COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, October 22, 2026 | 7:30 p.m. |
Margot and Bill Winspear Hall - Murchison Performing Arts Center

North Texas Wind Symphony

Andrew Trachsel, conductor
James M. David, guest composer
Carlos Granthon, doctoral conducting associate

Konzertmusik für Blasorchester, Op. 41 (1926) ..... Paul Hindemith (1895–1963)
Konzertante Ouvertüre
Sechs Variationen über das Lied "Prinz Eugen, der edle Ritter"
Marsch

100th Anniversary

Ballad (1946) ..... Morton Gould (1913–1996)

80th Anniversary
Carlos Granthon, conductor

Chacona Amazônica, Op. 86 (1998) ..... Marlos Nobre (1939–2024)
ed. Marcelo Jardim

North American Premiere

- INTERMISSION -

Blue Riders: Concerto for Wind Ensemble (2026) ..... James M. David (b. 1978)
The Tower of Blue Horses
Landscape with Rain
Fate of Animals
The Bewitched Mill
Composition VI: Finale

Western United States & Consortium Premiere

Program seventy-five of the 2026–2027 season
Photography and videography are prohibited

Program Notes

***Konzertmusik für Blasorchester, Op. 41*, Paul Hindemith**

Born: 1895, Hanau, Germany.

Died: 1963, Frankfurt, Germany.

Work composed: 1926, commissioned for the Donaueschingen Music Festival.

Estimated duration: ca. 15 minutes

Premiere information: July 24, 1926, by the military band of Infantry Regiment No. 14, Hermann Scherchen, conductor, at the Donaueschingen Music Festival in Germany. First performed at University of North Texas on October 25, 1979, Robert Winslow, conductor.

Paul Hindemith was a German composer, violist, conductor, and music theorist, widely regarded as one of the most influential musical figures of the twentieth century. He served as Professor of Composition at the Berlin Hochschule für Musik before emigrating to the United States, where he joined the faculty of Yale University in 1940. His influential treatise *The Craft of Musical Composition* reflects his significant contributions to music theory and education. Known for his mastery of counterpoint, distinctive harmonic language, and commitment to musical craftsmanship, Hindemith composed extensively for orchestra, chamber ensembles, and wind instruments. His remarkable output includes sonatas for nearly every major orchestral instrument, reflecting both his versatility and his profound understanding of instrumental writing.

Program note adapted from the Wind Repertory Project:

> ***Konzertmusik für Blasorchester, Op. 41*** was written for the Donaueschingen Music Festival, under the patronage of Prince Fürstenberg. Conceived in response to the festival's focus on military music, the work reflects an effort to expand the artistic possibilities of the wind ensemble beyond its traditional military and ceremonial functions. Dedicated to conductor Hermann Scherchen, who conducted the premiere, the composition transforms the conventions of military band music into a substantial concert work.
>
> Originally scored for a German military band, the work features a prominent brass section and fewer woodwinds than a modern concert band. Its distinctive instrumentation includes flugelhorns and tenor horns, contributing to a rich, mellow brass sonority. In the performance notes in the score, Hindemith allows for substitutions—including soprano saxophone for flugelhorns, and tenor saxophones for tenor horns. Throughout its three movements, the composition combines traditional musical forms with innovative harmonic language, rhythmic energy, and intricate contrapuntal writing.

The opening movement, "Konzertante Ouvertüre," presents contrasting thematic ideas and intricate contrapuntal passages. The second movement, "Sechs Variationen über das Lied Prinz Eugen, der edle Ritter," develops a traditional German song through six contrasting variations, demonstrating an inventive approach to melodic transformation. The final movement, "Marsch," returns to the military character that inspired the composition.

***Ballad*, Morton Gould**

Born: 1913, Richmond Hill, New York.

Died: 1996, Orlando, Florida.

Work composed: 1946, commissioned by Edwin Franko Goldman for the Goldman Band.

World premiere: June 1946, by the Goldman Band, Edwin Franko Goldman, conductor, in New York City. First performed at University of North Texas on February 16, 1995, Eugene Migliaro Corporon, conductor.

