



COLLEGE OF MUSIC

University of North Texas College of Music

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

Concert Winds, Symphonic Winds, and University Winds

Concert Winds Katharine Reed, conductor

Shattering Infinity (2014) Benjamin Dean Taylor
(b. 1983)

Under Western Skies (2014/2016) Kevin McKee
Sunset Sunup — High Noon (b. 1980)
Ben Gerkin and David Hall, trumpet

Funiculi Funicula Rhapsody (1880/2001) Luigi Denza
(1874–1934)
arr. Yo Goto

Symphonic Winds Carlos Granthon, conductor

Infinity (2021) Katurah Copley
(b.1998)

Sleep (2000) Eric Whitacre
(b. 1970)

Program four hundred fifty-two of the 2025–2026 season
Photography and videography are prohibited

-INTERMISSION-

Y se Llama Perú (1974) Augusto Polo Campos
(1932–2018)
arr. Luis E. Vargas Guevara

Sol y Sombra (1958/1974) George Gates
(1920–2004)

University Winds
Melinda Coleman, conductor

Ecstatic Fanfare (2011) Steven Bryant
(b. 1972)

Rest (2012) Frank Ticheli
(b. 1958)

Nathan Wise, conductor

House plants in terracotta pots. (2014) Roy D. Magnuson
(b. 1983)

Dancing in Air (2004) Yo Goto
(b. 1958)

Program Notes

Benjamin Dean Taylor (b. 1983) is an American composer, improviser, and jazz trumpet player from Virginia. He holds degrees from Brigham Young University, Bowling Green State University, and a doctorate from Indiana University, where he studied with composers including David Dzubay and Don Freund. Taylor's music has been commissioned and performed by numerous ensembles, including the Calidore String Quartet, Omaha Symphony, and Detroit Symphony Orchestra Civic Wind Symphony, and has been widely performed by orchestras, chamber ensembles, and wind bands. A sought-after composer for wind band, he has received commissions from more than 75 directors across educational levels. His honors include the BMI Student Composer Award, ASCAP Young Jazz Composer Award, and prizes from the American Composers Orchestra and the Barlow Endowment. Drawing from a background in jazz, rock, and classical traditions, Taylor writes music that highlights the unique strengths and character of each ensemble.

About *Shattering Infinity*, the composer writes:

Fractals have always intrigued me. For those unfamiliar with their beauty, I invite you to do a Google image search for "Fractal Natalie Kelsey." (Natalie Kelsey is one of my favorite fractal artists!) The basic premise of a fractal is an infinitely repeating pattern that looks the same at every scale. Fractals are a common phenomenon in nature as exhibited in seashells, ferns, crystals, and snow flakes.

In composing this piece, I set out to explore what a musical fractal might sound like. *Shattering Infinity* is centered around a five note recurring riff: C, B-flat, E-flat, F, G. This pattern is found in the large-scale dimension (each section of the work is centered in each respective key area) and also in the small-scale; bass lines and melodies are founded on this pattern.

The title, *Shattering Infinity*, was suggested by the students in the 2014 Wind Ensemble of the University of Portland, who, under the direction of their conductor, Patrick Murphy, led the consortium commission for this work.

Kevin McKee (b. 1980) is an American composer and trumpeter known for his music for brass and wind ensembles. Born and raised in Yreka, California, he began playing trumpet in grade school at the encouragement of his father, a high school music teacher. McKee earned degrees in trumpet performance from California State University, Sacramento and the University of Maryland, and is also an alumnus of the Aspen Music Festival and the National Orchestral Institute.

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Inspired to begin composing after working with composer and trumpeter Anthony DiLorenzo at the 2006 MMCK Chamber Music Festival in Japan, McKee has continued to expand his catalog of works, many of which draw influence from film music, natural landscapes, and personal experiences. His music has been performed on every non-ice-covered continent and appears on more than 50 recordings. McKee has contributed to the International Trumpet Guild Journal, is a member of ASCAP, and has received multiple ASCAP Plus Awards. In addition to composing, he is an active trumpet performer and educator in the Washington, D.C., area.

