



North Texas Concert Band, Concertiversity Band, and University Band

Jerianne Larson, Conductor

Dachuan Cao, Conductor

John Clemons, Conductor

Monday, February 26, 2024
7:30 pm
Winspear Hall
Murchison Performing Arts Center

Concert Band • Jerianne Larson, conductor

Lauds (Praise High Day) (1992) Ron Nelson (1929–2023)
In memoriam Ron Nelson

The Sea of Mountains (2022).....Matthew Jackfert (b. 1988)
Texas premiere

Lux Aeterna (2023)Ryan Fillinger (b. 2001)
world premiere

Machu Picchu - City in the Sky (2005)Satoshi Yagisawa (b. 1975)

Concertversity Band • Dachuan Cao, conductor

I Know Moonrise (2019).....Jess Turner (b. 1983)

Metamorphosis (1987)Daniel Kallman (b. 1956)

--Intermission--

Chingis Khan - The Land of a Great Promise (2007)Eiji Suzuki (b. 1965)

Sea Songs (1924)Ralph Vaughan Williams (1872–1958)
Princess Royal
Admiral Benbow
Portsmouth

University Band • John Clemons, conductor

British Eighth (1943).....Alonzo "Zo" Elliott (1891–1964)

Eine Kleine Yiddishe Ragmusik (2003)Adam Gorb (b. 1958)

Adoration (1951/2022).....Florence Price (1887–1953)
trans. Cheldon Williams

Rejouissance (1988)James Curnow (b. 1943)

Five hundred twenty-third program of the 2023–2024 season
Photography and videography are prohibited

PROGRAM NOTES

Ron Nelson (1929–2023) received all three degrees (1952, 1953, 1957) 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 the first musician to be awarded the Acuff Chair of Excellence in the Creative Arts. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning the three major wind band composition prizes—the National Association Prize, American Bandmasters Association Ostwald Prize, and 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 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 received grants and awards from the Rockefeller Foundation, Howard Foundation, ASCAP, and National Endowment for the Arts. He also appeared as guest composer and conductor at numerous colleges and universities.

Premiered by the United States Air Force Band at the College Band Directors National Association (CBDNA)/National Band Association (NBA) Conference in January 1992, ***Lauds (Praise High Day)*** is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. *Lauds (Praise High Day)* honors the sunrise; it is filled with the glory and excitement of a new day.

Matthew Jackfert (b. 1988) is an American composer who writes for wind band, radio, TV, film, and video games. In addition to his compositional work, he is a radio host with West Virginia Public Broadcasting and performs, writes, and arranges for the Appalachian rock group, The Company Stores. His music has been performed by ensembles including the National Symphony Orchestra, Cleveland Orchestra, Dallas Symphony Orchestra, and several other recognized ensembles. His work *On the Shores of Qingdao* was a finalist for the Morton Gould Young Composers Award, and he has received the Commissioned Composer Award from the WVMTA. Jackfert has been featured on NPR's "Morning Edition" as well as the national radio program "Performance Today." He received his undergraduate degree in composition from West Virginia University and his master's in composition from the University of Texas at Austin.

Commissioned by and in honor of the 75th Anniversary of the Pennsylvania Collegiate Bandmasters Association Intercollegiate Band, ***The Sea of Mountains*** (2022) describes the beauty and awe of the Appalachian Mountains. The composer writes:

The Sea of Mountains refers to an experience I had flying over the Appalachians. It wasn't the first flight I've taken over them, or even a particularly interesting one, but it was the first time I noticed the mountains looking like waves of an ocean forming through time on the slowest of scales. A waveform that's almost frozen in place built on a massive canvas, moving at a glacial pace. In this piece, you'll hear the experiences of the flight over the brooding ancient mountains, the ebbing and flowing of the ripples in the hills, and the spectacular views they've created.