Estimated duration: ca. 10 minutes

Morton Gould was an American composer, conductor, pianist, and arranger celebrated for his ability to blend classical traditions with American popular music, jazz, and folk influences. A child prodigy, he studied at the Institute of Musical Art in New York and began his professional career as a pianist, arranger, and conductor for radio and orchestral ensembles. His extensive catalog includes symphonic works, ballets, film scores, and compositions for concert band, reflecting his distinctive rhythmic vitality, colorful orchestration, and versatility across musical genres. Among his most celebrated works are *American Salute, West Point Symphony,* and *Stringmusic*. Gould received the Pulitzer Prize for Music in 1995 for *Stringmusic* and served as president of the American Society of Composers, Authors and Publishers (ASCAP), leaving a lasting legacy in twentieth-century American music.

About ***Ballad***, the following program note is adapted from Morton Gould's comments on the work and program notes by the United States Marine Band:

> ***Ballad*** also known as *Ballad for Band,* was written at the request of Edwin Franko Goldman for the renowned Goldman Band. Inspired by African American spirituals, the work reflects Gould's appreciation for American vernacular music, including jazz, ragtime, gospel, and folk traditions. Rather than quoting existing spiritual melodies, the composition captures their emotional and rhythmic essence through original musical material.
>
> The composer described the work as introspective, characterized by linear writing and quiet lyricism. Unlike the brilliant and extroverted style

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traditionally associated with concert bands, *Ballad* emphasizes subtlety, expressive depth, and sensitive orchestration. Its musical language also reflects the popular music and dance forms of its era, combining lush harmonies with syncopation and lively rhythmic patterns.

Throughout the composition, lyrical melodies intertwine with intricate thematic exchanges between instrumental sections. Antecedent and consequent phrases interact to create tensionand musical continuity, while rich chord structures contribute to its distinctive harmonic character. These elements demonstrate the expressive versatility of the concert band and have helped establish *Ballad* as an enduring work of mid-twentieth-century wind band literature.

***Chacona Amazônica, Op.86,* Marlos Nobre**

Born: 1939, Recife, Pernambuco, Brazil.

Died: 2024, Rio de Janeiro, Brazil.

Work composed: 1998, commissioned by and dedicated to the Banda Sinfônica do Estado de São Paulo.

Estimated duration: ca. 12 minutes

World premiere: July 21, 1998, by the Banda Sinfônica do Estado de São Paulo, Abel Rocha, conductor, at the International Festival of Campos do Jordão, São Paulo, Brazil. Tonight's performance will be the University of North Texas premiere and the North American premiere.

Marlos Nobre was a Brazilian composer, pianist, and conductor whose music combines Brazilian musical traditions with contemporary compositional techniques. He studied with Hans-Joachim Koellreutter and Camargo Guarnieri and later pursued advanced studies with Alberto Ginastera, Olivier Messiaen, Aaron Copland, Luigi Dallapiccola, and Gian Francesco Malipiero. His extensive catalog includes orchestral, chamber, vocal, and instrumental works, among them *Convergências, Mosaico, Biosfera,* and *Passacaglia*. Nobre served as president of the Brazilian Academy of Music and received numerous international honors, including

About ***Chacona Amazônica,*** the World Association for Symphonic Bands and Ensembles (WASBE) writes:

> The work was commissioned by the Free University of Music of São Paulo and dedicated to the Banda Sinfônica do Estado de São Paulo and its conductor, Roberto Farias. *Chacona Amazônica* forms part of Nobre's exploration of Brazilian musical identity through contemporary compositional techniques and established instrumental forms. Its title brings together the European tradition of the chaconne and the cultural and geographical imagery of the Amazon.

The chaconne is a musical form built on a recurring theme or harmonic progression that serves as the foundation for a series of variations. This principle connects the composition to a long tradition of variation-based works while placing it within the context of contemporary Brazilian concert music. Nobre's broader compositional language combines classical formal structures with the rhythmic and harmonic influences of his Brazilian heritage.

***Blue Riders: Concerto for Wind Ensemble*, James M. David**

Born: 1978, Cairo, Georgia

Resides: Fort Collins, Colorado

Work composed: 2026, commissioned by a consortium of university wind ensembles led by Dr. Michael Hancock, Director of Bands at the University of Miami's Frost School of Music. The consortium includes the University of North Texas Wind Symphony.

