



# North Texas University Band and Concert Band

---

Amy Woody, Conductor

Dachuan Cao, Conductor

Jerianne Larson, Guest Conductor

Jessica Ferring Glenn, Soprano

---

Wednesday, April 12, 2023

7:30 pm

Winspear Hall

Murchison Performing Arts Center

**University Band • Amy Woody, Conductor**

Head Rush (2015) .....Jay Bocook (b. 1953)

Overture to the Cascades (2023) .....Ryan Fillinger (b. 2001)

Chorale and Shaker Dance (1972) .....John Zdechlik (1937–2020)

Jerianne Larson, guest conductor

Angels in the Architecture (2008) ..... Frank Ticheli (b. 1958)

Jessica Ferring Glenn, soprano

Midway March (1976/2010) ..... John Williams (b. 1932)  
ed. James Curnow

--Intermission--

**Concert Band • Dachuan Cao, Conductor**

The Hounds of Spring (1981) ..... Alfred Reed (1921–2005)

After a Gentle Rain (1979) ..... Anthony Iannaccone (b. 1943)  
The Dark Green Glistens with Old Reflections  
Sparkling Air Bursts with Dancing Sunlight

Mock Morris (1910) ..... Percy Aldridge Grainger (1882–1961)

Spark and Fire (2022) ..... Robert Traugh (b. 1984)  
spark and fire  
only time will tell  
dance ambiguous  
rise, and guide this world

Jerianne Larson, guest conductor

---

**Seven hundred twenty-fourth program of the 2022–2023 season**  
**Photography and videography are prohibited**

## PROGRAM NOTES

**Jay Bocook** (b. 1953) is a well-known composer arranger and currently serves as the director of athletic bands at Furman University. Bocook earned a master of music degree from University of Louisiana at Monroe. He began his career in composition in graduate school and started writing while serving as the band director at Travelers Rest in South Carolina. He has arranged for a variety of ensembles and outlets including the Olympic Games and the United States Marine Band. Most recently he was inducted into the American Bandmasters Association and the Drum Corps International (DCI) Hall of Fame. Bocook also serves as a staff composer/arranger for Hal Leonard, and has arranged for the Cadets Drum and Bugle Corps, Blue Knights, Reading Buccaneers, as well as several high school marching bands.

Bocook composed **Head Rush** (2015) for fellow South Carolinian music educator Scott Rush in honor of his many nationally recognized accomplishments while serving at Wando High School. In describing the work, Bocook writes:

...*Head Rush* is a rousing, joyful five-minute work scored for wind ensemble. It was commissioned by the Band Parents Association of Wando High School in Mt. Pleasant, South Carolina. The piece is through-composed and minimalist in nature, and features the intertwining of repetitive rhythmic motives and contrasting melodies into an ornate network of music texture....These constantly evolving textures and rhythmic devices culminate with the full force of the ensemble into a finale that is bursting with energy.

**Ryan Fillinger** (b. 2001) is an emerging composer originally from Sherwood, Oregon, who is interested in fusing the sweeping and extravagant characteristics of the Impressionist and Romantic eras with unique and exciting contemporary harmonies and techniques. Ryan currently is a composition major at the University of North Texas under such acclaimed composers and faculty as Joseph Klein, Sungji Hong, Kory Reeder, and film composer Bruce Broughton.

Ryan has earned accolades from the Oregon Music Education Association and the Florida Bandmasters Association. As a composer, Ryan has worked with multiple performers and ensembles at the University of North Texas, including the Wind Ensemble, Concert Band, and chamber groups such as the Quasar Trombone Quartet. As a performer, Ryan plays saxophone in various concert ensembles and occasionally performs as a soloist. When he's not composing or performing, Ryan works as a freelance visual artist, commissioning pet portraits for customers through Facebook, and is himself an avid dog-lover.

Fillinger writes about **Overture to the Cascades** (2022):

*Overture to the Cascades* serves as both an introduction and an homage to my home, the Pacific Northwest. This region consists of the states of Washington, Oregon, and northern California, respectively, and is known for its lush environments and vibrant nature. As an Oregonian, the area I've lived in—the Willamette Valley—has remained one of my favorite places of all. With churning creeks and rivers carving through endless evergreen forests, and rolling green hills blanketed by miles of local vineyards, the Willamette Valley teems with natural beauty. To the east, the Valley is backed by the snow-clad peaks of the Cascade Mountain Range, stretching from British Columbia down to northern California, and is home to abundant wildlife and some of the most famous volcanoes in the country. This mountain range fueled the inspiration for the piece, as I envisioned soaring blissfully over and in between the summits, taking in the majestic scenery all around me.

