



University of North Texas University Band and Concert Band

Amy Woody, Conductor
John Clemons, Guest Conductor

Dachuan Cao, Conductor
ME5 Aik Kee K. Steven Tan, Guest Conductor

Wednesday, February 22, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

UNIVERSITY BAND • Amy Woody, conductor

A Festival Prelude (1956) Alfred Reed (1921–2005)

Beauty Broken (2015) Nicole Piunno (b. 1985)

Third Suite (1966) Robert Jager (b. 1939)
March
Waltz
Rondo

John Clemons, guest conductor

Funiculi Funiculà Rhapsody (1880/2011) Luigi Denza/Yo Goto
(1846–1922)/(b. 1958)

--Intermission--

CONCERT BAND • Dachuan Cao, conductor

Canzona (1951) Peter Mennin (1921–1983)

Be Thou My Vision (1999) David Gillingham (b. 1947)

ME5 Aik Kee K. Steven Tan, guest conductor

Metro Dances (2018) Travis Weller (b. 1973)

Arcana (2004) Kevin Houben (b. 1977)

*Four hundred sixty-seventh program of the 2022–2023 season
Photography and videography are prohibited*

PROGRAM NOTES

Alfred Reed (1921–2005) was an American composer, arranger, conductor and educator. Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as a musician and arranger during World War II in the 529th Army Air Force Band, for which he created more than 100 works and eventually became a student of Vittorio Giannini at Juilliard. He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. Beginning in 1953, Reed began his tenure as conductor of the Baylor Symphony Orchestra at Baylor University in Waco while simultaneously completing his academic work. He earned a bachelor of music in 1955 and a master of music in 1956. During his time at Baylor, he invested a lot of time and energy into problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This prompted his accepting the post of editor at Hansen Publishing in New York in 1955. In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop a first-of-its-kind music industry degree program. Reed's works have become some of the nation's most prolific and frequently performed.

Reed composed and conducted the rousing concert opener ***A Festival Prelude*** (1956) for the 25th Anniversary of the Tri-State Music Festival in Enid, Oklahoma. Reed describes the work:

The work was conceived specifically in terms of its title as an opening kind of piece...the music was to establish a bright and brilliant mood throughout, with no other connotation in mind...Two fanfare-like motifs and a main theme occur throughout the composition using the brass and woodwinds separately and combined to impart tone color and majesty.

Nicole Piuino (b. 1985) is an American composer and trumpeter. Piuino holds a doctor of musical arts degree in composition and a master of music degree in theory pedagogy at Michigan State University, 2014. As a trumpeter, Piuino has performed with the Central Ohio Symphony Orchestra and appeared as a soloist with the Ohio Wesleyan University Chamber Orchestra. In her own perspective, Piuino views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seemingly opposites are connected as they weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging lightness and darkness, past and present, beauty and brokenness, confinement and freedom, spiritual and physical, life and death. Piuino was the winner of the 2018 Female Composer Competition, Beta Omicron Chapter, Kappa Kappa Psi, and she teaches in the city schools of Dublin, Ohio.

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Composed in 2015, Piunno reflects on **Beauty Broken**:

I visited the Columbus Museum of Art in the winter of 2014 and met a work titled "Blow Up #1" by Ori Gersht. This work captured my attention and insisted I give it a great amount of thought. Gersht used high-speed photography to capture a moment in time of an arrangement of flowers exploding. In that one short moment Gersht captured a profound truth about this world and the human condition.

At first sight the photo looked amazing. It was beautiful and exciting. Yet when I looked closely, I realized it was beauty that was broken. The photo was a visual display of the tension that exists between beauty and violence, or life and death. When I first saw the work, I was attracted to the beauty. Then I saw the violence and wanted to turn away. However, once I accepted both and was able to hold the paradox of these two realities, I was able to see the photograph for what it truly was. A sense of hope emerged as I felt a longing for beauty to be restored.

Robert Jager (b. 1939) studied at the University of Michigan with William Revelli and Elizabeth Green before joining the U.S. Navy, where for four years he served as the staff arranger at the Armed Forces School of Music. Jager taught at Old Dominion University and Tennessee Tech University, where he was professor of music and director of Theory and Composition. He retired from Tennessee Tech in May 2001 as professor emeritus.