Estimated duration: ca. 28 minutes

World premiere: October 4, 2026, by the University of Miami Frost Wind Ensemble, Michael Hancock, conductor, in Coral Gables, Florida. Tonight's performance will be the University of North Texas, Western United States and Consortium premiere.

Dr. James M. David is a leading American composer for winds and percussion and serves as professor of music theory and composition at Colorado State University. His works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own," the U.S. Army Field Band, the U.S. Navy Band, the Showa Wind Symphony, the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than eighty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2025 CBDNA Frederick Fennell Prize, the 2022 William D. Revelli Composition Contest, named a three-time finalist for the Sousa-ABA Ostwald Award, winner of the ACC James Croft Grant, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA).

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through

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the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

About ***Blue Riders: Concert for Wind Ensemble,*** the composer writes:

> "Color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with
> many strings."
>
> — Wassily Kandinsky, *Concerning the Spiritual in Art*
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> *Blue Riders: Concerto for Wind Ensemble* is an exploration of the influential and iconic paintings of *Der Blaue Reiter (The Blue Rider)*, a loose association of European artists including Wassily Kandinsky and Franz Marc beginning in 1911. My work also utilizes the structure of Bela Bartók's Concerto for Orchestra and contains numerous references to this masterwork as well as Arnold Schoenberg's Five Pieces for Orchestra, Op. 16 which premiered in 1912.
>
> Kandinsky and Marc shared many artistic and philosophical goals including true self-expression in art and a love of the "heroic" color blue. Their paintings, initiall shunned by the German and Austrian establishment and labeled as "degenerate art" by the Third Reich, ultimately became some of the most influential in history and are beloved for their bold and dramatic style. Schoenberg was a contemporary and friend to many of the Blue Rider group and was an accomplished painter himself. His move towards atonality is considered analogous to Kandinsky's embrace of abstraction. Kandinsky and Schoenberg both believed strongly in the connection between music and visual art and both explored this on multiple occasions.
>
> My composition attempts to create a translation of the artistic principles of *Der Blaue Reiter* by drawing from five 1913 paintings of Kandinsky and Marc at the height of the group's activity. Utilizing Bartók's five-movement arch form, my work references techniques from the Second Viennese School, although in a vibrant and broadly tonal aesthetic. This owes to the philosophical and aesthetic similarities that Kandinsky and Marc shared with their musical counterparts and Arnold Schoenberg's contributions to the Almanac itself. Finally, a "fictional synesthesia" was created to represent the relationship between color and pitch since an essay on Alexander Scriabin was also included in the almanac. Each movement employs these synesthesia pitch sets as primary melodic/harmonic material.

I. "The Tower of Blue Horses" (Marc): Allegro non Troppo - The bold composition and hints towards cubism define this incredibly striking painting that ranks among Marc's most iconic although it was sadly lost during WWII. Opening with the famed "Farben" chord of Schoenberg, the imagery of wild horses is slowly revealed through castanets and a rising horn theme. The "Farben" chord is inverted and transposed multiple times to become Scriabin's "Mystic" chord at the movement's conclusion. The brilliant G-major sonority represents the color blue in my fictional synesthesia.

II. "Landscape with Rain" (Kandinsky): Allegretto Scherzando - Sharp angles and descending lines define this cohesive and harmonious canvas that blurs the line between representation and abstraction. A consistent "falling rain" ostinato pattern is heard throughout with many references to Bartók's famous second-movement scherzo. Pairs of winds and brass enter and exit rapidly to build larger and larger textures. A brief quotation from Stravinsky's 1912 ballet *Petrushka* appears as the fictional synesthetic colors serendipitously produced the famous polychord from this masterpiece.

III. "Fate of the Animals" (Marc/Klee): Elegia/Notturno - This haunting and powerful work depicts the power and brutality of nature. Damaged in a fire, Franz Marc's friend and fellow "Rider" Paul Klee restored the work but left some of the canvas with the burned colorations. Here the stark colors of Bartók's many "night pieces" are heard, building to a cataclysmic cry from the terrified beasts as the forest burns around them. The movement concludes with a paraphrase of Bartók's melancholic "Notturno" from *Mikrokosmos*.

