



North Texas Concert Band, Concertiversity Band, and University Band

Jerianne Larson, Conductor

Dachuan Cao, Conductor

John Clemons, Conductor

Hannah Weller, Guest Conductor

Yafei Lin, alto saxophone

Monday, April 15, 2024

7:30 pm

Winspear Hall

Murchison Performing Arts Center

University Band • John Clemons, conductor

Sine Nomine (tune For All the Saints) (1906/1976)Ralph Vaughan Williams (1872–1958)
trans. Alfred Reed

Morning Alleluias for the Winter Solstice (1989) Ron Nelson (1929–2023)
in memoriam Ron Nelson

Perthshire Majesty (2003)..... Samuel Hazo (b. 1966)

Danzón (1944/1963)..... Leonard Bernstein (1918–1990)
trans. John Krance
Hannah Weller, Guest Conductor

All Things So Wondrous (2022).....William Owens (b. 1963)

Concertversity Band • Dachuan Cao, conductor

Dragon Sky (2015)Julie Giroux (b. 1961)
Hannah Weller, Guest Conductor

Diversion (1943) Bernhard Heiden (1910–2000)
Yafei Lin, alto saxophone

--Intermission--

Theatre Music (1989).....Philip Sparke (b. 1951)
Overture
Entr'acte
Finale

Concert Band • Jerianne Larson, conductor

Bravado (2023)Gala Flagello (b. 1994)
Texas premiere

Black Granite (1996) James Hosay (b. 1959)
Hannah Weller, Guest Conductor

Krump (2007).....Scott McAllister (b. 1969)

From Every Horizon (1965) Norman Dello Joio (1913–2008)
Andante
Adagio
Allegro con spirito

**Eight hundred thirty-fifth program of the 2023–2024 season
Photography and videography are prohibited**

PROGRAM NOTES

Ralph Vaughan Williams (1872–1958) was an English composer of symphonies, chamber music, wind music, opera, choral music, and film scores. He was also a collector of English song and folk music. This activity influenced his editorial approach to the *English Hymnal*, in which he included many folk song arrangements set as hymn tunes, which influenced several of his own original compositions. Vaughan Williams spent most of his life in London. He studied the viola, piano and organ, and graduated from Trinity College, Cambridge. He later studied composition at the Royal College of Music, and was eventually appointed organist at Lambeth. His interest in English folk music dates from his stay there. He became good friends with fellow English composer Gustav Holst and they often shared their works in progress with each other. From the 1920s onward, Vaughan Williams was in frequent demand as a composer and conductor. He, along with Holst, are considered the outstanding composers of their generation in England.

For All the Saints (1908/1976) was written as a processional hymn by the Anglican Bishop of Wakefield, William Walsham How. The hymn was first printed in *Hymns for Saints' Days, and Other Hymns*, by Earl Nelson, dated 1864. For several years, the text was sung to the melody *Sarum* until the publication of the *English Hymnal* in 1906. This hymnal used a new setting by Ralph Vaughan Williams which he called **Sine Nomine** (literally, "without name") in reference to its use on the Feast of All Saints, the first Sunday in November.

Ron Nelson (1929–2023) began piano lessons at the age of six. At that tender age, he wrote his first composition, entitled *The Sailboat*, finding it more fun to improvise than to practice. He became a church organist at the age of 13. His early efforts rewarded him with the discipline to write down his improvisations and the basic principles of orchestration. Nelson received his bachelor of music degree in 1952, his master's degree in 1953, and the doctor of musical arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole 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. He composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. Composing for band became a major focus, and the community has been rewarded with his *Savannah River Holiday*, *Rocky Point Holiday*, *Passacaglia (Homage on B-A-C-H)*, and *Chaconne*.

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 all 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. In 2006, he was awarded an honorary doctorate from Oklahoma City University. Nelson received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the U.S. Air Force Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges

and universities. He also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts. He also appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, Princeton, and the University of North Texas.

