



University of North Texas University Band and Concert Band

Dachuan Cao, Conductor
Jerianne Larson, Guest Conductor

Amy Woody, Conductor
John Clemons, Guest Conductor

Monday, November 14, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

UNIVERSITY BAND • Dachuan Cao, conductor

Carnaval! (2013) Julie Giroux (b. 1961)

Cantique de Jean Racine (2009) Gabriel Fauré (1845–1924)
trans. Monty R. Musgrave

Sun Dance (1997)..... Frank Ticheli (b. 1958)

Jerianne Larson, guest conductor

Down to the Sea in
Ships (1954/2013/2015) Robert Russell Bennett (1894–1981)
ed. Kyle Glaser

The Way of a Ship
Songs of the Salty Air
Waltz of the Clipper Ships
Finale (Introducing the S.S. Eagle)

--Intermission--

CONCERT BAND • Amy Woody, conductor

In This Broad Earth (2015)..... Steven Bryant (b. 1972)

L'Isle joyeuse (1904/2003) Claude Debussy (1862–1918)
trans. Toshio Mashima

American Hymnsong Suite (2016) Dwayne S. Milburn (b. 1963)
Prelude on "Wondrous Love"
Ballad on "Balm in Gilead"
Scherzo on "Nettleton"

John Clemons, guest conductor

Medieval Suite (1983) Ron Nelson (b. 1929)
Homage to Léonin
Homage to Pérotin

***Two hundred ninety-first program of the 2022–2023 season
Photography and videography are prohibited***

PROGRAM NOTES

Julie Giroux (b. 1961) is an alumnus of Louisiana State University and Boston University, and studied composition with John Williams, Bill Conti, and Jerry Goldsmith. She began her compositional career in 1985 writing, arranging, and conducting music for television film, including for the Emmy Award winning mini-series "North and South," "Dynasty," "The Colbys," *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. Giroux is an extremely versatile and diverse composer, offering her talents to literature for symphony orchestra, chamber groups, wind ensembles, soloists, and educational groups. Since beginning her band composition career in 1983, much of her music has become a staple in ensembles worldwide. She serves as an active speaker and clinician.

Carnaval! (2013) is a vivid depiction of the excitement and energy of a Latin street carnival. During the carnival season, an annual festival held prior to Lent, cultures all over the world celebrate with parades and street parties that feature floats, dancers, vendors, and street performers.

Giroux captures the activity and busyness of carnival with a persistent rhythmic motor that travels through various timbres of the ensemble including many Latin percussion instruments. The "A" section of the piece serves as an introduction of the motives and main characters. Utilizing vibrant orchestration and styling, each motive evokes images of brightly colored dancers dressed in lavish costumes. As the parade continues, the listener hears the characters interact with one another, and the excitement builds as the tonal center starts to wander. The "B" section becomes more homorhythmic and harmonious as if the crowd and the performers join together in singing. Attention is suddenly diverted as the next group of dancers comes through, interjecting quick flashes of color, forming the development section. The development leads into a contrasting "C" section that has a free and majestic texture, possibly illustrating the passing of an enormous parade float. Familiar motives from the beginning return with slight variations, followed by a brief coda. As the music accelerates, the rush of excitement and energy overloads the senses and brings the piece to a close.

Gabriel Fauré (1845–1924) had a profound impact on French musical tradition. His career as choirmaster, composer, organist, director of the Paris Conservatoire, and mentor to students Maurice Ravel and Nadia Boulanger, helped establish him and his work as "the embodiment in sound of French Civilization." He composed for a wide variety of ensembles, but is most known for his work for piano and songs for solo voice.

PROGRAM NOTES

Cantique de Jean Racine (1865) was composed while Fauré was a student at the École de Musique Classique et Religieuse (School of Classical and Religious Music) in Paris under the direction of Louis Niedermeyer. Scored for mixed chorus, harmonium and string quartet, this work earned him the first prize in composition. A later version of the work was scored for voice, organ and orchestra. The *Cantique* is a setting of *Verbe égal au Très-Haut* (Word Equal to the Most High) by the seventeenth-century dramatist and poet Jean Racine.

Word of the Most High,
Our unique hope,
eternal day of earth and of the heavens,
we break the silence of the peaceful night;
Divine Savior, cast your eyes upon us;

Spread out over us the fire of your mighty grace
so that hell itself flees at the sound of your voice.
Dispel the slumber of a pining soul,
which drives it to forget your laws!