IV. "The Bewitched Mill" (Marc): Intermezzo Interrotto - This charming painting brings back the theme of falling water and is again paired with a brief scherzo. The mechanical and magical spinning of the mill is represented through a driving asymmetrical rhythmic motive with lilting birdsongs flitting throughout. The relentless churn of the mill abruptly dissipates into a brief sounding of Scriabin's "mystic" chord with the birds flying into the distance.

V. "Composition VI" (Kandinsky): Finale - One of Kandinsky's iconic "composition" series, this abstract masterpiece is easily the most complex of the five paintings and was displayed alongside *The Tower of Blue Horses* and *Fate of the Animals* at the first "Der Blaue Reiter" exhibition. The painting was a meditation on the word "überflut" or deluge, and accordingly my movement utilizes a modified arch form imitating the shape of a hurricane. A bold opening horn theme recalls Bartók's finale, followed by recontextualizations of themes from the earlier movements. A brief adagietto at the eye of the storm states a

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twelve-tone row three times that stitches together the synesthesia sets from the four prior paintings. This points both towards Schoenberg's move to true atonality and Kandinsky's to total abstraction that would define their legacies. The work concludes with a synthesis of the opening horn theme with the primary material of the first movement, once again concluding in the heroic blue of G-major.

This work was commissioned by a consortium of ensembles and conductors led by Dr. Michael Hancock, Frost School of Music, University of Miami. The work is dedicated to composers Joseph Schwantner and Steven Bryant.

Biographies

For nearly three decades, **Andrew Trachsel** has returned to a single idea in his conducting, teaching, and writing: that a conductor's role is fundamentally one of service—to the music, to the musicians, and to the listener. That conviction runs through the repertoire he chooses, the students he teaches, and the collaborations he builds.

Trachsel is Director of Wind Studies and the conductor of the North Texas Wind Symphony at the University of North Texas College of Music. Prior to his current role, he served as Chair of the Division of Conducting and Ensembles and conductor of the Wind Orchestra. As Professor of Wind Studies at UNT, Trachsel oversees the graduate wind conducting program and one of the largest comprehensive collegiate wind band programs in the world.

Since arriving at UNT in 2019, Trachsel has led more than sixty world, American, and consortium premieres, including James David's Symphony No. 2 "The Road is Life," and works by Joseph Turrin, Nancy Galbraith, Bruce Broughton, Julie Giroux, James Stephenson, Quinn Mason, and Jake Runestad. Over two decades he has premiered, commissioned, or co-commissioned more than 120 new works in total, and has collaborated with and drawn acclaim from composers and performers including Mason Bates, David Biedenbender, Dave Malloy, Mark Phillips, Bramwell Tovey, Dana Wilson, the Barcelona Clarinet Players, Canadian Brass, Third Coast Percussion, and Seraph Brass, among many others. He has conducted ensembles at the College Band Directors National Association National Conference as well as the Southwestern and North Central division conferences, the Texas Music Educators Association Convention, the Ohio Music Education Association Conference, the Midwest Clinic, and in Brazil, Mexico, Thailand, and Puerto Rico. Drawn to interdisciplinary programming, he founded the Ampersand festival to explore genuine collaboration between the wind band and other musical genres, art forms, and disciplines.

A parallel commitment runs through Trachsel's editorial and publishing work. After fifteen years as coordinator of research associates and a contributor to eleven volumes, he was named series editor of GIA Publications' *Teaching Music through Performance in Band* in 2019, and with Eugene Migliaro Corporon co-created the accompanying *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. His broader discography, built through conducting, producing, and editing roles, includes releases on GIA WindWorks, GIA Composer's Collection, Mark Custom Records, and Toccata Classics, with multiple GRAMMY Entry List appearances.