Ryan Fillinger (b. 2001) is an Oregon-born composer whose works fuse styles of the eighteenth, nineteenth, and twentieth centuries with modern techniques and contemporary instrumentation. He currently studies composition at the University of North Texas under acclaimed composers and faculty Dr. Sungji Hong and Dr. Kirsten Soriano, and film composer Bruce Broughton. Named the winner of the Austin Symphonic Band 2023 Young Composers' Contest and a finalist in the ASCAP 2022 Morton Gould Young Composer Awards, Fillinger also earned second-place at the Florida Bandmasters Association 2021 Young Composers Competition. Ryan has worked with various musicians and ensembles at UNT, including the Wind Orchestra, Wind Ensemble, Concert Band, Symphony Orchestra, and elite chamber groups such as the Quasar Trombone Quartet and Lotus Saxophone Quartet.

Adapted from an earlier choral work, ***Lux Aeterna*** (2023) is beautifully constructed. Fillinger provides the following:

While it was not written in response to any particular tragic occurrence or personal loss, *Lux Aeterna* has a strangely nostalgic and reminiscent character, like it longs for the past or yearns for some sort of acceptance. Taking the form of a simple arc, the piece searches – timidly at first, but then gradually more restlessly – unable to cling to a convincing tonal center. The music increases slowly until all tension is released at the center peak through the discovery of G Major, announced in soaring exclamation. There is a sense of satisfaction and renewal as the piece comes full circle with the reprise of the opening chorale, but yet the feeling of melancholy still lingers.

Satoshi Yagisawa (b. 1975) is one of the most popular wind composers in Japan and other Asian countries. Moreover, he composes for various media including orchestra, chamber, choir, and traditional Japanese instruments. Yagisawa received his master's degree in music composition at Musashino Academia Musicae.

Yagisawa currently teaches at Kobe College in Japan. Other professional activities include festival adjudication, guest conducting, teaching, lecturing, writing columns for music magazines, and advisory work for a music publishing company. He is one of the most energetic composers in Japan today and has composed works for National Arbor Day, National Sports Festival, and Japan Intra-High School Athletic Meets, as well as numerous leading ensembles in Japan. Yagisawa has won a series of Japanese major music composition competitions including the 21st Japan Academic Society of Winds, Percussion and Brass Award in 2011 and the Japanese Band Directors Association Shitaya Encouragement Award in 2011.

Yagisawa offers the following insight for ***Machu Picchu*** (2005):

Explaining the significance of *Machu Picchu* begins with remembering the Incan Empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great sixteenth-century empire that unified most of Andean South America had as its capital, the golden city of Cuzco. Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization.

While that act symbolized the end of the empire, 378 years later an archaeologist from Yale University, Hiram Bingham, rediscovered Machu Picchu, a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihautana, or "hitching post of the sun," a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to ensure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to this holy place during Pizarro's conquest.

After considering these remarkable ideas, I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, the destructiveness of violent invasion, and the re-emergence of Incan glory as the "City in the Sky" again reached for the sun.

Jess Turner (b. 1983) began his musical training at the age of seven with piano lessons. At the age of nine, he began studying trumpet and went on to earn a bachelor's degree, as well as a master's degree, in trumpet performance from Bob Jones University. Turner first began showing an interest in composition in his early high school years. Throughout his undergraduate and graduate years, Jess worked on various composition projects in his spare time, several of which have won national composition awards. These awards include first place in the MTNA Young Artist Composition Competition, finalist in the NATS Art Song Composition Contest, the John Ness Beck Award for choral composition, finalist for the ASCAP Morton Gould Young Composer Award, the Walter Beller Memorial Prize, and the Merrill-Jones Award for best composition for young band. Turner is regularly commissioned by prominent ensembles and performers across the country.

I Know Moonrise (2019) began its life as a work for choir with an alto soloist adapted from an anonymous spiritual text from the mid 1800s. Of the work, Turner writes:

The piece starts slowly and falteringly, (marked "Haltingly, mournful") with a solo horn taking the place of the alto voice in a poignantly blues-inflected melody. The music darkens as it passes out of moonlight into the graveyard and down into the grave. But on the other side waits joy, reconciliation, light, and rest. *I Know Moonrise* was commissioned for the retirement of my father, Dr. Daniel Turner, after more than 40 years of service as director of bands and head of the Department of Music Education at Bob Jones University, Greenville, South Carolina.