Morning Alleluias for the Winter Solstice (1989) was commissioned by Frederick Fennell and was premiered by the Tokyo Kosei Wind Orchestra on May 14, 1989 with Fennell conducting. The work begins in an ethereal mood consisting of singing, trombone glissandi, and meditative inflections (aleatoric rhythms). Above this rises a hymn-like progression in the flutes and later the clarinets. Halfway through, the tempo becomes twice as fast with incessant eighth notes in the piano and percussion. The faster section contains two Japanese inspired tunes, a powerful one heard in the brass and a more subdued one in the woodwinds. About the work, Fennell writes:

Morning Alleluias for the Winter Solstice probably became the spirit as well as the title which Ron Nelson chose for this music when I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with brilliant morning sunlight. As I lay in bed with so many dark thoughts also crowding in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of a musical expression. This Hiroshima morning was in late November. Ron accepted my commission a few days later in Chicago. Other work was put aside so Ron could produce the score, which he signed on March 1, 1989.

Samuel Hazo (b. 1966) received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded Duquesne's Outstanding Graduate in Music Education award. He resides in Pittsburgh, Pennsylvania, with his wife and children. In 2003, Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter, Lucinda Williams. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio.

About **Perthshire Majesty** (2003), the composer writes:

Perthshire Majesty was commissioned in January of 2003 by the Tara Winds of Atlanta, Georgia, David Gregory, conductor, Jay Wucher, Commissioning Committee Chairperson.

If you look up the derivation of the name "David Gregory," you will find that it means "beloved watchman." I cannot imagine a more accurate name for a person who has devoted himself to serve as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. Furthermore, I have witnessed, through David's unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education.

When David and the Tara Winds' membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David's ancestry led back to County Perthshire in Scotland, the style was set. *Perthshire Majesty*, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia, conducted by my dear friend, Dr. David Gregory, President of the National Band Association.

Leonard Bernstein (1918–1990) is indisputably one of the most versatile and popular personalities in America's musical life. Much has been written and said of Bernstein's brilliant gifts as a conductor, composer, and pianist. Ours is a more musical world because of his unfailing skill, resource and imagination. In addition to his studies at Curtis and Harvard, he studied with composers Edward Burlingame Hill and Walter Piston, and conductor Fritz Reiner. In the summers of 1940 and 1941 he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and became famous by filling in at the last minute for Bruno Walter for a national broadcast in 1943.

Written in collaboration with the equally young and talented choreographer Jerome Robbins, the ballet "Fancy Free" was commissioned by the American Ballet Theatre and premiered by that organization in 1944 at New York's Metropolitan Opera House. It was immediately recognized as the first ballet of importance to be written and set entirely in the contemporary American idiom and subsequently provided the basis for successful stage and film versions of the musical comedy "On the Town." "Fancy Free" has been described very well in Jerome Robbins' own words: "With the sound of a jukebox, the curtain rises on a street corner with a lamp post, a side street bar, and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying background. Three young sailors in the U.S. Navy explode on the stage; they are on leave in the city and are looking for fun. The dances depict the solo dances the sailors perform to woo their dates." **Danzón** is lighthearted and characterful with a passionate Latin touch.

William Owens (b. 1963) is a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Owens is active as a composer, conductor, and clinician throughout the United States and Canada. Owens has written nearly 200 commissioned and published works for concert band and string orchestra. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, Chicago Public School Bureau for Cultural Arts, South Plains College Department of Fine Arts and Texas University Interscholastic League.

He is a consistent winner of the ASCAP Plus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Composition. In 2014, he was recognized by the Texas Bandmasters Association as the featured composer, and was named a distinguished alumnus by his alma mater. Professional memberships include ASCAP, the American Composers Forum and TMEA.

About **All Things So Wondrous** (2022), the composer writes:

To date, *Lobe den Herren* (Praise to the Lord, the Almighty) endures as one of the world's most beloved and frequently sung hymns. The original text comes by way of seventeenth-century author Joachim Neander (1650–1680), while the melody is likely derived from German folk music. Taking its title from the second verse of the hymn, *All Things So Wondrous* fuses the familiar melody with original material culminating in a vibrant work for today's concert band.

One opening statement is quite sprightly and brisk, leading to a reverent and harmony-rich setting of the hymn in its most familiar form. The tranquil lyrical section is then heard, which follows suddenly to the lively "fugal" section. Snippets of the hymn are easily heard as the final statement leads to a stirring conclusion.