Collaboration extends beyond UNT to the Lone Star Wind Orchestra, where Trachsel served as the inaugural season's Assistant Conductor and now serves as music director and conductor of the Lone Star Youth Winds. There, seven years of composer-in-residence programs—with Julie Giroux, Frank Ticheli, John Mackey, Omar Thomas, Quinn Mason, James David, and Katahj Copley among others—have culminated in performances at Carnegie Hall and the Meyerson Symphony Center. He also coordinates, alongside his colleagues, the North Texas Conductors Collegium and currently serves as President of the Southwestern Division of the College Band Directors National Association.

Before coming to UNT, Trachsel spent eleven years as Director of Bands at Ohio University, where he led the Wind Symphony's performances at Carnegie Hall, in Ireland and Rome, and at CBDNA's North Central Division conference, and oversaw the release of three commercial albums on the Mark Masters label. His first collegiate appointment was at the University of Georgia. A native of Iowa, he taught high school band for four years in the Des Moines metro area after earning the Bachelor of Music Education from Drake University. A product of the program he now leads, Trachsel earned the Master of Music and Doctor of Musical Arts in wind conducting from the University of North Texas, where he studied with Eugene Migliaro Corporon and Dennis Fisher.

Carlos Granthon is a Peruvian conductor and music educator currently pursuing the Doctor of Musical Arts in Wind Conducting at the University of North Texas, where he serves as a Teaching Fellow in Wind Studies. He conducts the Symphonic Winds, teaches Fundamentals of Conducting, and supports the artistic and administrative activities of the Wind Studies program. His conducting mentors at UNT include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Granthon earned the Master of Music in Wind Conducting from Kent State University, where he studied with Dr. Benjamin Lorenzo, after previously studying conducting with Dr. Thomas Verrier at Vanderbilt University. His academic path represents a significant milestone for the wind band field in Peru: he is the first Peruvian musician to earn a master's degree in wind conducting and is currently working toward becoming the first to complete a doctoral degree in the field.

With more than twenty years of experience as a conductor and music educator, Granthon has worked with professional, university, school, community, and honor bands across Latin America—including Peru, Colombia, Costa Rica, Argentina, Mexico, and Brazil—as well as in the United States and Europe. For fourteen years, he served at the Pontifical Catholic University of Peru (PUCP) as Director of Bands and Music/Cultural Activities Coordinator, conducting the university's Symphony Band and Big Band, teaching music education, music theory, and instrumental conducting, and providing leadership for a music program involving ten ensembles and more than 300 students.

Granthon is the founder and former Executive Director of ProBandas Latinoamérica, a non profit organization dedicated to strengthening wind band programs and advancing music education across Latin America through festivals, conducting workshops, educational initiatives, and regional collaborations.

A recipient of the CBDNA Mike Moss Conducting Study Grant, he remains actively engaged in initiatives that advance wind band performance, conducting, and music education.

NORTH TEXAS WIND SYMPHONY

Internationally acknowledged as one of the premier ensembles of its kind, the Latin Grammy-nominated North Texas Wind Symphony is selected from the most outstanding musicians attending the College of Music. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.

The Wind Symphony has been highly acclaimed for "wonderful and artistically rendered performances which are elegant and polished," and complimented for "terrific ensemble skills which embody a high degree of integrity and sensitivity."

They have been praised for "stunning and inspirational recordings," and for being an ensemble whose "enriching performances demonstrate their sheer joy of musicing." Known for "admirable and adventurous programming, which personifies diversity and originality," the group pursues a relentless commitment to American music. They have been called "an ensemble which is simply sensational, full of bristling energy, made up of players with a headlong, in your-face virtuosity who play with an irresistible intensity and dynamism that makes you want to leap out of your chair applauding at the Coda." The North Texas Wind Symphony pursues the highest professional standards and is determined to bring its audiences the finest artistic repertoire from all musical periods, cultures, and styles.

