



University of North Texas
College of Music

Ensemble Concert | Thursday, April 23, 2026 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Wind Ensemble

Amy Woody, conductor

Katharine Reed, doctoral conducting associate

Wind Orchestra

Andrew Trachsel, conductor

Carlos Granthon, doctoral conducting associate

Bruce Broughton, composer in residence

Wind Ensemble

New Era Overture (2010) Bruce Broughton
(b. 1945)

from Symphony No. V: Elements (2018) Julie Giroux
Rain in D-flat (b. 1961)
Katharine Reed, conductor

from Second Suite in F (1911/1922) Gustav Holst
Fantasia on the "Dargason" (1874–1934)
ed. Colin Matthews

The Low-Down Brown Get-Down (2020) Omar Thomas
(b. 1984)

*Program six hundred seventeen of the 2025–2026 season
Photography and videography are prohibited*

-INTERMISSION-

Wind Orchestra

Toccata Marziale (1924)Ralph Vaughan Williams
(1872–1958)
ed. Frank Battisti

Carlos Granthon, conductor

Concerto for Bass Trombone (2008/2009)Elizabeth Raum
Allegro con fuoco (b. 1945)
Romance (for Nata)
Moderato

Timothy Owner, bass trombone

Suspect Folktunes (2025)Bruce Broughton
Napoleon at Waterloo (b. 1945)
The Girl on the Green
Olga on the Volga
The Memory Tree
Many, Many Miles from Home

Program Notes

Bruce Broughton is an American composer best known for his extensive body of work for film and television. His motion picture scores include *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, *Homeward Bound*, and *Harry and the Hendersons*. His television work includes themes for *The Orville*, *JAG*, *Steven Spielberg's Tiny Toon Adventures*, and *Dinosaurs*, as well as scores for miniseries such as *Texas Rising* and *The Blue and the Gray*, television films including *Warm Springs* and *O, Pioneers!*, and numerous episodes of long-running series such as *Dallas*, *Quincy*, *Hawaii Five-O*, and *How the West Was Won*.

Broughton has received 24 Emmy nominations and has won a record 10 Emmy Awards. His score for *Silverado* was nominated for an Academy Award, and his score for *Young Sherlock Holmes* received a Grammy nomination. His music has been featured in Disney theme park attractions worldwide, and his score for *Heart of Darkness* was the first orchestral score recorded for a video game. In 2016, he arranged a commercial album of songs from motion pictures and Broadway for entertainer Seth MacFarlane.

In addition to his screen work, Broughton has composed an extensive catalog of concert music. His works have been performed by major ensembles including the Cleveland Orchestra; the Chicago, Seattle, and National Symphony Orchestras; the Los Angeles Chamber Orchestra; the Sinfonia of London; and at the Hollywood Bowl. Notable compositions include *Fanfare for 16 Horns*, jointly commissioned by the Los Angeles Philharmonic and the International Horn Society; *Modular Music* for the Los Angeles Chamber Orchestra; *The Magic Horn*; symphonic wind works such as *In the World of Spirits* and *A Celebration Overture*; and brass works including *Fanfares*, *Marches*, *Hymns and Finale*, and *Masters of Space and Time*. His chamber music has also been widely performed and recorded, including *Five Pieces for Piano* (recorded by Gloria Cheng), *Excursions* for trumpet and band (recorded by Philip Smith), and the string quartet *Fancies*, commissioned and recorded by the Lyris Quartet.

Broughton serves on the board of ASCAP and is a former governor of both the Academy of Television Arts and Sciences and the Academy of Motion Picture Arts and Sciences. He is a past president and founding member of the Society of Composers and Lyricists and has taught composition and orchestration at USC's Thornton School of Music and the UCLA Herb Alpert School of Music. He currently serves as Composer-in-Residence at the University of North Texas College of Music.