Jager has over 150 published compositions for band, orchestra and various chamber groupings, with more than 35 commissions including the United States Marine Band and the Tokyo Kosei Wind Orchestra. He has won a number of awards for his music, being the only three-time winner of the American Bandmasters Association's Ostwald Award. In addition, he has won the Roth Award twice (National School Orchestra Association); received Kappa Kappa Psi's Distinguished Service to Music Medal in the area of composition in 1973; and won the 1975 Friends of Harvey Gaul bicentennial competition. He is a member of Phi Mu Alpha, Kappa Kappa Psi, the American Bandmasters Association, and ASCAP. He is an active composer, conductor, and lecturer throughout the United States, as well as in Canada, Europe, and Japan.

About **Third Suite** (1966), Jager writes:

Third Suite was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and dedicated to him and his very fine organization. The suite received its first performance by them in December 1965 from manuscript. The first movement is a march which is altered rhythmically by the use of alternating meter signatures. The second movement is a waltz which continues the meter alteration idea

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and features oboe, flute, bassoon, and brass sections. The Rondo is full of fun and bright tunes which are developed near the end followed by a quick coda stating the main theme once again.

Luigi Denza (1846–1922) was an Italian composer, mandolinist, and guitarist. Denza studied music under Saverio Mercadante and Paolo Serrao at the Naples Conservatory; in 1884 he moved to London to teach singing, eventually becoming a professor of singing at the Royal Academy of Music in 1898.

Denza is best remembered for his work ***Funiculi Funiculà*** (1880), a humorous Neapolitan song inspired by the inauguration of a funicular, or a mountainside railroad, at the summit of Vesuvius. Neapolitan journalist Peppino Turco contributed lyrics to the tune (English translation):

Yesterday evening, Anna, I went up,
Do you know where?
Where this ungrateful heart cannot spite me any more!
Where the fire burns, but if you flee
It lets you be!
And it doesn't chase you, it doesn't burn you, to see the sky!
Let's go up to the top, let's go,
Funicular up, funicular down!
Let's go from the earth to the mountaintop!
Without walking!
We can see France, Procida and Spain...
and I can see you!
Pulled by a rope, no sooner said than done,
We'll go to heaven...
It goes like the wind suddenly,
Up, up, up!
Let's go up to the top, let's go,
Funicular up, funicular down!
We've climbed it, my love, we've already climbed
To the top!
It's gone up, then returned, then it's back...
It's always here!
The summit revolves, around, around,
around you!
This heart always sings, my love,
Let's get married one day!
Let's go up to the top, let's go,
Funicular up, funicular down!

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Published the same year by Ricordi, *Funiculi Funiculà* sold over a million copies of the tune within a year. Richard Strauss even used the tune in the fourth movement of his orchestra tone poem, *Aus Italien*. In addition to *Funiculi Funiculà*, Denza composed hundreds of popular songs.

Yo Goto's setting of ***Funiculi Funiculà Rhapsody*** (2001) opens with bold fanfares that segue into a traditional tarantella. As the melody passes through each section of the ensemble, the polyrhythms eventually give way to a simple, slow, romantic rendering before the vibrancy of the original melody returns in the finale.

Born in Erie, Pennsylvania, **Peter Mennin** (1921–1983) began his formal musical studies at the age of seven. He was drawn to composition immediately, and by the age of eleven he was already experimenting with symphonic forms. In 1939, he entered the Oberlin Conservatory, studying composition with Normand Lockwood. He then studied at the Eastman School of Music, receiving his bachelor's and master's degrees in 1945, and his Ph.D. degree in 1947. He studied composition with Howard Hanson and Bernard Rogers. In 1947, Mennin was appointed to the composition faculty of the Juilliard School, a position he retained for ten years. In 1958, he became the director of the Peabody Conservatory of Music in Baltimore. He held the position for four years, introducing many new ideas into the disciplines of conducting, opera production, concert structure and administration. In 1962, Mennin returned to the Juilliard School as its president, a position he held for twenty-one years, until his untimely death. His tenure was the longest in Juilliard's history. He presided over an unprecedented growth for that celebrated school, guiding its move to Lincoln Center and expanding its international influence.