All Things So Wondrous was commissioned by the Lone Star Symphonic Band of Katy, TX, and conductor/music director Bob Bryant. The work received its premiere performance in the winter of 2022 with the composer in attendance.

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 and 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 holds over 100 film, television, and video game credits to her name. Since beginning her band composition career in 1982, much of her music has become a staple in ensembles worldwide. As she proudly displays on her website, "I was a band kid and it made me who I am today. Composing for concert bands is a great joy for me as well as an honor."

The composer offers the following on **Dragon Sky** (2015):

Every ancient civilization has dragons in its lore. Most all mythology has dragons in some form or another. Mankind has had an ongoing love affair with these winged beasts since the beginning of recorded history and perhaps beyond. Real or not, dragons have made our existence richer, our stories more exciting and our nightmares much more interesting. Does that not to some extent make them real? For hundreds of thousands of years, man did not rule the sky. Imagine a world with dragons in it.

Dragon Sky was commissioned for the Flower Mound High School Wind Symphony, which premiered the work at the 2015 Midwest Clinic.

Bernhard Heiden (1910–2000) was a German and American composer and music teacher who studied under and was heavily influenced by Paul Hindemith. He studied music composition at the Hochschule für Musik in Berlin at the age of nineteen under Paul Hindemith, and received the Mendelssohn Prize in Composition in 1933. Two years later, Heiden emigrated to Detroit to leave Nazi Germany. Heiden taught on the staff of the Art Center Music School for eight years; during his teaching career he conducted the Detroit Chamber Orchestra in addition to giving piano, harpsichord, and general chamber music recitals. After having been naturalized as a United States citizen in 1941, he entered the army in 1943 and became an Assistant Bandmaster. After the close of World War II, Heiden joined the staff of the Indiana University School of Music, where he served as chair of the composition department until 1974. He continued composing up until his death at the age of 89 in 2000. Heiden's music is described by Nicolas Slonimsky as "neoclassical in its formal structure, and strongly polyphonic in texture; it is distinguished also by its impeccable formal balance and effective instrumentation."

Diversión (1943) was composed while Heiden served in the U.S. Army band during World War II. In a career that would span roughly six decades, he was to become an influential voice in writing for the saxophone, enjoying an early success with the debut of his 1937 *Sonata for Alto Saxophone and Piano*, widely considered to be the first sonata written expressly for the instrument. *Diversión* is regarded as a staple of twentieth-century saxophone solo repertoire, written just six years after the *Sonata*. In a 1985 interview, Heiden traces the genesis back to his original score, which was then titled *Solo for Alto Saxophone and Band*. The following quote suggests the humble origins of the piece, written almost incidentally for the 445th Army Services Band, for which he was the assistant bandmaster: "The band had some wonderful players, especially saxophonists; they were all outstanding jazz musicians who had been assembled for that purpose, but they had to play in the concert band ... I wrote (*Diversión*) in 1943 and we performed it many times."

The influence of the composer's mentor, Paul Hindemith, is evident in *Diversión's* tonal, but non-diatonic harmonies, paired with Heiden's own elegant melodic writing. Constructed in a loose rondo form, the work is light and tuneful, revealing a mastery of instrumentation, with graceful lines for the solo saxophone and accompaniment supporting lightly underneath. Contrasting sections for wind and brass choirs, punctuated with full tutti ensemble, provide interesting variety and underline climactic moments.

English composer, **Phillip Sparke** (b. 1951), was drawn to the wind band medium during his time at the Royal College of Music in London where he studied composition, trumpet and piano. By playing in the Royal College Wind Orchestra and the student brass band he led, he gained experience writing for wind instruments, and composed several works for the two groups. His music quickly gained notoriety, leading to many commissions, among which was the Centennial Brass Band Championships in New Zealand. Since then his commissions have included works for brass band championships in Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall. Due in part to performances and recordings by the acclaimed Tokyo Kosei Wind Orchestra, his works made their way to the United States, garnering further commissions by the U.S. Air Force Band, and winning several accolades such as the Sudler Prize, the BUMA International Brass Award, and the International Award from the Midwest Clinic. He is also an Honorary Member of the American Bandmasters Association, and serves as a visiting professor at the Senzoku Gakuen College of Music in Kawasaki, Japan. An active conductor and adjudicator across the globe, Sparke also maintains his own publishing company, Angelo Music Press.