New Era Overture was composed for the United States Air Force Academy Band (Colorado Springs, Colo.) and refers to the mixture of software, hardware, technology, and tradition in present-day life—the "new era." The work is a mixture of styles that combines the rhythmic repetitiveness of the woodwinds with larger themes and gestures in brass and percussion that portray actual physical movement. The presence of a simple, hymn-like tune serves as a reminder of the extent to which the new era is rooted in the past and its traditions.

Julie Giroux is an American composer known for her work across orchestral, choral, chamber, and concert band genres. She studied at Louisiana State University and Boston University, and further developed her compositional skills under the guidance of renowned composers such as John Williams, Bill Conti, and Jerry Goldsmith.

Early in her career, Giroux composed and orchestrated music for film and television, contributing to projects such as *White Men Can't Jump* and the miniseries *North and South*. She has also arranged music for major artists including Reba McEntire, Madonna, and Michael Jackson. Her achievements include three Emmy Award nominations and a 1992 Emmy Award for Outstanding Individual Achievement in Music Direction.

Since the late 1990s, Giroux has focused primarily on composing for concert band and orchestra, building an extensive catalog of published works. She is also an accomplished pianist and author, contributing to *Composers on Composing for Band*. Her work continues to be performed internationally, and she remains an active member of prominent organizations such as the American Bandmasters Association and ASCAP.

Regarding **Symphony No. V, "Elements"**, Giroux wrote:

Is my attempt to describe the three elements—Sun, Rain and Wind—with music. It was my goal to literally submerge the listener in musically graphic situations so much so that after listening to the respective movements they would emotionally "feel" like they had been physically touched by each. I wanted to musically present sunrises as well as sunburn the audience with intense heat, then drench and heal them with rain, and finally blow them back against their seats with the power and excitement of wind.

Each movement can stand alone. Applause is welcomed after each movement even if the entire symphony is being performed. There is a revisit of some of the thematic materials from both Sun and Rain in the finale Wind. Some of the settings in Wind depict hot winds and blowing rain. To name just a couple. There is also an interesting graphic representation in notes in the score. Be sure and ask to see those two pages in the Wind score. I do believe I achieved what I set out to do. This is also my most demanding work for wind ensemble in both technique as well as instrumentation.

The second movement, ***Rain in D-flat***, is a deeply atmospheric and introspective work that portrays rainfall as both a natural phenomenon and an emotional experience. Rather than depicting a dramatic storm, Giroux creates a serene and contemplative soundscape through delicate textures, fluid melodic lines, and a refined harmonic language. The music unfolds with a sense of suspended time, featuring transparent scoring and a subtle use of percussion to evoke the gentle patter of raindrops. Throughout the movement, the composer demonstrates a masterful control of nuance, balance, and color, inviting the listener into a quiet moment of reflection shaped by the calming and expressive qualities of rain.

Omar Thomas is an American composer, arranger, and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider.

Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra.

He conducts the Omar Thomas Large Ensemble, a group was first assembled for Omar's graduate composition recital at the New England Conservatory of Music in the spring of 2008. He was awarded the ASCAP Young Jazz Composers Award in 2008 and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City.

Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBTQ Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow. In 2024, he was elected to the prestigious American Bandmasters Association.

About ***The Low-Down Brown Get-Down***, Thomas writes:

The end of the 60s into and through the 70s saw the era of the "blaxploitation" film — a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed anti-establishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

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The *Low-Down Brown Get-Down* is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its "scenes." The title pulls from and is inspired by "post-jive" African-American Vernacular English (AAVE). The word "Brown" in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling "chase scene" finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push back against notions of "sophistication," "appropriateness," and "respectability" that have been codified in the concert music setting for a century and more.

Ralph Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and song: this activity both influenced his editorial approach to the *English Hymnal*, beginning in 1904, in which he included many folk song arrangements set as hymn tunes, and also influenced several of his own original compositions.