Canzona (1951) was commissioned by prestigious band director Edwin Franko Goldman in cooperation with the League of Composers. The work was premiered by the Eastman Wind Ensemble with Frederick Fennell conducting in New York on June 15, 1951. The concept of the "canzona" as set forth here is not that of lyrical song implied by the name, but rather that of the early baroque canzona, displaying contrasting wind and string sonorities together with rhythmic polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created a stunning essay of the same type in the twentieth-century manner. It is the only piece he wrote for wind band.

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David Gillingham (b. 1947) earned his bachelor's and master's degrees in instrumental music education from the University of Wisconsin-Oshkosh and a Ph.D. in music theory and composition from Michigan State University. Dr. Gillingham is the recipient of numerous awards and honors including the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1900 International Barlow Competition for *Heros, Lost and Fallen*. Gillingham is a professor of music at Central Michigan University and the recipient of an Excellence in Teaching Award, a Summer Fellowship, a Research Professorship, and the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. His works are regularly performed by internationally recognized ensembles. He is a member of ASCAP and has received the ASCAP Standard Award for Composers of Concert Music, since 1996.

About ***Be Thou My Vision*** (2000), Gillingham writes:

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. This work is heartfelt, expressive and hopefully inspiring. The hymn tune, "Slane," is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since "Slane" is in fact an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane" (*Be Thou My Vision*) in D minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A Major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in Db Major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

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Travis Weller (b.1973) is an active arranger, composer, educator and advocate of music education. He serves as the assistant chair for the Music Department and director of Music Education at Messiah University. Prior to his appointment at Messiah, he served as the director of bands at Mercer Area Middle-Senior High School in Pennsylvania, and has previously taught at Kent State University as an adjunct faculty member where he got his Ph.D. in music education. Travis is also a member of Phi Beta Mu (Nu Chapter), ASCAP, and the National Band Association. He has previously served on the Phi Beta Mu International Board of Directors. He has presented on instrumental music education at many major conferences. As a composer, in addition to receiving commissions from school groups and community bands, he has received numerous J.W. Pepper Editor's Choice nominations, Bandworld Top 100 nominations, ASCAP Plus awards, and has received a number of reviews of his works by *The Instrumentalist*. His pieces for band have been performed by groups ranging from elementary to the collegiate level.

Weller shares the following about **Metro Dances** (2018):

Driving in Pittsburgh has a unique feature in that you can see where you want to go, but rarely is it a straight shot and the trip involves a fair amount of vehicular "dancing." *Metro Dances* is a work in five sections that seeks to duplicate that particular—but not uncommon—driving experience. We launch the opening section Hit the Gas! with a full cup of coffee and just a little less time than normal to reach our destination. This is followed abruptly by Traffic "Jam," which comes out of nowhere in true Pittsburgh fashion. Big Trucks then enter the highway, appropriately represented by lower winds. Next is Rush Hour, which features an optional open section with suggested solos for trumpet and alto saxophone. Finally, Breaking Free culminates with a brisk finish as traffic opens up and there's smooth sailing on a free and open highway.

Kevin Houben (b. 1977), a native of Peer, Belgium, discovered his passion for music at a young age, studying piano and trumpet. He obtained a master's and a teaching degree in trumpet, solfege, and chamber music pedagogy, and a master's degree in hafabra (Harmony, Fanfare, Brassband) and a master's in orchestral conducting at the Lemmens Institute in Leuven. In addition, he studied composition with Han Van der Roost and Luc Van Hove. He obtained a first prize in harmony and polyphony under Jan Hadermann. Since the completion of his studies, Houben's music has become a favorite in the repertoires of various orchestras in Europe, America, Australia and Japan. Houben is also a renowned conductor, having worked with various professional orchestras and ensembles during recordings and at concerts all over the world. Since 2020 Houben teaches orchestration and instrumentation at LUCA School of Arts - Campus Lemmens (Belgium).