Theatre Music (1989) was commissioned for the Musikpreis Grenchen 1990, a contest for new music in Switzerland. This attractive suite is in three movements which each pay tribute to the stage. "Overture" is a brisk and lively movement, full of fun, "Entr'acte" a tender interlude, and "Finale" a romp for the whole band.

American composer, educator, and non-profit director, **Gala Flagello** (b. 1994), draws inspiration from a passion for lyricism, rhythmic vitality, and fostering meaningful collaboration. With music described as "both flesh and spirit, intensely psychological without sacrificing concrete musical enjoyment" (*I Care If You Listen*), Flagello collaborates with leading ensembles, artists, initiatives, and institutions nationally and internationally to craft impactful projects for performers and audiences alike. She is the director and co-founder of the nonprofit contemporary music festival Connecticut Summerfest, and has been a Composition Fellow at Tanglewood Music Center, the Gabriela Lena Frank Creative Academy of Music, and Aspen Music Festival.

Obtaining composition degrees from both The Hartt School and the University of Michigan, Flagello's recent accolades include first prize in the Musicians Club of Women Composition Competition, the Sinta Quartet Composition Competition, and the Michigan Music Teachers Association Commissioned Composer Prize. Her music will appear on upcoming albums including violinist Matt Albert's *& Violin* (E Pluribus Unum) and saxophonist Jeff Siegfried's *Shades* (Candlewood). Gala is a passionate educator in the classroom, privately, and as a guest lecturer. In her teaching, she enthusiastically works with students to develop fledgling ideas into fully realized pieces, examines repertoire from Saint-Georges to Saariaho, and incorporates non-musical elements such as visual art and technology into their work.

Originally written for orchestra, the wind band version of **Bravado** (2023) was commissioned and premiered by "The President's Own" United States Marine Band. The composer provides the following insight:

Bravado was written for the Tanglewood Music Festival 2023 orchestral readings and explores the many connotations of the word "bravado," a descendant of the old Italian adjective *bravo*, meaning "wild" or "courageous." A person with *bravado* can be seen as bold or reckless, daring or arrogant, confident or overbearing. The orchestra musically embodies this range of traits through the transformation of the piece's primary melody.

James Hosay (b. 1959) joined the United States Army as a trumpet player after high school, later graduating from the U.S. Armed Forces School of Music. Landing a job as a music copyist for "Pershing's Own" United States Army Band, Hosay used this time to develop his writing skills, and in 1981 earned the position of staff arranger for the ensemble. During his tenure as staff arranger, Hosay arranged for artists including Patti LaBelle, Amy Grant, Reba McEntire, and Lee Greenwood. He also wrote original music for numerous events and ceremonies including the re-dedication of the Washington Monument and the U.S. Capitol Building, and the 50th Anniversary of NATO ceremony.

During his 20-year military career, Hosay received two Meritorious Service Medals, two Army Commendation Medals, and a personal letter of commendation from the Chairman of the Joint Chiefs of Staff. Now retired, Hosay composes from his Virginia home.

"To the men and women who gave their lives in Vietnam, whose names are forever engraved in the solemn stone wall of the Vietnam Memorial," **Black Granite** (1996) is a symphonic march dedicated to those whose heroic deed went unsung, and to those who returned home only to find shattered remnants of what was once their "American Dream." Hosay gives this description:

The Vietnam War is an event in U.S. history that is controversial to this day. But let there be no controversy regarding the high level of valor, courage, and honor displayed by the men and women of the U.S. Armed Forces during that conflict. Without regard to the politics behind their involvement, they served diligently and to the highest standards of military tradition. Many of them gave the ultimate sacrifice.