From the beginning, the listener rises with the sun as its brilliant morning rays awaken the Valley. A primary theme is introduced, building and blossoming to a peak akin to Richard Strauss's *Eine Alpensinfonie*, signifying the arrival of day and the reveal of the majestic Cascades. The "flight" ensues with the secondary theme: a gentle, floating waltz that rises and falls in a similar contour to the hills of the Valley, becoming more dynamic and more complex in texture with each iteration. After a drastic and sudden dive, the music slowly climbs back up through the foothills of the Cascades and bridges back to the primary theme. The listener ascends even further past the mountains, until the entirety of the Pacific Northwest is revealed in all its grandeur and sublimity.

American composer **John Zdechlik** (1937–2020) was born into a Polish family, though the surname Zdechlik is Czech in origin. Zdechlik was surrounded by musical influences growing up and his parents enrolled him in piano lessons at a young age. Zdechlik's parents encouraged musical pursuits but did not pressure him. In high school, Zdechlik played trumpet before taking an interest in jazz, and began to compose jazz band arrangements. Zdechlik earned his Ph.D. in theory and composition from the University of Minnesota, where he studied with Paul Fetter and Frank Bencriscutto for whom Zdechlik served as assistant for several years.

Thanks to Bencriscutto, Zdechlik's first major success as a composer came in 1969. Bencriscutto had been commissioned to write an original work for the Concordia College Band in Saint Paul, Minnesota, but was too busy to fulfill the commitment. The commissioner, Leon Titus, agreed to have Zdechlik fill in as the composer, resulting in Zdechlik's first major compositional success, *Psalm 46*.

In 1970, Zdechlik began his nearly three decade tenure at Lakewood Century College in White Bear Lake, Minnesota. He served as conductor, professor, music department chair, and resident composer until his retirement in 1997. Zdechlik was elected to the American Bandmasters Association in 1989.

**Chorale and Shaker Dance** (1972) was commissioned by the Bloomington Jefferson High School Band in Minnesota. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March of that year at the Music Educators National Convention, with the composer conducting. The work combines an original chorale tune and the traditional Shaker song "The Gift to Be Simple". Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating interwoven melodies and jazz-influenced rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D Major chord. Zdechlik claimed to have guest conducted the piece over 500 times during his career.

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

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

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

Ticheli describes **Angels in the Architecture** (2008):

*Angels in the Architecture* was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

*Angels in the Architecture* begins with a single voice singing a nineteenth-century Shaker song:

I am an angel of Light  
I have soared from above  
I am cloth'd with Mother's love.  
I have come, I have come.  
To protect my chosen band  
And lead them to the promised land.

This angel—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known sixteenth-century Genevan psalter, *Old Hundredth*. These borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears and sings the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

In a career that spans six decades, **John Williams** (b. 1932) has become one of America's most accomplished and successful composers for film and the concert stage. He has served as music director and laureate conductor of the Boston Pops Orchestra since 1980 and has maintained creative relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, New York Philharmonic, Chicago Symphony and Los Angeles Philharmonic. Williams has received a variety of awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy, Grammy, Emmy, and Golden Globe awards.

In addition to composing original music for five Olympic games, Williams has composed music for notable films such as the *Star Wars* franchise, the *Indiana Jones* franchise, the *Jurassic Park* franchise, the *Harry Potter* franchise, *Schindler's List*, *ET: The Extra-Terrestrial*, *Jaws*, *Saving Private Ryan*, *Amistad*, *War Horse*, *BFG*, and many more.

John Williams composed **Midway March** (1976) to accompany the riveting World War II film *Midway*. The film documents the Battle of Midway, a victory that some say was the turning point of the U.S. war against Japan during World War II. The jaunty nature of the march celebrates the victory but omits the high cost of a battle. The victory was so important to American morale that the name found its way into the lexicon of the country. Chicago's Midway Airport, for example, was named for the battle. Key to the victory was the breaking of the Japanese Naval encryption codes. The war had been going poorly for the United States and the Japanese planned to deliver a devastating blow to finish off the U.S. fleet at Midway. However, thanks to the U.S. Signals Intelligence breaking the Japanese encryption code, the U.S. was able to plan a counterattack that led to eventual victory, although with great loss of U.S. life.

Williams references the code in his march with a repetitive set of staccato notes in the brass. The march was composed in 1976 as part of the soundtrack for an epic movie. Despite its big-name cast, the movie was not a smashing success, but in June 1992, a more successful re-edit of the extended version aired on the CBS network commemorating the 50th anniversary of the Battle of Midway. Regardless of the success of the film, the score produced one of Williams's most popular marches, *Midway March*.