Kevin McKee writes about ***Under Western Skies***:

When New Mexico trumpeter John Marchinado contacted me about writing a duo trumpet/piano piece, my immediate thought was to do something with a Western flavor. Before, and often during, my writing of this piece I poured over photographs of New Mexico's high desert areas, many that really embody the classic notion we have of "the West". The first movement, *Sundown*, attempts to accompany a classic Western sunset. The second movement, *Sunup-High Noon*, opens with muted trumpets heralding the morning light. Before long we're off on the day's adventure. The urgency of the mornings ride eventually slows as we ride into a ghost town and hear 12 ominous bell tolls signaling High Noon. The trumpets begin a duel in what is a tip of the hat to Western master Ennio Morricone. After reaching its climax we're off again to the rousing conclusion.

Italian composer **Luigi Denza** (1846–1922) was born in Castellammare di Stabia near Naples and studied at the Naples Conservatory with Saverio Mercadante and Paolo Serrao. In 1884 he moved to London, where he taught singing and was appointed professor of singing at the Royal Academy of Music in 1898. Denza is best remembered for his lively Neapolitan song *Funiculi, Funiculà* (1880), written with lyrics by journalist Peppino Turco to celebrate the opening of a funicular railway on Mount Vesuvius; the song became an international hit and sold over a million copies within a year of publication. In addition to this famous work, Denza composed hundreds of popular songs, including *Luna fedel*, *Occhi di fata*, and *Se*, many of which have been performed by renowned tenors such as Enrico Caruso, Mario Lanza, Carlo Bergonzi, Luciano Pavarotti, and Ronan Tynan. An accomplished mandolinist and guitarist, he also wrote works for those instruments—such as *Ricordo di Quisisana* and *Nocturne*—and composed the opera *Wallenstein* (1876).

Yo Goto (b. 1958) is a Japanese composer, educator, and researcher recognized as a leading figure in wind and percussion music in both Japan and the United States. His works have been performed at major international conferences including the College Band Directors National Association (CBDNA), the World Association for Symphonic Bands and Ensembles (WASBE), and The Midwest Clinic. His composition *Songs for Wind Ensemble* received the 2011 Sousa/Ostwald Award from the American Bandmasters Association.

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Goto earned a Bachelor of Music Education from Yamagata University and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music. He later studied composition with Cindy McTee at the University of North Texas, earning master's degrees in composition and music education. In addition to his work as a composer, Goto is an active clinician, researcher, and educator, serving as professor at Showa University of Music and as an advisor and leader in several major Japanese wind music organizations.

Funiculi-Funicula was written in 1880 by Luigi Denza to lyrics by journalist Peppino Turco, celebrating the opening of the first funicular railway on Mount Vesuvius. A funicular, also called an inclined plane or cliff railway, is a cable railway in which two tram-like cars counterbalance each other as they ascend and descend a steep slope. Although Denza composed the song in only a few hours, its catchy melody has remained popular for over a century. Richard Strauss later included the tune in the fourth movement of his orchestral tone poem *Aus Italien*, believing it to be a traditional Neapolitan folk melody.

Yo Goto's arrangement opens with bold fanfares that lead into a lively tarantella. The melody moves through each section of the ensemble, with intricate polyrhythms giving way to a simple, slow, and romantic passage before the energetic spirit of the original tune returns triumphantly in the finale.

Katahj Copley (b. 1998) is an American saxophonist, composer, and educator. He earned a bachelor's degree in music education and composition from the University of West Georgia and later pursued a master's degree in music composition at the University of Texas at Austin. He has also planned to continue his studies at the doctoral level (DMA) at Michigan State University.

Copley's first composition, *Spectra*, was premiered in 2017 by the University of West Georgia Saxophone Ensemble. Since then, he has written more than sixty works, including over twenty-five for wind band. His music has been performed and commissioned by a variety of colleges, organizations, and professional ensembles, such as the 1st Infantry Brass Choir, the Axos Saxophone Quartet, and the University of West Georgia Wind Ensemble. Some of his works, including *Sunshine* and *Nova*, have been featured at important events such as the College Band Directors National Association (CBDNA) Southeast Division Conference.