Daniel Kallman (b. 1956) was musically raised in Austin, Minnesota and continued his education at Luther College and the University of Minnesota where he studied composition under Paul Feller and Dominick Argento. Kallman resides in Northfield, Minnesota where he has served as a member of the music faculty of St. Olaf College and as a church musician. He has worked as a full time composer and arranger since 2000. Kallman maintains a large and varied catalog of works for orchestra, winds, choir, chamber ensemble, and the young musician. His steady stream of commissions includes music for worship, theatre, dance, radio, and the concert stage. Kallman's works are performed across the United States, Europe, and East Asia. He has composed for the National Symphony Orchestra, Air Force Academy Band, National Lutheran Choir, Minnesota Orchestra, *A Prairie Home Companion*, and a wide variety of vocal and instrumental ensembles.

Metamorphosis (1987) is Kallman's first work for wind symphony. Written on a commission for the Hudson (Wisconsin) High School Concert Band, the work received its premiere performance at the Wisconsin State Conference of Music Educators in 1987 with Kristin Tjornehoj conducting. The main musical inspiration of this piece comes from the cakewalk, a late nineteenth and early twentieth century dance of African American origin. Kallman's original tune in the familiar rhythm of the cakewalk frames the middle section of the work, which he describes as a "disintegration or 'metamorphosis' into a minimalistic development section where instruments are formed into independent families, each repeating a melody or rhythmic fragment within its own metrical structure" before returning to the opening material.

Eiji Suzuki (b. 1965) obtained his graduate composition degree from Tokyo University of Fine Arts and Music in 1991, where he studied under Michio Mamiya and Masao Endo. Suzuki's special recognitions have included the Ataka Prize (1987) and the Nihon Wind Band Academy Award for composition (2001). Suzuki's commissioning clients include Tokyo Kosei Wind Orchestra and various recording companies as well as amateur ensembles. His musical style, highly reflective of contemporary needs and tastes, is well represented in the contest and concert repertoire of Japan, America and Europe.

Of his work, ***Chingis Khan - The Land of a Great Promise*** (2007), Eiji Suzuki writes:

I have tried to merge two musical topics: Mongolian folk song *Urtyn duu* (meaning a long song) and Western four-voice music, imagining Chingis Khan, conqueror of the great Eurasian continent. The Mongolian folk song is *Urtyn duu Guuji Nan Aga* (piccolo melody in the middle section) and the rhythm of the accompanying snare drum is from a song that depicts conquest and invasion.

At the turn of the twentieth century **Ralph Vaughan Williams** (1872–1958) sought to collect folk songs. Like many with this same goal, including Percy Grainger and Cecil Sharpe, the notion that England did not have a strong musical identity of its own as well as a fear that industrialization would cause these songs to be lost forever, fueled his endeavor. Vaughan Williams would become an influential figure among the English folk song revival, eventually editing *The English Hymnal* to include works from other collectors and even becoming president of the English Folk Song Society.

Sea Songs (1924) was originally composed as the second movement within the *Folk Song Suite* (later called *English Folk Song Suite*) that was commissioned and premiered by the Royal Military School of Music in 1923. *Sea Songs* was removed from *Folk Song Suite* and published as a stand-alone work after its premiere. This was due to publisher Boosey and Hawkes feeling the four-movement *Folk Song Suite* was too long. Vaughan Williams uses three folk songs as the basis for this composition in ternary form. "Princess Royal," from the original *The Bold Princess Royal*, is a classic sea story which vividly recounts how a 1789 British mercantile sailing ship rebuffed an attack by a French pirate. "Admiral Benbow" depicts an English admiral who became a popular figure known for fighting against the French and his death in service to his country. The third folk song, "Portsmouth," is taken from Henry Playford's *Dancing Master* and is without text.

Alonzo "Zo" Elliott (1891–1964) began composing popular songs at the age of fourteen before studying music formally at Yale University, Trinity College Cambridge, and the American Conservatory at Fontainebleau, France, where he studied harmony with Nadia Boulanger. Additional teachers during his student years included Leonard Bernstein and Robert Zell (conducting), Willy de Sadler (voice), and Harry Wittemore (piano). What would become his most famous tune, *There's a Long, Long Trail*, was written before World War I with lyricist Stoddard King when both were seniors at Yale University. With its romantic melody and lyrics (including several parodies) the song became one of the most famous of all American war tunes. Later, during World War II, it became the signature tune of the radio series *Chaplain Jim*.