**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's of music in 1955 and a master's of music in 1956. During his time at Baylor, he invested 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.

Regarding ***The Hounds of Spring*** (1981), Reed wrote:

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean...an attempt to capture the twin element of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

*The Hounds of Spring* was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8, 1980, by the aforementioned group, under the direction of the composer.

**Anthony Iannaccone** (b. 1943) began private musical studies at the age of eleven. He studied with Vittorio Giannini and David Diamond and received his bachelor's and master's degrees from the Manhattan School of Music. He received his doctoral degree from the Eastman School of Music, where he studied composition with Samuel Adler. His catalog of over three dozen published works includes numerous standards as well as unusual ensembles for instruments and voices. His works have won many first prizes in national and international competitions. He has also appeared as a guest conductor of high school and college bands and choruses over a wide geographical area.

From 1971 to 2013 he taught at Eastern Michigan University, where he founded an electronic music studio, taught composition, and for 30 years conducted the Collegium Chamber Orchestra and Chamber Chorus.

***After a Gentle Rain*** (1979) is a work in two contrasting movements - the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The piece is dedicated to Dr. Max Plank and the East Michigan University Symphonic Band.

The first movement, *The Dark Green Glistens with Old Reflections*, begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds and percussion. Those colorful mixtures constantly re-define the background and foreground of this introverted scenario.

The play on words in the title suggests images of light reflecting off moist green foliage in turn evoking reflections "off" old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft re-birth and the celebration of life.

*Sparkling Air Bursts With Dancing Sunlight*. Extroverted and dance-like in nature this movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.



**Percy Aldridge Grainger** (1882–1961) was a native of Brighton, Australia. He first studied piano with his mother, a professional teacher, and later with Louis Pabst in Melbourne. At the age of ten, Grainger gave a series of recitals which financed his studies in Germany. In 1900 he started his career as a concert pianist, with sensational successes in such widely separated places as England, Australia, and South Africa. Grainger and his mother moved to America in 1915, settling in White Plains, New York. At the outbreak of World War I he enlisted as an army bandsman, soon being promoted to the Army Music School. He became a U.S. citizen in 1919, and again made many worldwide concert tours and became a professor and head of the music department at New York University. As a composer, Grainger was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collecting at the same time as Bartók, writing aleatoric music in 1905, and predating Varèse in experiments with electronic music.

Grainger produced several versions of **Mock Morris** (1910) for different media. This transcription is based on the string orchestra version but takes several scoring ideas from the 1950 version which Grainger made for Leopold Stokowski. The composition is best described by Grainger in the preface to the string orchestra score:

No folk-music tune stuffs at all are used herein. The rhythmic cast of the piece is Morris-like, but neither the build of the tunes nor the general layout of the form keeps to the Morris dance shape.

**Robert Traugh** (b. 1984) is a Pittsburgh-based freelance music creator/composer and area coordinator of the Composition for Media Degree at Duquesne University's Mary Pappert School of Music. He has written for wind bands, jazz ensembles, chamber ensembles, dance, and other commercial projects. Traugh's music draws influence from an eclectic study of music, a reverence for the natural world, and undertones of jazz. He is currently actively engaged with commission projects. With a background spanning 12 years of service as a public school music educator, his works have received acclaim as having artistic and pedagogical relevance in the modern ensemble curriculum. Most recently, Traugh's music has been programmed for performances in the Arizona MEA Conference, Pennsylvania MEA Conference, Ohio MEA Conference, as well as the Music for All National Festival. He is a member of the artistic team at Three Rivers Young Peoples Orchestras as conductor of the Wind Symphony.

Traugh holds a master of music in electronic composition (2017) from Duquesne University, where he studied theory and composition with Lynn Purse, Patrick Burke, and Joseph Willcox Jenkins. He completed a bachelor's degree in music education at Youngstown State University (2006), where he studied music theory, score analysis, conducting, composition, and arranging with Till MacIvor Meyn, Stephen Gage, Michael Crist, and David Morgan. Rob resides in Cranberry Township, Pennsylvania, with his life partner Bethany and their children Gavan and Maia.

Traugh shares the following about ***Spark and Fire*** (2022):

The world changing at the pace it does in the twenty-first century has only amplified the effects of anxiety. I am increasingly more aware of how it impacts perceptions of the world. Beginning conversations about stress and mental health care can only help build better citizens in our collective pursuit of happiness. *Spark and Fire* was composed as a series of four musical essays on anxiety.



**Amy Woody** is currently serving as a doctoral conducting associate for the University of North Texas (UNT) Wind Studies Program and serves as the graduate coordinator. Her teachers include Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. 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 National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.