In addition to composing, Copley is dedicated to music education, inspiring young musicians to discover the expressive power of music. He views music as a profound source of emotion, imagination, and freedom, and considers composition a way to express his spirit, passion, and artistic vision. He is also one of the eight founding members of *Nu Black Vanguard*, a collective of composers dedicated to promoting and advancing Black composers in contemporary music.

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About *Infinity*, the composer writes:

Shooting stars symbolize good luck, a change or big event is coming towards your life, or it can also be a symbol of endings and beginnings. Shooting stars are actually one of the most diverse omens we have throughout our history. A shooting star symbolizes a brief fleeting moment in one's life just like the brief wonder of seeing a shooting star race across the night sky. They can also be a symbol of reaching one's ultimate destiny.

Shooting stars, asteroids, and the movement of the heavenly bodies in the night sky have always fascinated humans. Some cultures have strong beliefs and superstitions in the meaning of shooting stars. Traditional shooting stars also meant a new birth and changes in one's life and also a wish for a better life.

With *Infinity* I wanted to create the sense of shooting stars flying through the infinite playground known as space. As the piece begins, the world of space is filled with stars running through the skies. Throughout the piece, the shooting stars go through many different scenarios both dark and light until finally at the end of the piece the stars – with their bright colors and lights – flash across the sky with spectacular grandeur.

Eric Whitacre (b. 1970) is an American composer, conductor, and lecturer. His musical career began in college when he joined a choir despite not yet being able to read music. He later studied composition at the University of Nevada, Las Vegas, where he wrote his first concert work, *Go, Lovely, Rose*, at age 21. Whitacre continued his studies at the Juilliard School, earning a Master of Music degree and studying with composers John Corigliano and David Diamond. During this period he composed early works for wind band, including *Ghost Train* and *Godzilla Eats Las Vegas*.

Whitacre's music has become widely recognized in both the choral and wind ensemble repertoires. Popular choral works such as *Lux Aurumque*, *Sleep*, *Cloudburst*, *Water Night*, and *A Boy and a Girl* are among the most frequently performed pieces of the last decades, while wind band works like *October*, *Ghost Train*, and *Godzilla Eats Las Vegas* have also achieved great success. As a conductor, he has collaborated with ensembles around the world and recorded acclaimed albums such as *Light & Gold*, which won the Grammy Award for Best Choral Performance in 2012.

Whitacre is also known for innovative digital projects, particularly his Virtual Choir, launched in 2009, in which singers from around the world submit individual recordings that are combined into a single performance. These projects have involved thousands of participants globally. In addition, he collaborated with NASA on *Deep Field: The Impossible Magnitude of the Universe* (2018), a multimedia work inspired by the Hubble Space Telescope. Throughout his career he has received numerous awards and recognitions and is also a founding member of BCM International, a composers' collective dedicated to expanding the repertoire for wind ensemble.

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Eric Whitacre writes about **Sleep**:

I composed this work in 1999 after receiving a commission from Julia Armstrong, a mezzo-soprano from Austin, Texas, who wished to honor the memory of her parents. The original version set Robert Frost's poem *Stopping by Woods on a Snowy Evening* and was premiered in 2000 by the Austin Pro Chorus.

Soon after the premiere, I discovered that permission to use Frost's poem had not been secured, and the Frost Estate prohibited further performances of the setting. To preserve the music, I asked poet Charles Anthony Silvestri to write a new text that would fit the original musical structure.

Today the piece can be performed in several versions: for choir, wind band, or combined choir and wind band.

Augusto Polo Campos (1932–2018) was a celebrated Peruvian composer and lyricist, widely recognized for his contributions to *música criolla*, a traditional genre that blends Spanish, African, and Peruvian influences and is closely associated with coastal styles such as the *vals criollo*, *marinera*, and *festejo*. Born in Lima, Polo Campos became one of the most important voices in preserving and promoting Peru's musical identity through his songs.