O Christ, show favor to these faithful people
Now assembled to praise you.
Receive these songs that they offer
to your immortal glory;
And these full offerings returned to you.

American composer and conductor **Frank Ticheli** (b. 1958) has been described as “one of the most interesting and attractive composers on the scene today. His music is crafted with impressive flair and an ear for striking instrumental colors and timbres.” Ticheli joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition.

Ticheli is well known for his concert band works, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at numerous American universities and music festivals, and in cities throughout the world, including Schladming, Austria at the Mid-Europe Music Festival; London and Manchester, England with the Meadows Wind Ensemble; Singapore with the Singapore Armed Forces Central Band; and numerous cities in Japan with the Bands of America National Honor Band.

PROGRAM NOTES

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and Goddard Lieberson awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Ticheli received his doctoral and master's degrees in composition from The University of Michigan.

Commissioned by the Austin Independent School District in celebration of the twenty-fifth anniversary of their All-City Honor Band Festival, ***Sun Dance*** (1997) was premiered by that group on March 18 of that year. Ticheli writes about the piece:

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of "bright joy." The oboe's gentle statement of the main melody establishes the work's song-like characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work's dancelike qualities are enhanced by a syncopated rhythmic figure....The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

Robert Russell Bennett (1894–1980) was a native of Kansas City. He grew up on a farm, studied harmony and counterpoint with Carl Busch from 1909 to 1913, and by 1916 was leading army bands, arranging, and composing in New York. In 1926 he began a six-year period of study in Europe, including four years' work with Nadia Boulanger, this century's most influential composition teacher. There followed Hollywood and New York success and many highly-deserved commissions, prizes and awards (including an Oscar and an Emmy). Not only did he enjoy a brilliant career practicing the art of arranging, it was he, more than any other man, who made music arranging an art. To list the some 200 shows he orchestrated is to provide a fairly complete catalogue of the biggest Broadway hits of three decades or more.

PROGRAM NOTES

After Robert Russell Bennett's successful collaboration with Richard Rodgers in producing the award winning tele-documentary "Victory at Sea" in 1952, Bennett assumed the musical leadership for NBC's next documentary series, "Project 20," which ran from 1954 to the early 1970s. **Down to the Sea in Ships** (1954) aired December 11, 1968, and told of man's fascination with the magic of the sea. Relying heavily on sea shanties and folk material, Bennett stated that this episode "had a lot to tell us about our struggle, triumphs, and defeats on the mighty ocean, and my department had a lot of excitement with sea chanteys, wild winds, and Franz Schubert's beautiful song, 'Am Meer' (On the Sea)." Warner Brothers Publication (now Alfred Music) released a suite for concert band based on the orchestra score, transcribed by Bennett himself. The new work was premiered on July 16, 1969 by the Goldman Band for a concert celebrating Bennett's 75th birthday.

Steven Bryant (b. 1972) is recognized as a talented and unconventional composer whose catalog includes works for wind ensemble, orchestra, chamber ensembles, and electronic media. Bryant grew up the son of a band director and was raised with a familiarity to the sounds and expressive capabilities of the band, which contributed to his relatively large output for band, as opposed to other ensembles. He studied composition with John Corigliano at the Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. Bryant is a founding member of the composer-consortium BCM International—four American composers with diverse styles dedicated to creating high-quality literature that pushes the limits of traditional idiomatic writing. In his own words: "I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen."

In This Broad Earth (2015) was premiered by the Michigan State University Wind Symphony in 2015. Bryant writes about the piece:

COME, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.
In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.
—from Walt Whitman's "Song of the Universal" from *Leaves of Grass*

In This Broad Earth is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University (MSU) Wind Symphony. Inspired by beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now).

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The fanfare embodies the numerous threads that have connected my life with Michigan State University over the past decade. Verena was one of Dr. Sedatole's first conducting students at MSU, which coincided with the beginning of our relationship. I spent a great deal of time at Verena's apartment in Spartan Village where I wrote the opening section of my *Concerto for Wind Ensemble* on a makeshift desk (a card table given to her by Director of Bands Emeritus John Whitwell). Over the years since, the MSU bands have performed a great deal of my music, always at the very highest level, and though I was never a student there, I have great affection and loyalty to this extraordinary school on the banks of the Red Cedar.

