



# University of North Texas Wind Ensemble

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Dr. Daniel Cook, Conductor  
Dachuan Cao, Doctoral Conducting Associate  
ME5 Aik Kee K. Steven Tan, Master's Conducting  
Associate

Dr. Raquel Rodriguez Samayoa, cornet

present

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Tuesday, February 21, 2023  
7:30 pm  
Winspear Hall  
Murchison Performing Arts Center

# PROGRAM

Let Me Be Frank With You (2022) ..... John Mackey (b. 1973)

ME5 Aik Kee K. Steven Tan, master's conducting associate

Fête-Dieu à Seville (1909/1968) ..... Isaac Albéniz (1860–1909)  
trans. Lucien Cailliet

Sweet Chariot (2019) ..... Carlos Simon (b. 1986)

Dachuan Cao, doctoral conducting associate

Le Carnaval de  
Venise (1865/2010) ..... Jean Baptiste Arban (1825–1889)  
arr. Donald Hunsberger

Dr. Raquel Rodriguez Samayoa, solo cornet

La Fiesta Mexicana (1949) ..... H. Owen Reed (1910–2014)  
Prelude and Aztec Dance  
Mass  
Carnival



*Four hundred ninetieth program of the 2022–2023 season  
Photography and videography are prohibited*

# PROGRAM NOTES

**John Mackey** (b. 1973) is recognized as one of the most prolific composers of works for wind band of his generation. His works have been performed throughout the world, and he has received numerous commissions from such groups as the Cleveland Youth Orchestra, Parsons Dance Company, American Bandmasters Association, Dallas Winds, a concerto for New York Philharmonic principal trombonist Joseph Alessi, as well as a concerto for principal trumpet Christopher Martin. In 2014, Mackey became the youngest composer ever inducted into the American Bandmasters Association. He resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology and also titles all of his pieces; and their cats, Noodle and Bloop.

During the summer of 2020 when bands and live performances faced an unknown future in the midst of the COVID-19 pandemic, **Let Me Be Frank With You** (2022) came about when composers looked to expand the flexibility of live ensemble performance through downsizing the ensemble, including this work, which Mackey has made available as a flexible four-part adaptable ensemble with drumset.

Mackey recounts his inspiration for the piece:

In the summer of 2020, in the midst of COVID, I desperately felt like I needed to write something joyful. So, I started writing, and after about 24 measures, I had this terrible feeling – not uncommon for composers – that maybe the piece I was writing had already been written. And in this case, I feared that I had just plagiarized Frank Ticheli. I sent the opening to Frank, who was incredibly gracious in his response. He said that he had NOT written this tune – although it's clear that he could have. This is a Ticheli-esque tune if ever I had written one! It turns out that if I think "let's just write 3 minutes of joyful fun," my brain jumps to "you mean Ticheli with an excessive amount of snare drum and a few extra wrong notes." Thank you to Frank Ticheli – to whom the piece is dedicated – for his inspiration.

**Isaac Albéniz** (1860–1909) was a Spanish pianist and composer best known for his piano works based on folk music idioms. A child prodigy, a young Albéniz passed the entrance exam for piano at the Paris Conservatoire, but was denied admission due to his age. His concert career began when his father toured both Isaac and his sister, Clementina, throughout northern Spain. A popular myth is that Albéniz stowed away on a ship bound for Buenos Aires before making his way to Cuba and the United States, giving concerts in New York and San Francisco, before traveling to London and Leipzig. While greatly dramatized, a young Albéniz did perform worldwide, while accompanied by his father.

# PROGRAM NOTES

In 1876, after a short stay at the Leipzig Conservatory, Albéniz went to study at the Royal Conservatory of Brussels, after obtaining a royal grant. In 1883 he moved to Barcelona, where he began composition studies with Felipe Pedrell. After this time his music began to dig more deeply into Spanish traditions, going beyond its popular salon amusements. Since retiring from performing, Albéniz concentrated largely on theater works when he began the composition of the suite *Iberia* in 1905. This group of 12 "impressions" in four books is on one level a set of musical postcards, but the painting is of "spiritscapes" as much as it is of Spanish places and scenes, portraying character and feelings in deeply probing music.