Throughout his career, he composed numerous works that became part of Peru's cultural heritage, including *Contigo Perú*, *Y se llama Perú*, and *Cuando llora mi Guitarra*. His music has been performed by many of the country's most distinguished singers and ensembles, and his songs often express themes of national pride, tradition, and love for Peru.

Beyond his success as a songwriter, Polo Campos played a key role in strengthening the visibility of Peruvian popular music both nationally and internationally. Today, his works remain deeply cherished and continue to represent an essential part of Peru's musical and cultural tradition.

Y se llama Perú was written in 1974 in the style of *música criolla*, specifically the Peruvian waltz (*vals peruano*). The song celebrates the cultural richness, history, and natural beauty of Peru, with lyrics that express deep pride and affection for the country. Over the years, it has become one of the most beloved songs in the Peruvian repertoire and is frequently performed during national celebrations and cultural events.

The arrangement for wind band was created by Peruvian clarinetist, composer, conductor, and Buffet Crampon performing artist **Luis Enrique Vargas Guevara**, whose work has helped bring important Latin American repertoire into the wind band tradition. As an educator and performer, Vargas Guevara has been actively involved in promoting Peruvian and Latin American music through arrangements and compositions that make this repertoire accessible to concert bands and educational ensembles.

George E. Gates (1920–2004) was an American composer, conductor, and music educator. Born in Kankakee, Illinois, he studied at Hardin-Simmons University in Texas and at the VanderCook College of Music in Chicago. Early in his career he served as a percussionist in the United States Navy Band in Washington, D.C.

Gates later became a respected band director in Texas, teaching in public schools in Merkel, Sinton, Midland, and Richardson, and also taught percussion at Southern Methodist University while performing with the Dallas Symphony. Many of his compositions for band reflect a strong Latin influence, including the *paso doble Sol y Sombra*, written in 1958 for the Richardson High School Band.

His music remains popular in school band programs for its clear style and effective writing for developing ensembles, and continues to be performed by bands across the United States.

Sol y Sombra is a lively *paso doble*, a Spanish-style march traditionally associated with bullfighting, characterized by a strong duple meter, bold melodies, and dramatic rhythmic energy that evoke the movement and spectacle of the bullring. The title refers to the traditional bullfighting arenas in Spain, where spectators purchase tickets for seats either in the sunny (*sol*) or shaded (*sombra*) sections of the stadium. The piece was composed for the Richardson High School Band in Texas while Gates was serving as director of the ensemble.

With its energetic rhythms and colorful scoring, *Sol y Sombra* captures the festive and theatrical character typical of the *paso doble* style. The work was later recorded by the Dallas Wind Symphony, conducted by Frederick Fennell, further contributing to its recognition within the wind band repertoire.

Steven Bryant's (b. 1972) music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters* for wind ensemble and electronics has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. In 2015, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, Bryant strongly values music education, and his creative output includes a number of works for young and developing musicians.

Bryant was Distinguished Visiting Professor of Composition at the University of North Carolina Greensboro for the 2014–2015 academic year. Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant (Duke University).

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About *Ecstatic Fanfare*, Bryant writes:

Ecstatic Fanfare is based on music from movement I of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife (conductor Verena Mösenbichler-Bryant) that it might be fun to take the soaring, heroic tutti music from that earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife conducting it with the World Youth Wind Orchestra Project at the Mid Europe festival in July, 2012.

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 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.

Ticheli is a two-time winner of the NBA/William D. Revelli Memorial Band Composition Contest, first in 2006 for his *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 master's 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 writes the following about *Rest*:

Created in 2010, **Rest** is a concert band adaptation of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words.

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However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax in the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

Roy D. Magnuson (b. 1983) is an American composer and music educator. He currently serves as Professor of Music at Illinois State University, where he teaches courses in music theory and composition and serves as Director of the Adaptive Edge Institute.