In This Broad Earth intentionally shares musical material with my *Concerto for Trombone*, which I was writing simultaneously, coincidentally for Dr. Sedatole's conducting teacher and close friend, Jerry Junkin.

French composer **Claude Debussy** (1862–1918) developed a unique and remarkable compositional voice in the late nineteenth century. His early music was influenced by Richard Wagner but this changed when he heard a Javanese gamelan at the Universal Exposition of 1889 in Paris. Debussy experienced some of his largest compositional successes with works such as *Prélude à l'après-midi d'un faune*, *Pelléas et Melisande*, *La mer*, and *Images*. His music is labeled as impressionist but Debussy disputed this during his lifetime. He was influenced by artists, painters, and poets labeled variously as symbolists, fauvists, and impressionists. Ultimately, Debussy developed his own style in music by using modes, octatonic and whole-tone scales as well as being influenced by music from India, Russia, and Indonesia.

Japanese composer Toshio Mashima transcribed Debussy's piano work ***L'isle joyeuse*** (1904) for wind band in 2003. The publisher describes *L'isle joyeuse*:

Considering the piano music of Debussy, *L'isle joyeuse* (The Isle of Joy) is in the larger scale, needing virtuosity to perform. It was composed between *Estampes* (1903) and *Images* (1905-07). While Debussy's style is often more subdued, this piece is joyous and colorful with a grandiose climax.

Debussy was inspired by "The Embarkation for Cythera" by Watteau, French Rococo painter of the eighteenth century, and so titled the piece. The island of Cythera had a shrine of Aphrodite (Venus) that lovers eagerly visited in ancient days. In fact, Watteau's picture is considered to depict the debarkation from Cythera, because the lovers are on the island, ready to leave.

PROGRAM NOTES

Dwayne S. Milburn (b. 1963) is a native of Baltimore, Maryland and graduate of UCLA and the Cleveland Institute of Music. In 1986, Milburn graduated from UCLA with a bachelor's degree in music and received a master's degree in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009.

During his undergraduate career, Major Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the Director of Cadet Music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Major Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band "Pershing's Own," Washington, D.C.; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia. Since completing his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Among his military honors are the President Benjamin Harrison Award, Meritorious Service Medal, Army Commendation Medal, and NATO Medal.

Major Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. His choral and wind ensemble works are published by the Alfred, Kjos and Ludwig Masters Music companies.

Several of his works for band, including *American Hymnsong Suite*, *Variations on "St. Patrick's Breastplate"*, and *Emerald Suite* are featured in volumes six through eight of *Teaching Music Through Performance in Band*, edited by Richard Miles. About the work, Milburn writes:

American Hymnsong Suite (2015) is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

PROGRAM NOTES

The Prelude on “Wondrous Love” (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “Balm in Gilead” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton” (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on “Wilson” (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

Ron Nelson (b. 1929) received his bachelor of music degree in 1952, his master's degree in 1953, and his doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993.

In 1991, Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning the three major wind band compositions—the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C. in 1994 and in 2006 he was awarded an honorary doctorate from Oklahoma City University.

Nelson has received numerous commissions, including from the National Symphony Orchestra, Rochester Philharmonic, United States Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has received grants and awards from the Rockefeller Foundation, Howard Foundation, ASCAP, and National Endowment for the Arts. He has also appeared as guest composer and conductor at numerous colleges and universities.

Medieval Suite (1983) was first performed March 18, 1983, at the National Conference of the College Band Directors National Association by the Western Michigan University Symphonic Band, Richard J. Suddendorf, conductor. About the work Ron Nelson writes:

PROGRAM NOTES

Medieval Suite was written in homage to three great masters of the Middle Ages: Léonin (middle 12th century), Pérotin (c. 1155–1200), and Machaut (c. 1300–1377) [a fourth movement was added as an homage to Landini in 2019]. These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, the music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

Homage to Léonin evokes his sinuous melodic style and use of Gregorian chant. It is a "mood piece" in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

Homage to Pérotin springs from his *Viderunt omnes*, with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

BIOGRAPHIES

Dachuan Cao is pursuing the doctor of musical arts in wind conducting at the University of North Texas in Denton, where he currently serves as a graduate teaching fellow for the Wind Studies area. He studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook. Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by the University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and studied conducting with Kevin Holtzman and Thomas Gamboa. During his undergraduate degree, Cao became extremely fascinated by the wind band's sonorities and gained rich experiences conducting and performing with wind bands. As a teacher and conductor, Cao devotes himself to the development of wind band music education in China. He has worked with wind bands ranging from primary school levels to the college level. He has lectured on wind conducting, wind band establishments, and has conducted non-profit public and charitable performances in his hometown. Cao is the co-founder and director of the Qingdao Chamber Wind Ensemble, and the guest conductor for the Qingdao Performing Arts Dance Theater Orchestra and the Qingdao Concert Hall Symphony Orchestra.