Vaughan Williams spent most of his life in London. He studied the viola, piano, and organ, and he wanted to compose, but his family discouraged him from an orchestral career. He graduated from Trinity College, Cambridge, and studied composition at the Royal College of Music, as well as organ and piano with several teachers. Although he also studied abroad with Max Bruch and Maurice Ravel, his style remained individual and English. He was appointed organist at Lambeth, and his interest in English folk music dates from his stay there. He became good friends with Gustav Holst, and they often shared their works in progress with each other. His work on the *English Hymnal* greatly influenced his musical career.

He joined the Royal Army Medical Corps in France during World War I. From the 1920s onward, he was in increasing demand as a composer and conductor. He composed simple pieces and grand orchestral works and is considered the outstanding composer of his generation in England. According to Hubert J. Foss in *The Heritage of Music*, "In Vaughan Williams we hear the historic speech of the English people. What he gives us in music is the language of the breakfast table. It is also the language that Shakespeare wrote."

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Toccata Marziale, written in 1924, was Vaughan Williams's second work for military band and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian *toccare*, meaning "to touch," hence its association with the early Baroque virtuoso keyboard pieces written by Frescobaldi and others. *Toccata Marziale* is a contrapunctual masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece, and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color.

The **Suspect Folktunes** suite consists of five pieces that may or may not be based on actual folk songs. "Napoleon at Waterloo," "The Girl on the Green," "Olga on the Volga," "The Memory Tree," and "Many, Many Miles from Home" are all arranged in a style that calls particular attention to the tunes' possible, if not likely, origins. Traditional or original, the suite is buoyantly and entertainingly melodic, and an enjoyable listen.

Biographies

Amy Woody my Woody is Lecturer in Wind Studies and Director of Athletic Bands at the University of North Texas and serves as the conductor of the Wind Ensemble. She also teaches courses in Advanced Conducting and Marching Pedagogy. She served as a Teaching Fellow in the Wind Studies Area at UNT, and duties included teaching the Concert Band, University Bands, Fundamentals of Conducting and assisting with all aspects of concert and athletic ensembles. She was named one of four UNT Outstanding Teaching Fellow Award recipients for the 2022–2023 school year. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to UNT, Dr. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

Dr. Woody has collaborated and conducted on a multitude of projects and events that include College Band Directors National Association national and regional conferences, the Midwest Band and Orchestra Clinic, the Texas Music Educators Association Conference, and several honor groups both regionally and nationally. She has collaborated with a variety of artists and composers including Manuel Martinez Miguez, Jung Choi, Brian Walker, the Lotus Saxophone Quartet, Jermaine Stegall, Jack Stamp, Haley Woodrow, Gala Flagello, and Elena Specht.

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Recently, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensemble (WASBE), Texas Bandmaster's Association (TBA), Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW Area. Dr. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and the Oswego Opera Orchestra. Dr. Woody is a graduate of the University of North Texas (DMA Wind Conducting), Eastman School of Music (Master of Music in Clarinet Performance), and Baylor University (Bachelor of Music Education). As an advocate for her students to continue to cultivate their own musicianship and training, Dr. Woody works to focus her energies toward helping students establish their own teaching skills. Dr. Woody serves as an active clinician and adjudicator in the greater DFW area, Texas, and across the U.S.

Andrew Trachsel serves as Professor of Wind Studies and Chair of the Division of Conducting and Ensembles at the University of North Texas College of Music. He is the conductor of the Wind Orchestra and teaches courses in graduate and undergraduate conducting as well as the history and repertoire of the wind band. In Fall 2026 Trachsel will begin his appointment as the next Director of Wind Studies and conductor of the North Texas Wind Symphony.