Part of book 3 from the suite *Iberia*, "Feast Day in Seville" or ***Fête-Dieu à Seville*** (1909/1968), is a fiery programmatic work which depicts the Catholic Church's feast day of Corpus Christi as celebrated in Sevilla during Holy Week. Known for its lively atmosphere and its use of vividly colored flowers, the feast day occurs sixty days after Easter and includes a procession through the streets to the church, where the Corpus Christi is carried, accompanied by marching bands, followed by a celebration and dancing. The piece consists of a processional march that morphs into a mournful saeta, the mood evoking Andalusian cante jondo (deep song), and the accompaniment evoking flamenco guitars. The march and saeta alternate until a lively flamboyant tarantella takes hold. The piece concludes with the remnants of flamenco guitars and distant church bells echoing the day's festivities and reminding the listener of the festival's religious origins.

**Carlos Simon** (b. 1986) is an American composer and arranger. He earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also studied in Baden, Austria, at the Hollywood Music Workshop with Conrad Pope, and at New York University's Film Scoring Summer Workshop. Simon's most recent accolades include the Underwood Emerging Composers Commission from the American Composers Orchestra, the winner of the prestigious Marvin Hamlisch Film Scoring Award in 2015, and the Presser Award from the Theodore Presser Foundation. He is a member of ASCAP, where he was honored as "Composers to Watch" in 2015. He is also a member of Phi Mu Alpha Sinfonia Fraternity, National Association of Negro Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society.

# PROGRAM NOTES

Simon says the following about **Sweet Chariot** (2019):

*Swing Low, Sweet Chariot* is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

**Jean Baptiste Arban** (1825–1889) was a cornetist, conductor, composer, pedagogue, and the first famed virtuoso of the cornet à piston or valved cornet. He studied trumpet at the Paris Conservatoire before being appointed professor of saxhorn at the École Militaire in 1857, and became professor of cornet at the Paris Conservatoire in 1869. To help develop his students in all aspects of cornet performance, Arban began to write works for daily practice use, which eventually resulted in a tutorial book, *La grande méthode complete pour cornet à piston et de saxhorn par Arban*, which was adopted by the Conservatoire.

Arban composed a number of virtuosic solos for cornet including **Le Carnaval de Venise** (1894/2010). This popular song celebrates the longtime Venetian festival, Carnival, that occurs during the two weeks prior to Ash Wednesday. The tune associated with the festival is sometimes tied to lyrics that begin "my hat, it has three corners" and is based on the Neapolitan folk tune, "O Mamma, Mamma Cara". The reference of a three-cornered hat pokes fun at the rigid class hierarchy and satirized the overbearing government officials that were present in earlier days. The Carnival festival was originally developed centuries ago and has recently been reintroduced as a joyous event that includes celebrations, parties, and dances. Participants typically wear decorative masks, elaborate costumes, and unique disguises that replicate the elaborate costuming of earlier Venetian times.

Many composers, including virtuoso violinist Niccolò Paganini and famed operatic composer Gioachino Rossini, have written sets of variations based on this tune. In Arban's piece, the cornet soloist first plays a lyrical introduction before introducing the melody. The variations which follow show off a wide range of cornet techniques from beautiful melodic playing to fast and furious double and triple tonguing.

# PROGRAM NOTES

**H. Owen Reed** (1910–2014) was an American composer and educator. Reed earned his bachelor of music and master of music degrees from Louisiana State University, where he studied composition. He then received his Ph.D. in music composition from the Eastman School of Music. His studies in composition included working with Howard Hanson, Bernard Rogers, Aaron Copland, and Leonard Bernstein. Reed retired after 35 years from Michigan State University as Professor Emeritus. In addition to his time spent studying Mexican folk music, Reed also studied the folk music of the Caribbean, Norway, and engaged in extensive study of Native American music in New Mexico and Arizona.

In 1948, Reed spent six months in Mexico while on a Guggenheim Fellowship, during which time he studied local folk music. ***La Fiesta Mexicana*** (1949) is the result of his time in the country and reflects on his observations of the cultures he experienced. The work has been described as "serious and comical, festive and solemn, devout and pagan, boisterous and tender." The bold noise officially announces the opening of the Fiesta of the first movement:

Groups of Mexicans from near and far slowly descending upon the huge court surrounding the old cathedral; some on foot, some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

Filled with the sounds of a street party mixed with an "El Toro" march section, the first movement moves sonically from the prelude into a festive dance.

