University of North Texas College of Music

Ensemble Concert | Monday, November 1, 2026 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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Symphonic Winds

Carlos Granthon, conductor
Gabriel Dellatorre, guest conductor

Concert Winds

Nathan Wise, conductor
Eric Mills, guest conductor

Symphonic Winds

Urban Light (2021) ..... James M. David
(b. 1978)

Chorale and Alleluia (1954) ..... Howard Hanson
(1896-1981)

Gabriel Dellatorre, conductor

Tundra (2023) ..... Nubia Jaime-Donjuan
(b. 1984)

Pantomime (1988) ..... Philip Sparke
(b. 1951)

Susana Rivas, euphonium

- INTERMISSION -

Program one hundred sixty-eight of the 2026–2027 season
Photography and videography are prohibited

Concert Winds

Second Suite in F (1911/1984) ..... Gustav Holst (1874–1934)
- March
- Song Without Words — ed. Colin Matthews
- Song of the Blacksmith
- Fantasia on the "Dargason"

Into the Silent Land (2018) ..... Steve Danyew (b. 1983)

Fantasy Humoresque on Yankee Doodle (1878/1977)..... David Wallis Reeves (1838–1900)
trans. Keith Brion

Eric Mills, conductor

Flaxen Tresses (2025) ..... James M. David (b. 1978)

Program one hundred sixty-eight of the 2026–2027 season
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Program Notes

***Urban Light*, James M. David**

Born: 1978, Cairo, Georgia

Resides: Fort Collins, Colorado

Work composed:
2021, commissioned by the National Band Association in celebration of its 60th anniversary. Dedicated to the composer's wife.

World premiere:
December 15, 2021, by the United States Army Field Band, Eugene Migliaro Corporon, conductor, at the Midwest Clinic, Chicago, Illinois. First performed at University of North Texas on March 31, 2022, Andrew Trachsel, conductor.

Estimated duration: ca. 5.5 minutes.

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 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 ***Urban Light,*** the following program note is adapted from the composer's original notes:

> ***Urban Light*** was inspired by the iconic Los Angeles installation of the same name, created by American conceptual artist Chris Burden in 2008. Located at the Los Angeles County Museum of Art, the installation consists of a collection of historic streetlamps gathered from cities across California and Portland, Oregon. Their repetitive forms and close arrangement create a striking visual experience, transforming with the changing sunlight and the illuminated atmosphere of Los Angeles at night. David translates this interplay of light, color, and movement into a vibrant musical work for wind ensemble. The composition is characterized by brilliant instrumental colors, continuous forward momentum, and overlapping rhythmic layers. Its principal melodic and rhythmic motives are derived from the Morse code representation of the word "California," generating asymmetrical patterns and syncopated rhythms that gradually increase in intensity. The use of parallel chords, influenced by rock and heavy metal music, introduces a powerful contemporary character, reinforced by a driving percussion backbeat. Throughout the work, contrasting instrumental textures and polyrhythmic interactions create a constantly evolving musical landscape. As the composition progresses, these rhythmic and harmonic elements become increasingly intertwined, producing a sense of growing energy and excitement that culminates in an intense finale. Commissioned by the National Band Association to celebrate its 60th anniversary, *Urban Light* reflects the dynamic spirit and visual energy of the American West Coast. The work is dedicated to the composer's wife, whose appreciation for the region's beauty and character inspired his own connection to California.

***Chorale and Alleluia*, Howard Hanson**

Born: 1896, Wahoo, Nebraska

Died: 1981, Rochester, New York

Work composed: Completed in January 1954, commissioned by Edwin Franko Goldman for the American Bandmasters Association. It was Hanson's first work for a symphonic band.

Estimated duration: ca. 5 minutes

World premiere:
February 26, 1954, at the American Bandmasters Association convention in West Point, New York, with William Santelmann conducting. First performed at University of North Texas on May 10, 1955, Maurice McAdow, conductor.