Trachsel has collaborated with and received critical acclaim from many leading performers and composers including Tony Baker, Barcelona Clarinet Players, Mason Bates, Denée Benton, David Biedenbender, Bruce Broughton, Canadian Brass, Jung Choi, Viet Cuong, James David, Paul Dooley, Mark Ford, Nancy Galbraith, Julie Giroux, Saül Gómez Soler, Dave Hall, Haven Trio, Sungji Hong, Jennifer Jolley, Lindsay Kesselman, Joseph Klein, Libby Larsen, John Mackey, Dave Malloy, Michael Markowski, Manuel Martínez, Quinn Mason, Stacie Mickens, Robert Moran, Mark Phillips, Joel Puckett, Paul Rennick, Jake Runestad, Raquel Samayoa, Drew Schnurr, Seraph Brass, James Stephenson, Third Coast Percussion, Omar Thomas, Zhou Tian, Bramwell Tovey, Noriko Tsukagoshi, Jess Langston Turner, Dana Wilson, Christoph Wünsch, Chen Yi, Gregory Youtz, and Larry Zalkind. An advocate for new music, Dr. Trachsel has premiered, commissioned, or co-commissioned more than 100 new works over the past two decades. He is interested in developing innovative programming through interdisciplinarity, culminating in the establishment of the Ampersand festival to explore new opportunities for authentic collaboration between the contemporary wind band and other musical genres (including jazz, rock, and electronica), other arts (including dance, film, theater, and visual art), and other disciplines.

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In 2019 Trachsel was named series editor of GIA Publications' landmark *Teaching Music through Performance in Band*. With Eugene Migliaro Corporon, he is the co-creator of the *Teaching Music through Performance in Band Video Rehearsal Series*. His transcription of Robert Moran's *Points of Departure* is published by Charlotte Benson Music and his critical edition of Gordon Jacob's *William Byrd Suite* was recorded by the North Texas Wind Symphony and released on the album *Altered States*. Trachsel is active internationally as a guest conductor, clinician, advocate, and recording producer, and holds professional or honorary memberships in the Recording Academy (formerly NARAS), National Association for Music Education, Kappa Kappa Psi National Honorary Band Fraternity, Phi Mu Alpha Sinfonia Music Fraternity of America, Pi Kappa Lambda National Music Honor Society, Sigma Alpha Iota International Music Fraternity, Tau Beta Sigma National Honorary Band Sorority, WASBE Conductors Forum, and the College Band Directors National Association, for whom he serves as president of the Southwestern Division. He was appointed Assistant Conductor for the inaugural season of the Lone Star Wind Orchestra and now serves as the music director and conductor of the Lone Star Youth Winds.

Prior to this appointment, Trachsel served as Director of Bands and Associate Professor of Conducting at Ohio University for eleven years. He was the conductor of the Wind Symphony, music director for the "Under the Elms" Summer Concert Series, Division Chair of Conducting and Ensembles, and Assistant Director for Recruitment for the School of Music. Under his artistic direction, the Ohio University Wind Symphony performed at numerous music conferences and venues, including the CBDNA North Central Division, Ireland, Rome, and New York City's famed Carnegie Hall. The Ohio University Wind Symphony released three commercial albums on the Mark Masters label, with multiple appearances on national syndicated radio and the Grammy Entry List. Trachsel also taught in the Hugh Hodgson School of Music at the University of Georgia as an assistant director of bands and postdoctoral fellow, and for four years served as a public high school band director in central Iowa.

A native of Iowa, Trachsel received a Bachelor of Music Education degree from Drake University, a Master of Music and Doctor of Musical Arts, both in conducting, from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher.