An echoing gong hit signifies a change in tone for the second movement and resounding chords that follow represent the massive structure of a cathedral. A solemn religious procession into the cathedral is initiated before flourishing into a rich and emotional soundscape.

A traveling circus of acrobats begins swinging on bars and wires attached to the walls of the cathedral in the third movement. Firecrackers return and the Fiesta's celebration is back. The use of the tune of "El Son de la Negra" simulates a mariachi band in a Mexican cantina. Reed imitates the mariachi style and emphasizes accents to match the sound of mariachi guitars. The authentic folk tunes Reed used throughout the work, can be found in Chapala, Jalisco, and Guadalajara.

Reed provided this about his work:

# PROGRAM NOTES

Prelude and Aztec Dance — The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity — the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

The second movement, Mass, presents the tolling of the bells, reminding us that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio.

The third movement, Carnival, reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

# BIOGRAPHIES

**Raquel Rodríguez Samayoa** leads a dynamic and engaging career as a teacher, chamber musician, recitalist, adjudicator and solo performer. She currently serves as assistant professor of trumpet, and co-conductor of the Brass Band at the University of North Texas College of Music, where she has taught since 2018. She was previously on faculty at Tennessee Tech University and Northern Kentucky University.

Her performances have taken her to leading venues in the United States, Russia, Finland, Australia, China, Mexico, and the United Kingdom. As a member of the award-winning Seraph Brass, she frequently tours the United States and abroad performing concerts and engaging in educational outreach performances. Dr. Samayoa is a clinician for the Conn-Selmer and Denis Wick companies.

Raquel serves on the International Trumpet Guild (ITG) Board of Directors and is the co-editor of the International Women's Brass Conference (IWBC) newsletter. She frequently serves as an adjudicator for the National Trumpet Competition and ITG Conference. Samayoa served as co-host for the 2021 International Women's Brass Conference. Raquel's scholarly activities have resulted in articles published in *The Instrumentalist* and *International Trumpet Guild Journal*. She recently presented sessions at the College Music Society Southern Conference, Midwest Clinic, Historic Brass Society Symposium, and International Trumpet Guild Conference. Dr. Samayoa published *Dueling Fundamentals for Two Trumpets* with Mountain Peak Music in the Spring of 2020.

Dr. Samayoa has been invited as a guest artist and clinician at several universities and conferences across the country. Raquel was recently a guest artist at the Brass Day of the Moscow Conservatory (RUS), Brass Day of the Melbourne Conservatorium (AU), South Texas Brass Symposium, Dallas Trumpet Workshop, and was a guest artist at the 2020 Interlochen Trumpet Institute. Raquel made her Carnegie Hall debut as a soloist with the Fillmore Wind Band in May 2020.

In 2013, Raquel recorded *Cincinnati Virtuosity – The Cornet Solos of Frank Simon and Herman Bellstedt* which is available on Amazon and iTunes. Raquel released her second album *Trumpet Songs* in the Fall of 2020, featuring works for trumpet by all female composers.

Dr. Samayoa holds the DMA in trumpet performance from the University of North Texas where she studied with renowned trumpet pedagogue, Keith Johnson. She earned the MA and bachelor's degree in music education from West Texas A&M University where she studied trumpet with Mr. David Ritter and wind conducting with Dr. Gary Garner. Raquel lives in Denton and is happily married with one daughter, Alex; a rambunctious dog, Mimi; and a grumpy but loveable cat, Lulu.

**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

# BIOGRAPHIES

where he was accepted by the University of Cincinnati-College Conservatory of Music. There he studied trumpet with Alan Siebert and 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 level 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.

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.

# BIOGRAPHIES

**Daniel Cook** is currently on the faculty at the University of North Texas where he conducts the Wind Ensemble, teaches courses in wind band literature, graduate and undergraduate conducting and serves as the director of athletic bands. In this capacity, he is proud to lead the 425-member Green Brigade Marching Band and oversee performances at various other university events. Cook earned doctor of musical arts and master of music degrees in conducting from Northwestern University in Evanston, Illinois, where he studied with Dr. Mallory Thompson. He graduated *magna cum laude* with his bachelor of music degree in music education from the University of Georgia in Athens. There, he was also recognized as a Theodore Presser Scholar.