Dr. Magnuson has composed music for orchestra, wind ensemble, chamber ensembles, vocalists, electroacoustic ensembles, and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, and the University of Nebraska-Lincoln, and by ensembles such as the Elan String Quartet, Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America.

Dr. Magnuson holds a B.M. in Theory/Composition from Illinois State University, a M.M. in Composition from Ithaca College, and a D.M.A from the University of Illinois. His composition teachers include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa, and Joan Tower.

House plants in terracotta pots was written for Martin Seggelke and the Illinois State University Wind Symphony.

About the work, Magnuson writes:

The plants we fill our houses with are beautiful in their simplicity and simply beautiful in their complexity. This music comes from my sincere desire to create art that, like house plants, does a thing and does it well. A simple statement of something simply thought.

Yo Goto (b. 1958) is recognized as one of the leading composers in the field of wind and percussion music in the United States and Japan. His works have been performed at several international conventions including the College Band Directors National Association (CBDNA), the World Association for Symphonic Bands and Ensembles (WASBE), and the Midwest Clinic. He is currently the executive director of the Japan Academic Society of Wind Music, the executive advisor of the committee of the Japan Band Clinic, and a professor at the Showa University of Music. He also works as a member of WASBE Board of Directors.

Goto received his Bachelor of Music Education degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma course. Goto moved to Texas to study composition with Cindy McTee at the University of North Texas in 2001. He holds a Master of Music in Composition and a Master of Music Education from UNT.

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His work *Songs for Wind Ensemble* won the 2011 Sousa/Ostwald Award from the American Bandmasters Association. He also received the Academy Award from the Japan Academic Society of Wind Music in 2000 and 2012. Goto has worked as a clinician and guest conductor at several international conferences including WASBE and the Midwest Clinic.

Dancing in Air was written for Nicholas Enrico Williams and the University of North Texas Concert Band. This is its first performance on campus since its premiere during the 2003–2004 school year.

Biographies

Ben Gerkins is a trumpet teacher and performer based out of Dallas, TX. Ben serves as Adjunct Instructor of Trumpet at Southeastern Oklahoma State University and Teaching Fellow at the University of North Texas College of Music. Alongside his membership with the Lone Star Wind Orchestra, Ben has performed with multiple professional ensembles including The Dallas Opera and the Richardson Symphony Orchestra. Ben's primary teachers include Dr. Eric Swisher, Dr. Raquel Samayoa, and John Holt.

David Hall is a dynamic trumpet performer and educator praised for his brilliance, versatility, and commanding stage presence. He serves as Adjunct Professor of High Brass at the University of Arkansas at Monticello and is a Doctor of Musical Arts candidate and Graduate Research Assistant at the University of North Texas, where he performs with the Center Brass Quintet. An active performer in the Dallas–Fort Worth area, he has appeared with ensembles including the Las Colinas Symphony, Richardson Symphony, Fort Smith Symphony, Garland Summer Musicals, and the Lone Star Wind Orchestra. His honors include 1st place in the 2025 National Trumpet Competition Large Ensemble Division and multiple national chamber music competition recognitions. David is dedicated to excellence in both performance and teaching, mentoring students toward success in All-State and collegiate music programs.

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.

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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 served four years on the Executive Team as Treasurer.

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.

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 "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, 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. 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 Michael Golemo and Matthew Smith, and a Master of Music degree in Wind Conducting from the University of Akron, where she studied with Galen S. Karriker and Andrew Feyes. She is currently pursuing a Doctor of Musical Arts in Wind Conducting at the University of North Texas, where she serves as Graduate Coordinator for the Wind Studies area. Her conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody. She resides in Fort Worth, Texas, with her husband, Marc Reed, Director of the School of Music at Texas Christian University, and their children, Teddy and Julia.

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.

Ensemble Personnel

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

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

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

Tyler Breindel
Alexis Mathew
Jill Nemergut
Adrian Vaughan
Molly White

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
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

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University Winds

Flute

Camdyn Chambers
Abigail Frey
Camille Gonzales
Kimberlin Johnson
Valentin 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
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

Piano

Matthew Velilla

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