of Musical Arts in Wind Conducting at the University of North Texas where he currently serves as a Teaching Fellow for the Wind Studies area. His conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to studying at North Texas, Nathan earned his Master of Music in Wind Conducting at Ohio University. There, he served as an Ohio Bands Graduate Associate where he worked with the Marching Band, Wind Symphony, and Symphonic Band; taught lectures in the History of Wind Band Literature, Instrumental Music Methods, and Marching Band Techniques, provided lessons to undergraduate conducting students, and played in the Wind Symphony and the Graduate Tuba and Euphonium Quartet. At Ohio University, Nathan studied conducting with William Talley and Richard Suk. Prior to earning his master's degree, he taught for three years in Conneaut, Ohio as the Director of Bands at Conneaut Middle School and Conneaut High School. His responsibilities included Marching Band, Concert Band, Jazz Band, and three middle school concert bands. Under his direction, the high school Concert Band performed at the Ohio Music Education Association's District Large group event for the first time in fifteen years and earned a Superior Rating which qualified the ensemble for the State Large Group Event.

Nathan is a 2020 Magna Cum Laude graduate of Ohio University with a Bachelor's Degree in Music Education with Instrumental Emphasis. In his undergraduate studies, Nathan performed in the Marching 110, Wind Symphony, Symphonic Band, and Tuba and Euphonium Ensemble. He studied conducting with Andrew Trachsel and Richard Suk, and studied euphonium with Jason Smith.

Carlos Granthon is a Peruvian conductor currently pursuing the Doctor of Musical Arts in Wind Conducting at the University of North Texas, where he serves as a Teaching Fellow in the Wind Studies area. As part of his responsibilities, he conducts the Symphonic Winds and assists with different administrative aspects of the Wind Studies program. His conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

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Prior to his doctoral studies, Carlos earned the Master of Music degree in Wind Conducting from Kent State University in Ohio, where he studied with Dr. Benjamin Lorenzo. His academic path represents a significant milestone for wind conducting in Peru, as he is the first Peruvian musician to earn a master's degree in this field and is currently working toward becoming the first to complete doctoral studies in wind conducting.

He has over twenty years of experience as a conductor and music educator, working with professional, university, school, and community wind bands throughout Latin America. His professional activities include guest conducting, clinics, and educational residencies in countries such as Peru, Colombia, Costa Rica, Argentina, Mexico, Brazil, and England, with a strong focus on ensemble development and artistic growth.

Carlos is a founding member of "ProBandas Latinoamérica", a nonprofit organization dedicated to the development and strengthening of wind band programs throughout the Latin American region. During his master's studies, he was a recipient of the "CBDNA Mike Moss Conducting Study Grant" and continues to be actively involved in international festivals, workshops, conducting symposiums and collaborative initiatives supporting music education through wind bands.

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 "1" 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, and 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.

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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.

Personnel

North Texas Concert Winds

Flute

Zoe Bristow
Paityn Dice
Kirsten Hanah
Leyla Kwe
Marina Lackey
Kristen Rodriguez
JoJo Sic
Emma Weishalla

Oboe

Emma Berg
Kaiden Doetsch
Hannah Pais

Bassoon

Tyler Breindel
Jill Nemergut

Clarinet

Carrie Boss
Naveen Jennings
A'mya Miller
Benson Preston
Andrew Suyo
Kameron Tristan
Nicholas Yeng

Saxophone

Luke Baros
Angel Charles
Hector Fontanez
Jayden Garcia
Joshua Nonhof
Bo Peng
Adam Rodriguez

Trumpet

Nathan Davis
Jose Estrada
Tyler Love
Josh McGowan
Javier Saucedo
Kyler Smith
Jacob Vassen

Horn

Paul Batchelor
Abigail D'Acunto
James Dyes
Austin Ellis
Ryan Hisel
Damian Maldonado
Carly Torres
Greta Woelke

Trombone

Diego Bermudez
Rafa Francisco
Nathan Granados
Kevin Park

Bass Trombone

Natalie Cantu
Chloe Purkrabek

Euphonium

Joseph Brooks
Katron Lynch
Lucas Lyon
Ke'Von Witten

Tuba

Logan Johnson
Kody Grayson
Jesus Martinez
Jacob Mast
Travis Zuniga

Percussion

Alex Adhahn
Evan Danforth
Henry Duff
Spencer Key
Alex Mann
Reagan McClead
Molly Rivera
Ethan Scheller
Nico Strichartz
Alex Villarreal