Howard Hanson (1896–1981) was an American composer, conductor, and educator whose work helped shape musical life in the United States. Born in Wahoo, Nebraska, he began studying music at seven and later led the Eastman School of Music for forty years. In 1944, he received the Pulitzer Prize for his Fourth Symphony. *Teaching Music through Performance in Band vol. 1* identifies Sibelius and Grieg as important influences on his music and notes that his upbringing in the Swedish Lutheran church strongly influenced his chorale writing.

Completed in January 1954, ***Chorale and Alleluia*** was Hanson's first work for Symphonic Band. Commissioned by Edwin Franko Goldman for the American Bandmasters Association, it premiered at the association's convention in West Point, New York, on February 26, 1954.

The following description draws on *Frederick Fennell's* analysis and the guide in *Teaching Music through Performance in Band vol. 1*:

> The music opens with a broad, flowing chorale, a hymnlike melody carried by the warm sound of the brass. The program note printed in the score associates its sonority with cathedral bells, religious exaltation, solemnity, and dignity. Above the sustained brass harmonies, the woodwinds gently introduce the short alleluia motif.
>
> As the tempo quickens, this motif becomes an ostinato—a repeating pattern that drives the music forward. A bolder melody enters in the horns and euphoniums against the continuing alleluia figure, while the growing presence of percussion adds excitement.
>
> The chorale returns suddenly at a slower tempo, with fragments of the alleluia woven around it. The music builds toward two final chords separated by rolling timpani, a detail highlighted by Fennell. The *Teaching Music* guide describes the closing gesture as an "Amen."

***Tundra*, Nubia Jaime-Donjuan**

Born: 1984, Hermosillo, Sonora, Mexico

Resides: Hermosillo, Sonora, Mexico

Work composed:
2023, commissioned by a consortium led by the Hopkins Center for the Arts at Dartmouth College. Dedicated to Brian Messier.

Estimated duration: ca. 6 minutes

World premiere: February 23, 2024, by the Dartmouth College Wind Ensemble, Brian Messier, conductor, at Bailey Hall, Cornell University, Ithaca, New York. Tonight's performance will be the University of North Texas premiere.

Nubia Jaime-Donjuan is a Mexican composer and cellist whose music draws inspiration from the cultural traditions, natural landscapes, and musical heritage of her native country. Born in Hermosillo, Sonora, she began studying cello at the age of six and became a member of the Sonora Youth Symphony Orchestra. She continued her professional studies at the University of Sonora and pursued composition studies with Arturo Márquez and Alexis Aranda, as well as orchestration with David H. Bretón. Influenced by her upbringing in a family with strong musical and historical interests, her compositions frequently explore the relationship between traditional Mexican musical expressions and contemporary concert music.

Her works have been performed by numerous ensembles in Mexico and internationally, including the Dartmouth College Wind Ensemble, the University of North Florida Wind Symphony, the University of Houston Wind Ensemble, the Sonora Philharmonic Orchestra, and the National Symphony Orchestra of Mexico. Her compositions include *Little Mexican Suite*, *Maso Ye'eme*, *Tundra*, and *Monarch Migration*. In 2021, she became the first woman to win the Arturo Márquez Chamber Orchestra Composition Competition with *Maso Ye'eme*, a work combining elements of the traditional Mexican danzón and the Yaqui Deer Dance. She has also participated in major musical events such as the Midwest Clinic, the Texas Music Educators Association Convention, and the Music Mexico Symposium.

Alongside her career as a composer, Jaime-Donjuan remains active as a cellist and has performed with the Pitic Quintet and the Sonora Philharmonic Orchestra. She has served as a composer-in-residence with the Dartmouth College Wind Ensemble and other musical organizations, contributing to the development and international recognition of contemporary Mexican repertoire. She is also a member of *Las Montoneras*, a collective dedicated to promoting the work of women composers, performers, and researchers in Mexico. Through her compositions and artistic collaborations, Jaime-Donjuan continues to expand the presence of Mexican musical traditions within contemporary orchestral and wind band literature.