The **British Eighth** (1943) march is dedicated to General Bernard Montgomery and the Eighth Army and commemorates a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alamein, Montgomery was promoted to field marshal, and soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Since the war, Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic.

Adam Gorb (b. 1958) started composing at the age of ten. At fifteen he wrote a set of piano pieces entitled *A Pianist's Alphabet*, of which a selection was performed on BBC Radio 3. In 1977, he went to Cambridge University to study music, where his teachers included Hugh Wood and Robin Holloway, and in 1991 he began studying at the Royal Academy of Music, where he gained a MMus degree and graduated with highest honors and the Principal's Prize in 1993. He has a Ph.D. in composition from the University of Birmingham and has taught at universities in the United States, Canada, Japan and several European countries.

In the early 2000s, Gorb composed a series of short works which features varied musical elements in creatively accessible ways. This notion was first presented in his 2003 composition, ***Eine Kleine Yiddische Ragmusik***. The work demonstrates a brilliant synthesis of ragtime, particularly that of Scott Joplin, with Jewish folk music (Klezmer), reminiscent of 1930s Berlin. He followed this piece with others in a similar vein: *A Little Tango Music* (2007), *A Little Salsa Music* (2008), and *Eine Kleine Walzermusik* (2009).

Florence Price (1887–1953) was born one of three children in a mixed-race family. Her father was a dentist and her mother was a music teacher who guided Florence's early musical training. She gave her first piano performance at the age of four and went on to have her first composition published at the age of eleven. By the time she was fourteen, Florence had graduated from Capital High School (Arkansas) at the top of her class and was enrolled at the New England Conservatory majoring in piano and organ. At the Conservatory, she was able to study composition and counterpoint with composers George Chadwick and Frederick Converse and wrote her first string trio and symphony. She graduated with honors in 1906 with both an artist diploma in organ and a teaching certificate.

After finishing school, Price moved first to Atlanta, then Little Rock, and finally Chicago, where she moved in with her friend, Margaret Bonds, also a black pianist and composer. This friendship connected Price with writer Langston Hughes and contralto Marian Anderson, both prominent figures in the art world who aided in Price's future success as a composer. Together, Price and Bonds began to achieve national recognition for their compositions and performances. In 1932, both Price and Bonds submitted compositions for Wanamaker Foundation Awards. Price won first prize with her *Symphony in E minor*, and third for her *Piano Sonata*, earning her a \$500 prize. The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered the *Symphony* on June 15, 1933, making Price's piece the first composition by an African-American woman to be played by a major orchestra.

Originally conceived as a work for solo organ, **Adoration** (1951) was one of Price's last works, but hearkens back to her early work as an organist accompanying silent films. As critic and author Alex Ross writes, despite an impressive output of over 300 works, "[Price] is mentioned more often than she is heard," a fact which is only now beginning to be remedied.

James Curnow (b. 1943) received his first musical instruction in the public schools of Michigan and The Salvation Army Instrumental Programs. He received a bachelor of music degree from Wayne State University and a master of music from Michigan State University, where he studied conducting with Harry Began and euphonium with Leonard Falcone. Curnow studied composition with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer. He has taught all areas and levels of instrumental music and has received numerous awards for teaching and composition, including the Outstanding Educator of America (1974), the Citation of Excellence from the National Bandmasters Association (1980), the Volkwein Award (1977 & 1979), the Ostwald Award (1980 & 1984), and the International Competition for Original Compositions for Band (1985).

Rejouissance (1988) was commissioned by the St. Joseph (Michigan) Municipal Band in honor of John E. N. Howard, the band's conductor from 1947 to 1987. A fitting title, *Rejouissance* is the French word for "rejoicing." The work is both an energetic and reflective set of variations on Martin Luther's hymn *A Mighty Fortress Is Our God*.



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 Amy Woody.

Cao was born in Qingdao, China and at the age of seventeen came to the United States where he was accepted by University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and studied conducting from 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 elementary school levels to the college level. He has lectured on wind band establishment, held conducting workshops, and conducted many non-profit public and charitable performances in China. Cao is the cofounder and director of the Qingdao Chamber Wind Ensemble, and guest conductor of the Qingdao Performing Arts Dance Theater Orchestra and 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 fellow in the Wind Studies area, he is a student of Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.