John Clemons is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas. As a graduate teaching assistant in the wind studies area he is a student of Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Daniel Cook. Prior to UNT, Mr. Clemons taught in the public schools of Illinois and Indiana where groups under his direction consistently received superior ratings in jazz and concert band at both state and local festivals. A native of Tinley Park, IL, he has served as a clinician, conductor, and adjudicator throughout the Chicagoland area, including guest conducting appearances with the Harper College Wind Symphony and Chamber Winds, Chicago Clarinet Ensemble, and North Suburban Wind Ensemble. Mr. Clemons earned the master of music degree in wind conducting from Northwestern University, where he was a student of Dr. Mallory Thompson, and the bachelor of music education degree from the University of Illinois.



BIOGRAPHIES

Jerianne Larson is pursuing a doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where she currently serves as a graduate teaching assistant for the Wind Studies program. She studies conducting under Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Daniel Cook. Ms. Larson received her bachelor of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig and performed extensively with the Wind Ensemble, Concert Band, Titan Marching Band, Orchestra, and various chamber ensembles. She went on to earn her master of music degree in wind conducting from Messiah University, studying under Dr. Bradley Genevro. Ms. Larson began her teaching career in the California Area School District (PA) where she instructed high school and middle school instrumental ensembles. She continued her teaching career at Yough School District (PA) where she directed the high school concert bands and multiple jazz ensembles. During her time at Yough, the concert bands earned consistent Superior ratings at assessment and the top jazz ensemble was invited to perform at the state capitol. During her time in Pennsylvania, Ms. Larson had the privilege of being a guest conductor, performer, and clinician in the greater Pittsburgh area. She served as region/state coordinator for the Pennsylvania Music Educators Association and was invited to present "Women in a Bands World" at the 2022 PMEA Conference. Her affiliations include the National Association for Music Education, Pennsylvania Music Educators Association, and Texas Music Educators Association.



BIOGRAPHIES

Amy Woody is currently serving as a doctoral conducting associate for the UNT Wind Studies program, and conducts the Concert Band. She studies conducting under Eugene Migliaro Corporon, Andrew Trachsel, and Daniel Cook. Prior to UNT, Ms. Woody served as the director of bands (2014-2021) and associate director of bands (2007-2014) at John H. Guyer High School in Denton, Texas. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence Wind Band National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington. Amy Woody has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the group she has enjoyed a variety of concert experiences that include performing at the International Midwest Band and Orchestra Conference, World Association for Symphonic Bands and Ensembles, Texas Bandmasters Association, Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra. Ms. Woody is a graduate of the Eastman School of Music (MM clarinet performance and literature) and Baylor University (BME). She is a native North Texan and a graduate of Marcus High School in Flower Mound. She currently resides in Denton and very much enjoys spending time with her friends, family, and her most loveable labrador pup, Russell.



UNIVERSITY BAND

Flute

Savanna Bezick
Hanna Chaisson
Reagan Day
Devon Devonish-Sanchez
Paige Hoffman
Doryann Mueller
Dayeon Namkoong
Michael Salm

Oboe

Emelie Evrard
Grace Leitch

Bassoon

Gabrielle Gunn
Nicholas Pfister

Clarinet

Tyler Bergin
Cole George
Noelle McDaniel
Aaron Nguyen
Kassidy Pace
Adam P'Simer
Nicholas Yeng

Saxophone

Luke Davis
Malik Harding
Travis Kleppe
Chase Kliewer
Chanjuan Lu
Alexander Olguin

Horn

Maile Hawryluk

Trumpet

Nathan Davis
Ross Meyers
Maura Ryan
Osvaldo Terrones
Codi Wells

Tenor Trombone

Katherine Beberman
Zachary Bynum
Davis Deragon
Chloe Hall
Anderson Kurk
Will Price
Kenneth Spencer
Nathan Williams