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Houben says the following about **Arcana** (2004):

"Arcana" is the plural of the Latin word "arcanum," meaning secret. In the title, it is used in the sense of unraveling the rich past of the Royal Fanfare Sint-Jozefsgilde Mol-Sluis (Belgium) and opening up perspectives for its future. During the misterioso beginning of the work, a historic atmosphere is created to reflect the founding of the society. Then follows a bustling middle part, which provides a challenge for each musician because of the difficult rhythm and combined play. This represented the numerous difficulties in establishing and maintaining a society. After this energetic passage, a very melodious part follows that makes people overlook earlier problems, and that offers new possibilities by means of the musical reflection of a consequent youth policy, which determines the future of each society. Finally, there is a broad build-up to the festivo finale, once more symbolizing the strength and energy of youth.

At the second international composition contest for wind band (Comines-Warneton, Belgium), this work won the prize of the Culture Centre of Comines-Warneton as well as the SABAM-prize.

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 fellow 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 ensembles under his direction consistently received superior ratings in concert band, marching band, and jazz band at local, state, and national festivals. In 2012, the Libertyville (IL) High School Wind Ensemble served as a demonstration ensemble at the 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.



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In 1993, Military Expert **(ME) 5 Aik Kee K. Steven Tan** joined the Republic of Singapore Navy (RSN) Band and was later appointed as the concertmaster and drum major of the SAF Central Band. In 1998, he was selected to attend the Drum Major Course at the Defence Force School of Music in Melbourne, Australia. In that same year, he also choreographed and arranged the music of the marching performance by the SAF Central Band and the SAF Silent Precision Drill Squad for the National Day Parade. In recognition of his dedication, he was awarded the 'Excellent Award' by the Defence Administrative Group, MINDEF. As a clarinetist, ME5 Tan was admitted as an Associate of the Trinity College of London and a Licentiate of the Guildhall School of Music and Drama in 1997 and 1998 respectively. In 2001, ME5 Tan received a scholarship to pursue the Bandmaster Course at the Royal Military School of Music (RMSM), Kneller Hall, in London, United Kingdom. During this period, ME5 Tan learned conducting from Major (Retired) Roger Swift and Professor Robin Page, studied harmony and composition under Professor Mark Uglow, music history and analysis with Dr Tom Czepiel, orchestration with Professor Stephen Roberts and Major Dennis Burton, keyboard works with Professor Berendina Cook as well as the clarinet with Captain (Retired) Frank Slack. Under the sponsorship of the British Army, ME5 Tan participated in the United Kingdom 2004 National Association of Brass Bands Young Conductors Competition and won the semifinals in London and the Southern Counties. He went on to win third prize at the national finals. Upon his graduation from RMSM, he won 'The Besson Cup' for gaining the highest marks in the academic examinations, 'Besson Graham Wallace Award' for being the best overseas student bandmaster, 'The Choral Prize' for being the best in a choral setting, 'The Fred Mortimer Memorial Prize' for being the best in brass band arrangement, 'The Jaeger Trophy' for gaining the highest marks in secondary instrumental studies, and 'The Principal Director of Music Prize' for being the best in conducting. ME5 Tan graduated and earned a bachelor's degree in music with first class honors from Kingston University, London in 2004. ME5 Tan was commissioned as an officer of the Singapore Armed Forces on August 1, 2004, and was appointed as one of the directors of music. In 2015, ME5 Tan attended the 5th Command and Staff Course (Executive) and graduated from the prestigious Goh Keng Swee Command and Staff College. ME5 Tan frequently adjudicates at the yearly Singapore Youth Festival Arts Presentation and most recently was invited to adjudicate at the Singapore International Band Festival 2022. ME5 Tan is also the resident conductor of the Ngee Ann Polytechnic Concert Band. He is married to Justina and has two sons, Jeremy and Cale.



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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
Natasha Brandon
Dina Bratanovic
Kendall Curtis-Malone
Julia Dunphy
Betsy Espinal
Violet Hilliard
Paige Hoffman
Brenda Martinez
Seleta Montemayor
John Perez
Abby Van Sice

Oboe

Emelie Evrard
Emilio Vera-Gonzalez
Grace Leitch

Bassoon

Ashleigh Steuben

Clarinet

Lauren Bristol
Aracely Castillo
David Dellings
Cole George
Ezven Gonzalez
Vincent Miravella
Nguyen Nguyen

Saxophone

Bree-Anna Adams
Robby Brewer
Hector Fontanez
Malik Harding
Trenton Kaehlert
Chanjuan Lu
Kevin Minitier
Thomas Starnes