Prior to his studies at UNT, Mr. Clemons taught in the public schools of Illinois and Indiana, where ensembles under his direction consistently received superior ratings in concert band, marching band, and jazz band at local, state, and national festivals. Under his direction, the Libertyville (IL) High School Wind Ensemble served as a demonstration ensemble at the 2012 Midwest Clinic.

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, the Chicago Clarinet Ensemble, and the 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.



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 fellow for the Wind Studies program. She studies conducting under Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Professor Amy Woody.



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, adjudicator, 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 Band World" at the 2022 PMEA Conference. Since moving to Texas, Ms. Larson has had the privilege of clinicing in the DFW area and most recently presented "Empowering and Mentoring the Next Generation of Female Band Directors" at the 2023 MidWest Clinic.

Ms. Larson earned her master of music degree in wind conducting from Messiah University (PA), studying under Dr. Bradley Genevro, and her bachelor's of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig. Her affiliations include the National Association for Music Education, National Band Association, College Band Directors National Association, Women Band Directors International, Pennsylvania Music Educators Association, and Texas Music Educators Association.

CONCERT BAND

Flute

Alyssa Brown
Julia Dunphy
Camille Gonzales
Doryann Mueller
Marimar Ortiz
Viviana Pichardo
Riley Stephens

Oboe

Kaiden Doetsch
Victoria Hartman

Bassoon

Jayden Guajardo
Emaline Wylie

Clarinet

Lauren Bristol
Vincent Cappello
David Dellinges
Ren McGirr
Vincent Miravella
Renee Rea
Robin Sabatini
Neill Williams

Saxophone

Luke Davis
Hector Fontanez
Daniel Gomez
Malik Harding
Sebastian Ortega
Caleb Taylor
Zilang Zhang

Horn

Caleb Barnett
Sophia Carbajal
Jordan Hammer
Damian Maldonado
Gianncarlo Ramirez
Pedraza
Riley Tippitt

Trumpet

Nicholas Arellano
Dylan Flenniken
Gabriel Hathaway
Bill Khamphouthone
Jade Rhea
Damien Swift
Aidan Waldo
Isabelle Wright

Tenor Trombone

Gianluca Castro
Austin Hallmark
Travis Harris
Sean Lasker

Bass Trombone

Dante Sanor

Euphonium

Adonijah Lovett
Frankie Rivera

Tuba

Katherine Garman
Sam John
Trinity Jones
John-Paul Strawman
Matthew Velilla

Percussion

William Chenoweth
Anastasia Clayton
Hanna Le
Paul Martini
Chris Masters
Madison McPherson
Jordan Sloan
Jack Wilkinson
Cayson Yi

String Bass

Julie Rompf

Piano

David McCaulley

Harp

Halie Douglas

CONCERTVERSITY BAND

Flute

Marina Lackey
Carolina Martinez
Josue Martinez
Dayeon Namkoong
John Perez
Bryan Veracruz

Oboe

Emma Berg
Kaiden Doetsch
Brenda Espinosa
Victoria Hartman
Haydee Norris

Bassoon

Jayden Guajardo
Anthony Jordan
Alexis Mathew
Emaline Wylie

Clarinet

Carly Bower
Lauren Bristol
Vincent Cappello
Aracely Castillo
David Dellinges
Katherine Law
Jacob McCauley
Ren McGirr
Vincent Miravella
Matthew Olin
Jadon Oliver
Renaë Rea
Robin Sabatini
Neill Williams

Saxophone

Nathaniel Backus
Devon Devonish-
Sanchez
Cameron Justice
Trenton Kaehlert
Austin Orr
Jacob Sisney
Thomas Starnes
Xuanzhou Wang

Horn

Caleb Barnett
Sophia Carbajal
Jordan Hammer
Alex Kolto
Joshua Landers
Damian Maldonado
Nathan Nguyen
Gianncarlo Ramirez
Pedraza
Riley Tippitt
Carly Torres
Jose Valdez
Landry Wallach