Euphonium

Simon Elizondo
Zach LaMendola

Tuba

Samuel John
Douglas Swayne
Parker Taylor
Matthew Velilla

Percussion

Justice Bright
Ethan Brown
Lucas Conley
Cole Crockett
Elizabeth Feldman
Timothy Franklin
Benjamin Garza
Max Hoff
Bradley Martinez
Christopher Masters
Christopher Polito
Joseph Woodburn

Piano

David McCauley

Harp

Halie Douglas

Double Bass

Eduardo Flores
Alain Mpinda

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

The **University Band** and **Concert Band** foster the highest performance standards while offering its members an opportunity to expand their technical, intellectual, and musical horizons. The ensembles are open to any university student, although the majority of the players are selected from the most talented musicians in the College of Music. Through various demonstrations of flexible instrumentation, the ensembles allow the musicians to experience the highest levels of participation in the music making process. In addition, the groups seek to broaden performance and teaching skills through the programming of exemplary literature while fostering an interest in the band as an integral part of the American musical scene.

CONCERT BAND

Flute

Kaitlyn Barnes
Julia Dunphy
Brenda Martinez
Katherin May
Marimar Ortiz
John Perez
Alena Scott
Riley Stephens

Oboe

Presley Arvin
Ava Raymond
Emilio Vera-Gonzalez

Bassoon

Liam Godkin
Jayden Guajardo

Clarinet

Carly Bower
Alana Canaday
Vincent Cappello
Megan Courson
Landon Foy
Julian Johnson
Madeline Kantenberger
Danah Love

Saxophone

Nathaniel Backus
Jinkai Li
Kevin Minitier
Sebastian Ortega
Thomas Palecki
Jacob Ryter
Catherine Yang
Zhoufan Zhang

Horn

Carson Brooke
Jackson Dillard
Gavin Galvan
Hannah Ligon
Carly Torres

Trumpet

Ian Aigner-Varoz
Ian Beck
Zuzanna Belka
Savanna Hutcherson
Aidan Massengill
Alejandro Munoz
Charlotte Power

Tenor Trombone

Lauren Chambers
Derek Jackson
Joan Martinez
Dylan Pratt
Thomas Spencer

Bass Trombone

Jackson Roberts

Euphonium

John Chow
Spencer Knutti
Jaden Overbeck
Cameron Seale
Angel Rios Torres
Azariah Forest Tower

Tuba

Tyler Dahl
Pedro Flores
Maxwell Fritch
Trinity Jones
Ali Masswi
John-Paul Strawman

Percussion

Gracie Bazan
Micha Beasley
Nick Bruce
Aidan Hatcher
Aidan Henderson
Christopher Mason
Isaac Morgan
Spencer Pedone
Juan Carlos Perez
Randy Vrana

Piano

David McCaulley

Harp

Acadia Ferguson

Double Bass

Anthony Mirabelli
Kevin Nunez Alejandro

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FACULTY AND STAFF

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra
Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble
David Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band
Dachuan Cao, John Clemons, Jerianne Larson, Amy Woody, Doctoral Conducting Associates
ME5 Aik Kee K. Steven Tan, Master's Conducting Associate
Heather Coffin, Administrative Coordinator
Tyler Hudson, Erick Morales, Catherine Yang, Librarians
Connor Altagen, Megan Courson, Nathan Davis, David Molina, Steven Ohakwe, Aidan Olesen, Alena Scott, Catherine Yang, 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)

Instrumental Studies & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
*James Scott, flute	Natalie Mannix, trombone
Terri Sundberg, flute	Steven Menard, trombone
Jung Choi, oboe	David Childs, euphonium
Daryl Coad, clarinet	*Matthew Good, tuba
Deb Fabian, clarinet	Don Little, tuba
Kimberly Cole Luevano, clarinet	Jeffrey Bradetich, double bass
Phillip Paglialonga, clarinet	Gudrun Raschen, double bass
*Gregory Raden, clarinet	Lynn Seaton, double bass
Darrel Hale, bassoon	*Stephen Barnes, drumset
Brad Leali, saxophone	Quincy Davis, drumset
Eric Nestler, saxophone	*Stockton Helbing, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Caleb Hudson, trumpet	*Sandi Rennick, percussion
Rob Parton, trumpet	Jaymee Haefner, harp
Raquel Rodriguez Samayoa, trumpet	Gustavo Romero, piano
Stacie Mickens, horn	Jesse Eschbach, organ
*Natalie Young, horn	

College of Music Administration

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