Composer and educator **Scott McAllister** (b. 1969) has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. His music has been featured at notable festivals such as the Aspen, Chautauqua, and The Prague/American Institute summer festivals. McAllister's works have been performed and/or commissioned by notable ensembles and soloists including The American Composers Orchestra, The Rascher Quartet, New York Philharmonic, Chicago Symphony, I Musici de Montreal, Charles Neidich, Richard Stoltzman, The Verdehr Trio, Jacksonville Symphony, Da Camera, Waco Symphony, The United States New Music Ensemble, and "The President's Own" United States Marine Band. McAllister was awarded first prize in The Ladislav Kubik International Composition Competition and was a winner of an ASCAP Fellowship award.

McAllister is currently professor of composition at Baylor University. He completed his undergraduate degrees in performance and composition from the Florida State University and his doctorate in composition from the Shepherd School of Music at Rice University.

Highlighting a myriad of sections and soloists, **Krump** (2007) was commissioned by a consortium of ten universities of which the North Texas Wind Symphony was a member. McAllister says the following about the work:

Much like breakdancing was a benchmark of inner-city culture in the '80s, a dance movement called krumping created its own subculture among teens in Los Angeles neighborhoods such as Compton, South Central, and Watts. Informed equally by hip-hop, African-American street dancing, pantomime, and martial arts, krumping is a frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking lots, and yards to perform and "battle dance" each other; participants are typically vocal opponents of violence, thus making the krumping scene an alternative to the gang wars that plague the areas where krumping is popular.

Krump is an acronym for "Kingdom Radically Uplifted Mighty Praise". It is a dance form that was pioneered by Tight Eyez and Lil' C along with a group of others, namely Big Mijo, Slayer, and Hurricane. It is an aggressive and spiritual form of dance with Christian roots. Its movements include chest pops, stomps, armswings, syncs, puzzles, bangs, and kill-offs. There are supposedly three levels to krumping: Krump, Buckness, and Ampness.

This work is inspired by krumping. Fast and fiery music is juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and soloists in the ensemble get a chance to "krump," emulating the energy and passion of this dance.

The musical career of **Norman Dello Joio** (1913–2008) began at age fourteen when he became a church organist and choir director of the Star of the Sea Church on City Island, New York. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style, at Tanglewood and Yale. Dello Joio received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim Fellowships, and a grant from the American Academy of Arts and Letters. He won the New York Music Critics' Circle Award in 1948 and again in 1962. He won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his music in the television special *Scenes from the Louvre*. In 1958, CBS featured him in a one-hour television special, *Profile of a Composer*. Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was professor of music and dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools to compose music for school ensembles and programs.

Subtitled *A Tone Poem to New York*, and Dello Joio's second piece for band, **From Every Horizon** (1965) recreates a series of moods that embody the spirit of mid-century New York City. The pastoral mood that pervades the outskirts of the city, the "hurly-burly" of the commuter, the bustle of the typical New Yorker, and the dragging tiredness out-of-towner, all inspired the shape of this work. A version of the piece was scored for film and shown at the New York World's Fair, showcasing the harbor, bridges, and tunnels as they funnel millions of people back and forth from suburbia to the working canyons of Manhattan.



Dr. Yafei Lin currently serves as a saxophone faculty member at the Sichuan Conservatory of Music in China. Before this, he served as a graduate teaching fellow of University of North Texas College of Music and as an invited saxophone lecturer for the Guangzhou Symphony Orchestra (GSO). He is also a member of the National Saxophone Specialized Committee of Chinese Universities and Music Conservatories and serves as a member of a council of the Saxophone Professional Committee of the Sichuan Musicians Association.

As a saxophonist, Lin attended and performed at the 15th World Saxophone Congress in Bangkok; The 18th World Saxophone Congress in Zagreb; The 2019 North America Saxophone Alliance Conference in Pittsburgh; The Saxophone and Clarinet Art Festival in Melbourne and the Siskiyou Saxophone Workshop in Ashland, Oregon. Lin

has also performed in recitals and with orchestras across the United States and China. In 2020, he toured China as a guest instructor and performer with the Guangzhou Symphony Youth Orchestra. He presented chamber recitals and concerts in the Croatian National Theater, Shanghai Symphony Hall, Guangzhou Xinghai Music Hall, Wuhan Qintai Grand Theatre, Xi'an Concert Hall and Chengdu City Music Hall. Lin won several competitions including first place at the Canada Rocky Mountain Woodwind and Brass Music Competition and Chamber Music Competition, first place at the 21st Century Music Competition, and reached the finals of the 2021 University of North Texas Concerto Competition. Chinese renowned composer Li Haiying praised him: "Possesses first-rate saxophone tone." Conductor Jing Huan of the China National Symphony Orchestra praised his performance as: "Gorgeous sound."