North Texas Wind Symphony Personnel

Flute
Josh Diaz
Ella Peirce
Steven Rios Jr.
Alejandro Valdes
Natalie Zeles

Oboe
Brett Boyer
Suji Chang
Alexander Kang

Bassoon
Anthony Coito
Artur Kuchurivskiy
Donovan Neal
Emaline Wylie

Clarinet
Lane Dunman
Valentina Gomez
Hayden Grier
Kenedy Lerma
Jakob Lumadue
Morgan Magnoni
Riley Mazziotta
Taylor Mennenga
Anthony Piñeiro
Ching-Hung Tsai
Addison Vontroba

Saxophone
Jordan Calhoun
Isabellé Carson
Sethan Felkins
Yuxin Gong
Katherine Zundel

Horn
Eva Gomez
Jake Osmond
Cole Self
Chelsea Song
Gilbert Trevino
Yung Chi Yang

Trumpet
Elaina Garza
Joseph Runkle
Lilly Strickland
David Vazquez
Joseph Williams
Emma Yeakley

Tenor Trombone
Harley Barrett
Tayton Crutsinger
Noah Davies
Rachel Kim

Bass Trombone
Jaden Bullock
Dillon Smith

Euphonium
Marco Alzaitoun
Yu-Hsian Lu
Devin Saenz
Karla Torres

Tuba
Dan Feng
Xavier Gauthier
Dante Sanor

Percussion
Baxter Fee
Samuel Fothergill
Natalie Garms
Brayden Haslam
Arthur Reznikov
Elijah Roth
Trey Thompson
Randy Vrana

String Bass
Justin Hovey
Yuwenjie Liao

Piano
Jingwen Zhang

Harp
Thuy Duong Nguyen
Ella Kim

Conducting Associates
Gabriel Dellatorre
David Drescher
Carlos Granthon Boy
Eric Mills
Stephan Naylor
Nathan Wise

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

Faculty and Staff

Wind Studies

Andrew Trachsel, Director of Wind Studies; Conductor, Wind Symphony
Amy Woody, Assistant Professor of Wind Studies; Conductor, Wind Orchestra
Katharine Reed, Director of Athletic Bands; Conductor, Wind Ensemble
Jennifer Oliverio and Raquel Samayoa, Conductors, Brass Band
Gabriel Dellatorre, Carlos Granthon, Eric Mills, Stephan Naylor, Nathan Wise, Doctoral Conducting Associates
Lt. David Drescher, Master's Conducting Associate
Heather Coffin, Administrative Coordinator
Jonah Astrup, Fia Cole, Jill Nemergut, Anthony Piñeiro, Librarians
Selene Faltaous, Charles Hayley, Naveen Jennings, James Meissner, Jacob Salazar, Cole Self, Felix Tovar, Fabiana Sanchez Viquez, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1936–1945)
Maurice McAdow, Director of Bands, Emeritus (1945–1975)
Robert Winslow, Director of Bands, Emeritus (1975–1993)
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)
Eugene Migliaro Corporon, Director of Wind Studies, Retired (1994–2026)

Instrumental Studies & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute
Elizabeth McNutt, flute
Terri Sundberg, flute
Jung Choi, oboe
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Phillip Paglialonga, clarinet
Darrel Hale, bassoon
Eric Nestler, saxophone
*Mikayla Peterson, saxophone
Philip Dizack, trumpet
Brian Walker, trumpet
Jennifer Oliverio, trumpet
Rob Parton, trumpet
Raquel Samayoa, trumpet
Katherine McBain, horn
Stacie Mickens, horn
Tony Baker, trombone
Nick Finzer, trombone
Steven Menard, trombone
Timothy Owner, trombone
David Childs, euphonium
Ryan McGeorge, euphonium
Jeff Baker, tuba
*Matthew Good, tuba
Jeffrey Bradetich, double bass
Gudrun Raschen, double bass
Eric Hitt, double bass
Jose Aponté, drumset
Quincy Davis, drumset
*Stockton Helbing, drumset
Ed Smith, vibraphone
Dave Hall, percussion
Paul Rennick, percussion
*Sandi Rennick, percussion
Jaymee Haefner, harp
Liudmila Georgievskaya, piano
Pamela Mia Paul, piano
Adam Wodnicki, piano
*Laehyung Woo, piano
Malcolm Matthews, organ

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Kirsten Soriano - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Mark Montemayor - Director, Undergraduate Studies
Jaymee Haefner - Director, Graduate Studies
Debbie Rowher - Chair, Division of Conducting & Ensembles
Matt Hardman - Director, Communications, Marketing and Public Relations
Joel D. Wiley - Director, Admissions