About ***Tundra,*** the composer writes:

> ***Tundra*** (2023), subtitled *A Cold That Burns*, was commissioned by a consortium led by the Hopkins Center for the Arts at Dartmouth College and dedicated to conductor Brian Messier. The work reflects Nubia Jaime-Donjuan's fascination with nature and her interest in exploring contrasting environments through music. Having grown up in the desert landscape of Sonora, Mexico, the composer found inspiration in the tundra, an ecosystem characterized by extremely low temperatures and vast, open landscapes. She chose to express this contrasting environment through the danzón, a musical genre associated with warmth, elegance, and rhythmic vitality. The unexpected relationship between the cold tundra and the expressive character of the danzón gives the composition its distinctive identity.

Originating in Cuba and later becoming an important part of Mexican musical culture, the danzón is characterized by its elegant melodies, syncopated rhythms, and distinctive dance patterns. In *Tundra*, Jaime-Donjuan brings these traditional elements into a contemporary wind band setting, combining lyrical melodic writing with colorful instrumental textures and rhythmic contrasts. The composition features prominent passages for the saxophone section, while the percussion incorporates characteristic instruments such as congas, güiro, and claves. These instrumental colors reinforce the work's connection to Latin American musical traditions while contributing to its distinctive rhythmic character.

Throughout the composition, the interaction between melodic lines, rhythmic figures, and contrasting instrumental colors creates a musical atmosphere that moves between elegance, intensity, and excitement. The combination of expressive melodies and energetic rhythmic passages reflects the composer's ability to connect traditional dance forms with contemporary musical language. Ultimately, *Tundra* presents a musical contrast between the imagined stillness of a frozen landscape and the warmth and vitality of the Mexican danzón, offering a distinctive interpretation of the relationship between nature, culture, and musical expression.

***Pantomime*, Philip Sparke**

Born: 1951, London, England

Resides: United Kingdom

Work composed:
Commissioned in 1986 by euphonium virtuoso Nicholas (Nick) Childs. Original score published in 1988 by Studio Music.

Estimated duration: ca. 8 minutes

World premiere:
October 17, 1992, by the Britannia Building Society Band, featuring Nicholas Childs, euphonium soloist, at Royal Albert Hall, London, England. Tonight's performance will be the University of North Texas premiere.

Philip Sparke is a British composer internationally recognized for his significant contributions to wind band and brass band literature. He studied composition, trumpet, and piano at the Royal College of Music, where he developed a strong interest in writing for wind and brass ensembles. His early compositions attracted international attention, establishing a career that has spanned more than four decades.

His extensive catalog includes concert works, solo compositions, and educational music, with notable titles such as *The Year of the Dragon*, *Orient*

Express, *Dance Movements*, *Jubilee Overture*, and *Music of the Spheres*. Sparke's distinctive compositional style combines lyrical melodies, vibrant rhythmic writing, colorful orchestration, and a remarkable understanding of wind and brass instruments. He has received numerous international honors, including the Sudler Prize for *Dance Movements* in 1997 and the National Band Association's William D. Revelli Memorial Band Composition Contest for *Music of the Spheres* in 2005 and *A Colour Symphony* in 2016.

In 2000, he established Anglo Music Press, allowing him to focus on composing and publishing his music. His works are regularly performed and recorded by leading professional, military, university, and community ensembles worldwide, making him one of the most prominent contemporary composers in the international wind band movement.