Lin earned his master's degree from the College-Conservatory of Music at the University of Cincinnati. He was admitted to the College of Music at the University of North Texas in August 2020, to pursue a doctor of musical arts degree in saxophone performance. Lin's principal teachers include Eric Nestler, James Bunte, Rick VanMatre and Yusheng Li.



Dachuan Cao is pursuing the doctor of musical arts degree 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 area. 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, marching band, 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.

Hannah Weller is currently earning her master of music in clarinet performance at The University of North Texas in Denton, TX (Class of 2024) where she is a student of Dr. Kimberly Cole Luevano. Hannah is a member of the UNT Wind Symphony, and has also played in the Symphony Orchestra, as well as numerous chamber groups. Hannah was a member of Trio Rindo in Spring 2023, which took third prize in the George Papich Chamber Music Competition, as well as a flute-clarinet-piano trio which was selected to perform at the 2023 UNT Chamber Music Gala and subsequent showcase recitals. Hannah is pursuing a related field in wind conducting, and serves as a UNT Wind Studies Teaching Fellow, working with the Green Brigade, Wind Ensemble, University Band, and Concert Bands. Hannah is also an active private teacher in the area, maintaining a studio composed of students from Krum ISD, Argyle ISD, and Dallas ISD. Aside from her academic endeavors, Hannah was a recent semifinalist in the ICA Young Artist Competition (July 2023) and enjoys playing professionally in the DFW area as a newly appointed member of the Lone Star Wind Orchestra.



Hannah graduated *summa cum laude* from Messiah University in Mechanicsburg, PA (2022). There, she earned her B.S. in music education with a K-12 teaching certificate. At Messiah, Hannah was a student of Dr. Stephanie Cramer, and served as the principal clarinetist of the Wind Ensemble and Symphony Orchestra. She was also a member of the Clarinet Choir, Woodwind Quintet and the Symphonic Wind Ensemble. At Messiah, Hannah was a finalist (2020) and eventual winner (2021) of the Lance K. Kuhlman performance competition. She was also selected as the department's Presser Scholar for her musical and academic accomplishments, as well as her leadership and citizenship within the department.

In Fall of 2024, Hannah will continue her graduate studies as a doctoral conducting associate here at the University of North Texas.

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

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

Saxophone

Bree-Anna Adams
Dominic Crowder Jr.
John Garcia
Adam P'Simer
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 McCleod
Braden Price
Giovanni Quinones
Asher Seracen

Piano

David McCauley

CONCERTVERSITY BAND

Flute

Devon Devonish-Sanchez
Lauren Hamilton
Marina Lackey
Carolina Martinez
Josue Martinez
Dayeon Namkoong
John Perez
Brytan Veracruz

Oboe

Emma Berg
Kaiden Doetsch
Brenda Espinosa
Victoria Hartman
Haydee Norris

Bassoon

Jayden Guajardo
Anthony Jordan
Alexis Mathew
Emaline Wylie

Clarinet

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

Saxophone

Nathaniel Backus
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 Romberger
Caden Thompson
Diego Tiessen
Randy Vrana
Caleb Yurasek

String Bass

Julie Rompf

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
Vincent Miravella
Renae Rea
Robin Sabatini
Neill Williams

Saxophone

Luke Davis
Hector Fontanez
Malik Harding
Sebastian Ortega
Caleb Taylor
Ziliang 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
Travis Harris
Sean Lasker

Bass Trombone

Katherine Garman

Euphonium

Adonijah Lovett
Frankie Rivera

Tuba

Sam John
Trinity Jones
Dante Sanor
John-Paul Strawman
Matthew Veilla

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

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
Daniel Jipster, Erick Morales, Anthony Piñeiro, Alena Scott, Librarians
Lauren Chambers, Ryan Fillingier, 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