Currently, Ms. Woody serves as the chief programs officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensembles (WASBE), Texas Bandmasters Association (TBA), 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 (master of music in clarinet performance) and Baylor University (bachelor of music education). She currently resides in Denton, and very much enjoys spending time with her friends, family and her most lovable labrador pup, Russell.

**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.



**Jerianne Larson** is pursuing a doctor of musical arts degree in wind conducting at the University of North Texas in Denton, where she currently serves as a graduate teaching assistant and doctoral conducting associate for the Wind Studies program. She studies conducting under Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Daniel Cook. Ms. Larson received her bachelor of music in music education degree from Westminster College (PA) where she studied with Dr. R. Tad Greig and performed extensively with the Wind Ensemble, Concert Band, Marching Band, Orchestra, and various chamber ensembles. She went on to earn her master of music degree in wind conducting from Messiah University, studying under Dr. Bradley Genevro. Mrs. 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 guest conductor, performer, and clinician in the greater Pittsburgh area. She served as region/state coordinator for the Pennsylvania Music Educators Association and was invited to present "Women in a Bands World" at the 2022 PMEA Conference. Her affiliations include the National Association for Music Education, Pennsylvania Music Educators Association, and Texas Music Educators Association.



## **UNIVERSITY BAND**

### **Flute**

Savanna Bezick\*  
Natasha Brandon  
Dina Bratanovic  
Kendall Curtis-Malone  
Julia Dunphy  
Betsy Espinal  
Paige Hoffman  
Brenda Martinez  
Seleta Montemayor  
John Perez  
Abby Van Sice

### **Oboe**

Emelie Evrard  
Emilio Gonzalez\*  
Grace Leitch

### **Bassoon**

Ashleigh Steuben\*

### **Clarinet**

Lauren Bristol\*  
Aracely Castillo  
David Dellinges  
Cole George  
Ezven Gonzalez  
Vincent Miravella  
Nguyen Nguyen

### **Saxophone**

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

### **Horn**

Gavin Galvan  
Aaron Hicks  
Bradley Oates  
Eli Stockton  
Carly Torres\*

### **Trumpet**

Nicholas Arellano  
Ian Beck  
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  
David Yoon  
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  
Kyron Swanton  
Oscar Wells\*

### **Percussion**

Spencer Alger  
Evan Bahm  
La'Darius Bailey-Hunt  
Devin Brown  
Lucas Conley  
Katie Crouch  
Elizabeth Feldman  
Nicholas 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

\*Section Manager

## **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  
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 Villareal  
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  
Nicholas Fryar  
Ben Garza\*  
Brayden Haslam  
Ryan Hurford  
Brad Martinez  
Paul Martini  
Chris Masters  
Alexis Olvera  
Caleb Price  
Jordan Sloan  
Zeke Strawn  
Ben Waddill  
Jack Wilkinson  
Lawrence Williams

### **Piano**

David McCaulley

### **Harp**

Acadia Ferguson

\*Section Manager

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

## **Wind Studies**

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony  
Dr. Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra  
Dr. Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble  
Dr. David Childs and Dr. 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

Erick Morales, Alena Scott, Catherine Yang, Librarians

Connor Altagen, Nathan Davis, Tim George, Maile Hawryluk, Aidan Olesen,

Alena Scott, Catherine Yang, 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)

Dr. 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

Elizabeth McNutt, flute

Terri Sundberg, flute

\*Amy Taylor, piccolo

Jung Choi, oboe

Daryl Coad, clarinet

Deb Fabian, clarinet

Kimberly Cole Luevano, clarinet

Phillip Paglialonga, clarinet

\*Gregory Raden, clarinet

Darrel Hale, bassoon

Brad Leali, saxophone

Eric Nestler, saxophone

Philip Dizack, trumpet

Adam Gordon, trumpet

John Holt, trumpet

Caleb Hudson, trumpet

Rob Parton, trumpet

Raquel Rodriguez Samayoa, trumpet

Stacie Mickens, horn

\*Natalie Young, horn

Tony Baker, trombone

Nick Finzer, trombone

Natalie Mannix, trombone

Steven Menard, trombone

David Childs, euphonium

\*Matthew Good, tuba

Don Little, tuba

Jeffrey Bradetich, double bass

Gudrun Raschen, double bass

Lynn Seaton, double bass

\*Stephen Barnes, drumset

Quincy Davis, drumset

\*Stockton Helbing, drumset

Mark Ford, percussion

David P. Hall, percussion

Paul Rennick, percussion

\*Sandi Rennick, percussion

Jaymee Haefner, harp

Gustavo Romero, piano

Jesse Eschbach, organ