About ***Pantomime,*** the following program note is adapted from the composer's description of the work:

> ***Pantomime*** was commissioned in 1986 by euphonium virtuoso Nicholas Childs and has become a widely performed solo work in the euphonium repertoire. Inspired by the Italian theatrical tradition of *Commedia dell'arte*, the composition reflects the contrasting personalities and expressive gestures associated with its colorful characters. Originating in sixteenth-century Italy, this theatrical tradition combined improvisation, humor, dramatic contrasts, and exaggerated physical expression. Sparke translates these characteristics into music, creating a work that explores the euphonium's remarkable expressive range and technical versatility.
>
> The composition opens with a gentle, lyrical introduction that highlights the instrument's warm tone and singing qualities. A solo cadenza provides an opportunity for expressive freedom before the music moves into a lively and rhythmically energetic section. Rapid passages, playful rhythmic figures, and contrasting articulations showcase the soloist's agility and technical command. Throughout the work, the euphonium alternates between expressive melodic lines and brilliant virtuosic displays, reflecting the dramatic contrasts suggested by its theatrical inspiration.
>
> The interaction between soloist and ensemble contributes to the work's changing musical character, moving between moments of lyricism, humor, and excitement. The contrasting sections ultimately lead toward an energetic conclusion, bringing together the expressive and technical qualities explored throughout the composition. With its combination of melodic beauty, rhythmic vitality, and instrumental virtuosity, *Pantomime* has become a distinctive contribution to the solo euphonium repertoire.

***Second Suite in F*, Gustav Holst**

Born: 1874, Cheltenham, Gloucestershire

Died: 1934, London, England

World premiere: June 30, 1922, by the Military School of Music Band, Lt. Hector E. Adkins, conductor, at Royal Albert Hall, London. First performed at University of North Texas on July 2, 1964, Maurice McAdow, conductor.

Work composed: Completed in 1911, before the premiere performance of his First Suite in E-flat for Military Band.

Estimated duration: ca. 11 minutes

Gustav Holst (1874-1934) was born into a musical family in Cheltenham, England. His father conducted the town's chamber orchestra and the young Holst's first experience with orchestration came from writing in cues for the orchestra. During the 1890s, he studied composition with Robert Brides and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England's most prominent composers, Holst was a teacher of composition and organ, as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *Suite No. 1 in E-flat*, Opus 28 (1909) and *Suite No. 2 in F*, Op 28 (1911) are universally acknowledged as the foundation of the serious band repertoire. These works, coupled with *Hammersmith: Prelude and Scherzo* (1930), are considered among the band's standard repertoire.

***Second Suite in F*, Opus 28, No. 2 (1911),** like the First Suite in E-flat of 1909, has more than a decade between its writing and its premiere. The Second Suite in F did not receive a public performance until June 20, 1922, when the band of the Royal Military School of Music played it at Royal Albert Hall in London. The program note for the performance states that the piece had been "put aside and forgotten" after 1911. The Second Suite in F is based entirely on material from folk songs and English folk dances consisting of rhythmic stepping called Morris dances. The opening movement, "March," utilizes three tunes: a lively Morris dance, the lyrical melody of "Swansea Town," and the lilting style of "Claudy Banks." The second movement, "Song without Words," is a slow tender setting of an English love song, "I'll Love My Love." It is a story of two lovers separated by their parents and the deep love they would always have for one another. "Song of the Blacksmith," the third movement, demonstrates

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Holst's inventive scoring with a lively rhythm imitating the sound of a blacksmith's anvil. The final movement, "Fantasia on the 'Dargason,'" is based on an English country-dance and folk song dating from the sixteenth century.

***Into the Silent Land*, Steve Danyew**

Born: 1983, Danbury, Connecticut

Resides: Rochester, New York

Work composed:
2018, commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

Estimated duration: ca. 8 minutes

World premiere: March 2018, by the Nazareth College Wind Symphony, Jared Chase, conductor, in Rochester, New York. First performed at University of North Texas on July 2, 1964, Maurice McAdow, conductor.

Steve Danyew (b. 1983) has been praised as possessing "sensitivity, skill, and tremendous sophistication" by the Kansas City Independent, and his music has been hailed as "startlingly beautiful" and "undeniably well crafted and communicative" by the Miami Herald.