Appointed as Assistant Professor of Trombone at the University of North Texas in 2025, **Timothy Owner** grew up in Canberra, Australia, and moved to the United States in the fall of 2004. Whilst completing his Master's degree at Northwestern University, he became a member of the Civic Orchestra of Chicago. After two seasons with Civic, he was appointed to the second trombone position with the Virginia Symphony Orchestra in 2007. Since leaving the VSO in 2009, Timothy has built a reputation as a performer on bass trumpet as well as euphonium, alto, tenor, and bass trombones both in the U.S.A. and Australia, performing with the orchestras of Chicago, Cincinnati, Baltimore, National, Detroit, Houston, Fort Worth, Dallas, Colorado, and Perth, West Australia as well as the Los Angeles Opera and Chicago's Music of the Baroque. In 2013 he joined the San Francisco Symphony at first as acting Utility Trombone and then as acting Associate Principal Trombone (2014–2016). He has played in instrumental ensembles and orchestras under the direction of such notable musicians as Herbert Blomstedt, Semyon Bychkov, Michael Tilson Thomas, Jaap van Zweden, JoAnn Falletta, Fabio Luisi, Andrew Litton, James Conlon, Myung-Whung Chung, Sir Richard Bonynge, Ivan Fischer, Hans Graf, Kent Nagano, Marin Alsop, and David Staff. During the summers, Timothy has performed as Principal Trombone with the Southern Illinois Music Festival since 2006 where he has given recitals, masterclasses, and performed with the SIMF brass quintet. He has joined the Sun Valley Summer Symphony as guest Bass Trumpet and Trombone. Timothy has appeared as a recitalist at Baylor University (TX), Southern Illinois University (IL), Olivet Nazarene University (IL), McLennan Community College (TX), and the University of Texas at Arlington (TX). He has led masterclasses at the University of Central Florida (FL), the San Francisco Conservatory (CA) and UTA, and has been an adjunct member of the faculties at Olivet Nazarene University and Christopher Newport University (VA) as well as an instructor of trombone at the University of California, Berkeley (CA).

Timothy received a Doctor of Musical Arts from the University of North Texas in 2023 where he was a Teaching Fellow and student of Prof. Steven Menard from 2019–2022. He is an Alumnus of the Australian National University's Canberra School of Music, Newcastle Conservatorium, and Northwestern University's Bienen School of Music where he studied under Michael Mulcahy, Randall Hawes, Royce Landon, and Charles Vernon. He won the Distinguished Instrumentalist prize at ANU's Collaborative Piano Competition in 2000, Newcastle Conservatorium's Concerto Competition in 2002, and was also a founding member of the CT3 trombone quartet at Northwestern University, with whom he won first prize at the annual International Trombone Festival's 2005 Trombone Quartet Competition. Outside of the trombone, Timothy enjoys golf, grilling, and spending time with his wife Alisha and their daughters Phoebe and Chloe. Timothy is a proud member of the roster of artists at Conn-Selmer playing Vincent Bach trombones. He performs exclusively on Karl Hammond mouthpieces and uses number 1 pencils.

Katharine Reed is a Doctoral Associate in Wind Conducting and Graduate Wind Studies Coordinator at the University of North Texas College of Music. She is pursuing a Doctor of Musical Arts degree in Wind Conducting and studying with Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody. She recently won the prestigious UNT Faculty Senate Outstanding Teaching Fellows/Teaching Assistants Award. A proud fourth-generation band director, she most recently served as Director of Bands at Hudson High School in Hudson, Ohio. Under her direction, the HHS Wind Symphony qualified for 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 her 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 the Colorado State Marching Band Competition, and won the Fort Lewis College Jazz Festival. The Durango band program grew exponentially during her tenure, 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's previous accolades include: Graduate Student of the Year (The University of Akron); Teacher of the Year (twice), Coach of the Year, and The Legacy Award (all at Durango High School). She was a two-time quarterfinalist for the GRAMMY's Music Educator Award and an invited clinician at the 2018 Colorado Bandmasters Association Conference, where she presented a clinic titled *Small Band Building Blocks*.

Reed holds a Bachelor of Music in Instrumental K-12 Music Education from Iowa State University, where she studied conducting with Michael Golemo and Matthew Smith. She also holds a Master of Music in Wind Conducting from the University of Akron, where she studied with Galen S. Karriker and Andrew Feyes. She lives 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.

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.

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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.