Cook is an in-demand clinician, adjudicator, speaker, and guest conductor. In addition to his work at UNT, he is also the resident conductor for the Dallas Brass Band, the metroplex's only brass band of its kind. Established in early 2017, the ensemble is rooted in the standard British tradition and performs several concerts a year. His lecture and research interests focus on the adaptation of trends in positive psychology to enhance the efficacy of music classroom instruction. Cook has also participated in prestigious masterclasses, such as the inaugural Reynolds Conducting Institute at the Midwest Clinic, and as a winner/invited conductor for the Young Conductor/Mentor Project sponsored by the National Band Association.

Prior to graduate work, Cook was the director of bands at DeLand High School in Florida. Ensembles under his direction consistently received accolades for their performances, notably appearing at the Music for All National Concert Band Festival in Indianapolis and at the Florida Music Educators Association In-Service Conference. During his time in Florida, he was a member of the Florida Bandmasters Association and chaired numerous marching and concert band events. Additionally, he served as staff pianist and organist at Our Lady of Lourdes Catholic Church in Daytona Beach. An active drum and bugle corps instructor, Cook is currently on staff at the Santa Clara Vanguard as an ensemble specialist. He was previously the assistant brass caption head at the Phantom Regiment Drum and Bugle Corps and prior to that was on the brass instructional team at the Blue Knights. Cook was a marching member of Carolina Crown. His professional affiliations include the Collegiate Band Directors National Association, National Association for Music Education, National Band Association, Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

**The North Texas Wind Ensemble** is dedicated to broadening the artistic level and interest of its members while performing challenging music of artistic and historical significance. The members of the ensemble are selected from the most talented musicians in the Wind Studies area. Through flexible instrumentation, members of the Wind Ensemble will broaden and expand performance skills to experience the highest level of music making. The Wind Ensemble was named the 2021 first-place winner of the American Prize for large collegiate wind band performance.

# WIND ENSEMBLE

## Flute

Seth Adams  
Paige Andree\*  
Devon Devonish-Sanchez  
Viviana Pichardo  
Brandon Revilla  
Michael Salm  
Alena Scott  
Hannah Vander Tuig

## Oboe/English Horn

Ava Bigalke  
Daniel Moreira  
Francisco Rubio\*

## Clarinet

Samuel Aparicio  
Lindsey Byrom  
Jordan Cotter  
Megan Courson  
Julian Johnson  
Charlie Kantenberger  
Iliana Leal\*  
Hasani Little  
Noelle McDaniel  
Anthony Piñeiro  
Kenneth Reed  
Rey Rostró

## Bassoon

Sonakshi Bhatia\*  
Gabrielle Gunn  
Sam Hardcastle

## Saxophone

Ronald Bonitatibus  
Lucas Davis  
Sebastian Ortega  
Cat Yang\*  
Ryan Fillingier

## Horn

Sabrina Allard\*  
Jackson Dillard  
Emily Moore  
Alex Salazar  
Samantha Sheats  
Amanda Strickland

## Trumpet

Ian Aigner-Varoz  
Gavin Blehm\*  
Robert Jones  
Michael McWhorter  
Andrew Morales  
Jack Nagel  
Aidan Owens  
Jade Rhea

## Trombone

Austin Hallmark  
Molly Lum\*  
Jacob Macias  
Ian McGuire  
Thomas Spencer

## Bass Trombone

Aaron Anderton-Coss

## Euphonium

Keaton Costlow  
Cuyler Murata  
Joseph Nguyen\*  
Devin Saenz

## Tuba

Wesley Arnold\*  
Will Cooke  
Jackson Roberts  
Jennifer Yulfo

## Percussion

Naji Abubukker  
Gracie Bazan  
Desmond Bigler  
Ethan Brown  
Bailey Dixon  
Isaac Morgan  
Logan Scott  
Jack Spelman\*

## Harp

Sophie Chien  
Maria De Jesus Contreras

## Piano

Yongseok Kwon

## Bass

Alain Mpinda  
Zachary Seymour

\*Section Manager

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

# FACULTY AND STAFF

## 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, 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 (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

## 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