Horn

Gavin Galvan
Aaron Hicks
Bradley Oates
Eli Stockton
Carly Torres

Trumpet

Nicholas Arellano
Ian Beck
Alex Black
Nathan Davis
Delia Esparza
Zane Hamilton
Aidan Massengill
Calista McPherson
Marco Mejia
John Mize
Charlotte Power
Auron Ragsdale
Maura Ryan
Osvaldo Terrones
Ethan Tittle
Logan Wells
Isabelle Wright
Adyana Zuniga

Trombone

Lance Alston
Katherine Beberman
Lauren Chambers
Kevin Garcia
Travis Harris
Sean Lasker
Jackson Thomas

Euphonium

Spencer Knutti
Zach LaMendola
Jaden Overbeck
Azariah Tower

Tuba

Ella Allen
Wendell Bernardin
Quentin Cameron
Sean Cotten
Tyler Dahl
Caden Hurd
Logan Johnson
Andrew Long
Taylor Parker
Nicholas Riefel
Alan Sanchez
John-Paul Strawman
Kyrn Swanton
Oscar Wells

Percussion

Spencer Alger
Evan Bahm
La'Darius Bailey-Hunt
Devin Brown
Lucas Conley
Katie Crouch
Elizabeth Feldman
Nicolas Fryar
Ben Garza
Brayden Haslam
Ryan Hurford
Alexis Olvera
Spencer Pedone
Juan Perez
Madison Romberger
Vance Varcasia
Jack Wilkinson
Lawrence Williams
Dominic Willis
Cayson Yi

Piano

David McCaulley

Harp

Halie Douglas

Double Bass

Eduardo Flores

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

CONCERT BAND

Flute

Kaitlyn Barnes
Alyssa Brown
James Conner
Shelly McKneely
Doryann Mueller
Dayeon Namkoong
Marimar Ortiz
Abigail Rieger
Riley Stephens

Oboe

Presley Arvin
Ava Raymond

Bassoon

Jayden Guajardo
Yuriel Ramirez

Clarinet

Carly Bower
Alana Canaday
Vincent Cappello
Landon Foy
Blain Laumer
Elijah Paterson
Sam Poage
Hannah Prendergast
Victoria Utz
Alexander Yanez

Saxophone

Nathaniel Backus
Andrew Byrd
Zane Crider
Jinkai Li
Alexander Olguin
Jacob Ryter
Joseph Zapp

Horn

Carson Brooke
Preston Garrison
Jordan Hammer
Maile Hawryluk
Nathaniel Holland
Trampus Marek

Trumpet

Nicholas Arellano
Ian Beck
Zuzanna Belka
Joseph Cortier
Brooklyn Davis
Zane Hamilton
Lucas Laster
Aidan Massengill
Marco Mejia
John Mize
Alejandro Munoz
Aidan Olesen
Charlotte Power
Ethan Sandoval
Alejandro Sigala
Sebastian Villarreal
Isabelle Wright
Adyana Zuniga

Trombone

David Cohen
Hunter Frybergh
Derek Jackson
Anderson Kurk
Joan Martinez
Dylan Pratt

Euphonium

John Chow
Simon Elizondo
Cameron Seale

Tuba

Ella Allen
Tyler Dahl
Pedro Flores
Maxwell Fritch
Caden Hurd
Sam John
Trinity Jones
Andrew Long
Ali Masswi
Charles Moats
Taylor Parker

Nicholas Riefel
John-Paul Strawman
Douglas Swayne
Matthew Velilla

Percussion

Spencer Alger
Evan Bahm
Desmond Bigler
Caleb Brown
Nicholas Bruce
Josh Camacho
Lucas Conley
Katie Crouch
Chris Curtis
Nicolas Fryar
Benjamin Garza
Brayden Haslam
Ryan Hurford
Brad Martinez
Paul Martini
Chris Masters
Alexis Olvera
Caleb Price
Jordan Sloan
Zeke Strawn
Benjamin Waddill
Jack Wilkinson
Lawrence Williams

Piano

David McCaulley

Harp

Acadia Ferguson

Double Bass

Anthony Mirabelli
Kevin Nunez Alejandro

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

BANDS

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.

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
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	*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 - 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