Piano

Teyo Gutierrez

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

North Texas Symphonic Winds

Flute

Brihanna Aben
Lluvia Duran
Lauren Hamilton
Josue Martinez
Avery Moss
Jocelynn Sanchez
Emily Sylvester
Isabel Zambrana

Oboe

Kayla Ballesil
Emma Berg
Kaiden Doetsch
Addylin Hansen
Haydee Norris
Hannah Pais

Bassoon

Kayla Ballesil
Emma Berg
Kaiden Doetsch
Jayden Guajardo
Addylin Hansen
Haydee Norris
Hannah Pais

Clarinet

Carrie Boss
Fia Cole
Yasmine Hamad
Kylie Hartsell
Naveen Jennings
Katherine Law
Victor Marquez
A'mya Miller
Kate Morris
Benson Preston
Andrew Suyo
Kameron Tristan
Nicholas Yeng

Saxophone

Bree-Anna Adams
Eliseo Gamboa
Rorey Henderson
Aaron McCarty
Austin Orr
Gerardo Ramirez
Franco Villaescusa

Trumpet

Thomas Falls
Aniyah Ibrahim
Nathan Kabiri
Ethan McDaniel
Daniel Mohundro
Michael Renfree
Erick Salas

Horn

Paul Batchelor
Nubia Bristol
Omar Camacho
Abigail D'Acunto
James Dyes
Austin Ellis
Meg Garcia
Ryan Hisel
Damian Maldonado
Rodrigo Marquez
Alex Mullins
Ian Rowland
Noah Sosolik
Aerin Taylor
Carly Torres
Greta Woelke

Trombone

Jayden Anacleto
Johan Hernandez
Aidan Lynard
Tyler Parilla
Dylan Smith

Bass Trombone

Anthony Castillo
Kaleb Garcia

Euphonium

Joseph Brooks
Brandon Fisher
Katron Lynch
Lucas Lyon
Dylan Perkins
Zachary Phillips
Tyler Trahan
Ke'Von Witten

Tuba

Cutter Gohlke
Aidan Gomez
Philip Hudspeth
Ethan Pathoummachith
My'Erin Reynolds
Youssef Slaimi

Percussion

Noah Bonilla
Hannah Dugger
Nic Dunn
Daniel Hamilton
Jackson Malley
Joseph Sidwa
Andrew Wilbur

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

North Texas University Winds

Flute

Camdyn Chambers
Abigail Frey
Camille Gonzales
Kimberlin Johnson
Daniella Lopez
Sophia Nichols
Tania Ortiz-Estrada
Melissa Westrick

Oboe

Kayla Ballesil
Addylin Hansen
Haydee Norris

Bassoon

Alexis Mathew
Adrian Vaughan
Molly White

Clarinet

Fia Cole
Yasmine Hamad
Kylie Hartsell
Katherine Law
Victor Marquez
Kate Morris

Saxophone

Trinity Bahng
Maribel Banda
Dax Denman
Brody Fritchman
Daniel Jipster
Nattanich Suwanphen

Trumpet

Michael Adams
Erin Lynch
Jarret McDonald
Emily Sustek
Damien Swift
Kobe Torres

Horn

Nubia Bristol
Omar Camacho
Meg Garcia
Rodrigo Marquez
Alex Mullins
Ian Rowland
Noah Sosolik
Aerin Taylor

Trombone

Aiden Does
Zachary Monroe
Jake Shaw
Emerson Stevens
Joshua Taliaferro

Euphonium

Brandon Fisher
Dylan Perkins
Zachary Phillips
Tyler Trahan

Tuba

Maxwell Fritch
John Holsinger
Damian Lugo
Braeden McAllister
Justin Poteet
Alan Sanchez
Matthew Velilla

Percussion

Luca Colaruotolo
Gabriel Espada
Benjamin Martin
Brandon Moore
Elton Pereira
Kees Quortrup
Cody Tedder
Henry Vaughan

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