Danyew grew up in New England, playing the saxophone and improvising music on the piano. After a performance of his own work, the South Florida Sun Sentinel proclaimed him a "saxophone virtuoso par excellence, making the instrument sing as well as shout." Danyew performed as a saxophonist in the University of Miami Wind Ensemble under the direction of Gary Green, and this formative experience led him to begin composing works for wind band.

Danyew received a B.M. in Composition from the Frost School of Music at the University of Miami where his primary composition teachers were Scott Stinson and Dennis Kam. In 2025 he was one of 100 Frost School of Music alumni awarded a Frost Centennial Medal in celebration of the school's 100th anniversary. He also holds an M.M. in Composition from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference with Mario Davidovsky.

About ***Into the Silent Land***, the following program note is adapted from Steve Danyew's comments on the work from his website:

> On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5.
>
> For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know

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where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling.

When I came across "Remember," a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering—not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel—I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades, and a more ethereal music emerges.

***Fantasy Humoresque on Yankee Doodle*, David Wallis Reeves**

Born: 1838, Oswego, New York

Died: 1900, Providence, Rhode Island

Work composed: 1878, composed for Reeves's own "American Band" of Rhode Island.

Notable performance: December 15, 1977, by the West Genesee High School Symphonic Band, Bruce Burritt, conductor, at Midwest Clinic in Chicago, Illinois. First performed at University of North Texas on March 14, 1996, Dennis W. Fisher, conductor.

Estimated duration: ca. 6.5 minutes

David Wallis Reeves (1838-1900) was one of America's premier band directors. He developed his "American Band" of Providence, Rhode Island into a brilliant and virtuosic ensemble. Reeves was greatly admired by John Philip Sousa, who called him "the father of band music in America," and by George Ives, leader of the Danbury, Connecticut Band and father of Charles Ives.

Yankee Doodle – Fantasy Humoresque, written in 1878 and rearranged from publication in 1885, was intended by D. W. Reeves to be a spectacular showpiece for his ensemble. Composed as a theme and variations on the familiar patriotic American folk song, it is a veritable "concerto" for band, allowing each section of instruments to showcase their virtuosity.

***Flaxen Tresses*, James M. David**

Born: 1978, Cairo, Georgia

Resides: Fort Collins, Colorado

Estimated duration: ca. 5 minutes

World premiere: The University of Tennessee, Randall Coleman, conductor, in Chattanooga, Tennessee. Tonight's performance will be the University of North Texas premiere.

Work composed:
2025, commissioned by the Civitas Consortium Project, dedicated to Timothy Mahr, "who has been a continual source of inspiration."

About ***Flaxen Tresses***, the following program note is adapted from James David's program notes:

> ***Flaxen Tresses*** is a short fantasia on Claude Debussy's piano prelude *La fille aux cheveux de lin* (Girl with the Flaxen Hair) for concert band. The simple pentatonic arpeggiated melody is transformed into a bold fanfare depicting an imaginary retro-futurist cityscape of golden light and steel spires. Densely layered textures give way to a tranquil central adagio that highlight Debussy's rich linear harmonies and textures. Building rhythmic intensity and heavy ostinati utilizing parallel fourths and fifths portray flying automobiles racing on aerial highways. Finally, a chorale-like statement of the opening melody presented in layered canons leads to a massive cadence as we zoom out to see the full majesty of our imaginary metropolis. This work was commissioned by the Civitas Consortium Project and is dedicated to composer Timothy Mahr who has been a continual source of inspiration.