Trumpet

Gabe Ayers
Joseph Cortier
Delia Esparza
Nina Garza
Karter Hennigan
Roozbeh Masoumi
Charlotte Power
Emily Sustek
Ethan Tittle

Tenor Trombone

Bee Brannick
Jayeon Lee
Joan Martinez
Ryan Moran
Tyler Parilla
Jose Villegas

Bass Trombone

Anthony Castillo
Chloe Purkrabek

Euphonium

Trevor Hoffman
Aidan Montgomery
Zachary Phillips

Tuba

Maxwell Fritch
Cutter Gohlke
John Holsinger
Philip Hudspeth
Logan Johnson
Andrew Long
Felix Tovar
Oscar Wells

Percussion

Elijah Follin
Timothy Franklin
Nicolas Fryar
Ryan Hurford
Alexis Olvera
Madison Rombarger
Caden Thompson
Diego Tiessen
Randy Vrana
Caleb Yurasek

String Bass

Julie Rompf

Piano

David McCauley

Harp

Halie Douglas

UNIVERSITY BAND

Flute

Dina Bratanovic
Kendall Curtis-Malone
Betsy Espinal
Leonardo Martinez
Sophia Nichols
Halie Patton
Princess Ransom

Oboe

Emma Berg
Brenda Espinosa
Haydee Norris

Bassoon

Anthony Jordan
Alexis Mathew

Clarinet

Carly Bower
Aracely Castillo
Katherine Law
Jacob McCauley
Matthew Olin
Jadon Oliver

Saxophone

Bree-Anna Adams
Dominic Crowder Jr.
John Garcia
Adam Rodriguez
Seth Salinas
Teague Shelton

Horn

Alex Kolto
Joshua Landers
Nathan Nguyen
Carly Torres
Jose Valdez
Landry Wallach

Trumpet

Ethan Fritch
Garrett Gibson
Zane Hamilton
Rachel Livitz
Erin Lynch
Malachi Massicott
Alejandro Munoz
Osvaldo Terrones
Keshawn Thompson
Angel Vela
Adyana Zuniga

Trombone

Samuel Barriga
Anthony Castillo
Lauren Chambers
Kevin Garcia
Nathan Granados
Anthony Gyles
Chloe Purkrabek

Euphonium

Brandon Fisher II
Spencer Knutti
Cuyler Murata
LeShaun Nelson

Tuba

Wendell Bernardin
Nicholas Cain
Quentin Cameron
Sean Cotten
Donald Nagle
Alan Sanchez
Parker Taylor

Percussion

Evan Bahm
Hannah Dugger
Rune Hale
Daniel Hamilton
Reagan McClelland
Braden Price
Giovanni Quinones
Asher Seracen

Harp

Halie Douglas

Members of the North Texas **Concert Band**, **Concertiversity Band**,
and **University Band** are listed alphabetically to acknowledge each
performer's unique contribution.

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra
Amy Woody, Director of Athletic Bands; Conductor, Wind Ensemble
David Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band
Dachuan Cao, John Clemons, Jerianne Larson, Doctoral Conducting Associates
ME5 Aik Kee K. Steven Tan, Master's Conducting Associate
Hannah Weller, Master's Teaching Fellow
Heather Coffin, Administrative Coordinator
Erick Morales, Alena Scott, Librarians
Lauren Chambers, Ryan Fillingner, Spencer Knutti, Sean Lasker, Aidan Olesen,
Arturo Ortega, Stage Crew

Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1937–1939)
Harry Parshall, Director of Bands (1939–1943)
Lawrence Chidester, Director of Bands (1943–1945)
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
Terri Sundberg, flute	Natalie Mannix, trombone
*Amy Taylor, piccolo	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	Quincy Davis, drumset
Brad Leali, saxophone	*Stockton Helbing, drumset
Eric Nestler, saxophone	*Steven Pruitt, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Rob Parton, trumpet	*Sandi Rennick, percussion
Raquel Rodriguez Samayoa, trumpet	Jaymee Haefner, harp
*Kyle Sherman, trumpet	Adam Wodnicki, piano
Katherine McBain	Jesse Eschbach, organ
Stacie Mickens, horn	

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
Jaymee Haefner - Director, Graduate Studies
Mark Montemayor - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director, Communications, Marketing and Public Relations