Wind Ensemble Personnel

Flute

Michael Boike Jr.
Jadelyn Donoho
Rachel Hatanaka
Leonardo Martinez
Kristian Ng
Ava Sankey
Julianne Williams

Oboe

Brenda Espinosa
Victoria Hartman
Justin Reece

Bassoon

Ansel Christensen
Jayden Guajardo
Joaquin Soto
Emaline Wylie

Clarinet

Pablo Acosta
Jay Berry
Caden Burnett
Cristian Canales
Nochebuena
Leviticus Cano
Marissa Cuetlach
Ezven Gonzalez
Paola Lozada
Robin Sabatini
Aden Sandoval
Maria Sotello Castillo
Adrian Torres
Ethan Wann
Neill Williams

Saxophone

Henry Cao
Pin Yen Chen
Zhixuan Jin
Teague Shelton
Haoran Yu

Trumpet

Jakob Burnham
Elaina Garza
Michael Guzman
Lucas Laster
Daniel Love
Geovanny Mancera
Aidan Massengill

Horn

Joseph Brown
Sarah Gamble
Gianncarlo
Ramirez Pedraza
Alex Salazar
Chelsea Song
Jordyn Sullins

Trombone

Harley Barrett
Joan Martinez
Nicolas Perreault
Jackson Thomas

Bass Trombone

Gabe Ramirez
David Smith

Euphonium

Zachary Burns
LeShaun Nelson
Azariah Tower

Tuba

Ricardo Loera
Donald Nagle
Felix Tovar

Percussion

Nicholas Arnold
Taylor Bowen
Juan Castillo
William Chenoweth
Matthew Chovanec
Cam Dorchester
Hanna Le

Piano

Marco Acosta

Harp

Isabellagrace Ebo
Eliza Fichialos

Double Bass

Julie Rompf

Conducting Associates

Melinda Coleman
Carlos Granthon Boy
Katharine Reed
Nathan Wise

Graduate Associates

Caeley Hovanec
Stoney Shelton

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

Wind Orchestra Personnel

Flute

Devon Devonish-Sanchez
Olivia Friedemann
Sarah Hinchey
Chen-Yu (James) Lee
Emma Martin

Oboe

Wan Chi Chang
Logan Pierce
Ava Raymond
Anna Sinosic

Bassoon

Gabrielle Gunn
Anthony Jordan
Raul Rodriguez
Fiona Theriault

Clarinet

Joseph Bellew
Trevor Brutka
Joshua Collins
Lane Dunman
Landon Foy
Valentina Gomez
Dominick McCaskill
Taylor Mennenga
Nguyen Nguyen
Renaë Rea
Jacob Rodeghero
Beatrice Saffer
Addison Vontroba
Jilin Zhang

Saxophone

Jordan Calhoun
Jackson Cutter
Jinkai Li
Jacob Ryter
Xuanzhou Wang

Trumpet

Zuzanna Belka
Joshua Craig
Xzaviah Milton
Shawn Paniagua
Alejandro Sigala
Abigail Striblen
David Vazquez

Horn

Aiden Cartwright
Jackson Dillard
Deija Nunn
Bradley Oates
Cole Self
Yung Chi (Wendy) Yang

Trombone

Gianluca Castro
Lewis Cowart
Charles Hayley
Ethan Scranton

Bass Trombone

Robyn Byrd
Paul Henry

Euphonium

Marco Alzaitoun
Yu-Hsuan Li
Chase Thomas

Tuba

Dan Feng
Kat Garman
Dante Sanor

Percussion

Natalie Garms
Oscar Ibanez
Madison McPherson
Aiden Moulder
Christian Mullino
Holden
Alexis Olvera
Trey Thompson
Diego Tiessen

Piano

Ziyi Li

Harp

Ella Kim

Double Bass

Makayla
McDonough
Chenhong Shi

Conducting

Associates

Melinda Coleman
Carlos Granthon Boy
Katharine Reed
Nathan Wise

Graduate Associates

Caeley Hovanec
Stoney Shelton

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