Symphonic Winds Personnel

Flute
Zoe Bristow
Lluvia Duran
Levi Forman
Kirsten Hana
Lauren Hamilton
Lila Harden
Rachel Hatanaka
Valentin Lopez
Anna Shonkwiler
Emily Sylvester
Emma Weishalla

Oboe
Kayla Ballesil
Emma Berg
Hannah Pais

Bassoon
Landon Beaty
Jill Nemergut
Lucas West
Molly White

Clarinet
Pablo Acosta
Sebastian Blanco
Fia Cole
Dallas Duran Willeford
Naveen Jennings
Victor Marquez
Benson Preston
Nick Snead
Aiden Specht
Fabiana Sánchez Viquez
Neill Williams
Nicholas Yeng

Saxophone
Trinity Bahng
Maribel Banda
Diego Castro
Jayvyn Daley
Eliseo Gamboa
Daniel Jipster
Cameron Joseph Lubas
Sarah Mizzen
Haochuan Zhang

Trumpet
Michael Adams
Nathan Davis
Chase Gaither
Nina Garza
Aniyah Ibrahim
Alexander Ladrew
Erin Lynch
Jarret McDonald
Ashlyn Moore
Kellen Peeler
Ian Read
Jose Reyes
Erick Salas
Jacob Salazar
Javier Saucedo
Marissa Vaughn

Horn
Sophie Auvenshine
Nubia Bristol
Dylan Hernandez
Zachary Ligh
Amaris Montalvo
Abigail Schmidt
George Stevens
Greta Woelke

Trombone
Jayden Anacleto
Bee Brannicle
Lance Go
Charles Hayley
Nicholas Moore
Jackson Sachanrko
Finlay Tiller

Bass Trombone
Tristen Atkinson
Chloe Purkrabek

Euphonium
Katron Lynch
Ryan Mason
David Mendoza Machado
Zachary Phillips
Sean Rackley
Myles Warren

Tuba
Aidan Bruesch
Aidan Gomez
Logan Johnson
Andrew Perry
Youssef Slaimi
Alexander Thorne
Julio Torres

Percussion
Hannah Dugger
Braeden Favacho
Andrew Giles
Marcus Kennard
Eila LaPointe
Kamden Simmons
Nico Strichartz
Jack Williams
Naomi Wronkiewicz

Piano
Teyo Gutierrez

Electric Guitar
Alondra Roland

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

Concert Winds Personnel

Flute
Brihanna Aben
Camdyn Chambers
Paityn Dice
Selene F
Abigail Frey
Camille Gonzales
Kimberlin Johnson
Leyla Kwe
Sophia Nichols
Tania Ortiz-Estrada
Isabel Zambrana

Oboe
Alex Cianchetti
Julian Mendoza
Haydee Norris

Bassoon
Cael Beaver
London Dilloway
Adrian Vaughan

Clarinet
Ivan Davis
Ezven Gonzalez
Robin Sabatini
Aden Sandoval
Emily Springfield
Andrew Suyo
Adrian Torres
Cooper Wagner

Saxophone
Bree-Anna Adams
Ethan Espinosa
Brody Fritchman
Antonio Kuneman
DeLe Ojulari
Bo Peng
Ian Smith
Alvin Young

Trumpet
Ian Ailes
Gianna Christensen
Nathan Cooke
Jose Estrada
Roozbeh Masoumi
Ethan McDaniel
Josh McGowan
Xzaviah Milton
Aidan Nuno
Eden Park
Douglas Runkel
Kyler Smith
Emily Sustek

Horn
Jay Cardoso
Molly Doehring
Carter Dylla
Abby Golden
Damian Maldonado
Nathan Nguyen
Ian Rowland
Tiegan Trachsel

Trombone
Logan Hunt
Rylan King
James McCormick
Nick McDaniel
Kevin Park
Josh Taliaferro
Eli Zelaya

Euphonium
Zachary Burns
Allan Aguilar
Wyatt Linder
Dylan Perkins
Leah Welsh

Tuba
Nile Harvey
Eeston Howard
Philip Hudspeth
Damian Lugo
Ethan Pathoummachith
Dominic Pugliese
My'Erin Reynolds

Percussion
Gavin Akronowitz
Juan Castillo
Vander Helms
Michel Hoyos Chinea
Caden Thompson
Alex Villarreal
Collin Wiseman

Members of the **Concert Winds** 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