



North Texas Wind Symphony

Eugene Migliaro Corporon, conductor

Linda Jenkins, flute
Jessica Schury, flute
Lucy Song, flute

North Texas Trumpet Ensemble — winner of the
National Trumpet Competition
Large Ensemble Division:
Parker Burkey, Ben Gerkins, Remy Gilboe,
McKenna Hill, Emily Tourgeman,
Guillem Torró Senent, Tyler Sarver, Abby Ward

Thursday, April 27, 2023
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Concerto for Wind Ensemble (2021)Kevin Day (b. 1996)

Flow

Riff

Vibe

Soul

Jam

FLOW (2019) David Dzubay (b. 1964)

Drips & Drops

Lucy Song, flute

Floating City of Lake Texcoco

Linda Jenkins, flute

Aqueduct Run

Jessica Schury, flute

--Intermission--

Dance Macabre, Opus 40 (1874)Camille Saint-Saëns (1835–1921)
arr. Emily Tourgeman

North Texas Trumpet Ensemble: 2023 National Trumpet Competition

First Prize Winners in the Large Trumpet Ensemble Division

Parker Burkey, bass trumpet • Ben Gerkins & Remy Gilboe, flugelhorn

McKenna Hill, Emily Tourgeman, Guillem Torró Senent,

Tyler Sarver, Abby Ward, trumpet

Symphony No. 6: The Blue Marble (2022) Julie Giroux (b. 1961)

The Big Blue Marble

Voices in Green

Let There be Life



***Eight hundred seventy-eighth program of the 2022–2023 season
Photography and videography are prohibited***

Kevin Day (b. 1996), an American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity" (Robert Kirzinger, Boston Symphony), has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the vice president of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan.

Day is currently assistant professor of composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in composition from the University of Georgia, and BM in performance from Texas Christian University (TCU). He is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Day shares the following about ***Concerto for Wind Ensemble*** (2021):

After several fruitful conversations with Dr. Cynthia Johnston Turner, director of bands at the University of Georgia, the concept for the *Concerto for Wind Ensemble* began to take form. We had talked about doing a potential commission for the UGA Hodgson Wind Ensemble, and ultimately the conversation led to the idea of doing a substantial work to further the wind band repertoire. I knew off bat that I wanted to write something that reflected my upbringing as a young black man and the musical culture that I grew up in, which hasn't always been represented in concert band music.

My experience and the inspiration for this work come from a world of various intersections. My father, born in West Virginia, was a hip-hop producer in the late 1980s who worked in Southern California, and my mother (also from West Virginia) was a gospel singer. During my childhood, I grew up listening to hip-hop, R&B, jazz, and gospel music. Simultaneously, I was learning classical music through playing in band, and later orchestra. I was playing jazz and gospel music on piano, while also playing classical music on euphonium and tuba. This dual learning environment had a huge impact on my musicianship and my development as a composer. While these words had been separated in my head when I was growing up, in this work I intentionally wanted to merge them together in new fusions, paying homage to my parents, the culture I grew up in, and to the wind band world.

What came from this concept is this *Concerto for Wind Ensemble*, a five-movement work for band that is my most ambitious composition to date, and a work that took almost two years to compose. The movements entitled Flow, Riff, Vibe, Soul, and Jam reflect the various musical styles that I have been immersed in. Vibe and Soul are specifically dedicated to my parents, without whom I could not have made it this far. I am immensely grateful to Dr. Turner and to the consortium members of this work, who believed in my vision and sought to bring this work to life. I'm happy to share this contribution and love letter to the wind band and to the culture.

David Dzubay (b. 1964) is an American composer and educator. Originally from Portland, Oregon, Dzubay earned a degree in composition from Indiana University in 1991, after studying as a Koussevitzky Fellow in Composition at the Tanglewood Music Center in 1990. Dzubay's music has been performed in the United States, Europe, Canada, Mexico, and Asia, by an array of professional ensembles, soloists, and conductors. Recent honors include a 2007 Guggenheim Fellowship, 2007 Djerassi Artist Residency, 2006 and 2007 MacDowell Colony Fellowships, 2007 Indianapolis Chamber Orchestra Composition Competition, 2005 Utah Arts Festival Commission, 2005 Columbia Orchestra American Composers Competition, 2004 William Revelli Memorial Prize from the National Band Association, 2003 Commission from the Metropolitan Wind Symphony, 2001 Walter Beeler Memorial Prize, 2000 Wayne Peterson Prize, and grants from the Aaron Copland Fund for Music for all-Dzubay CDs by Voices of Change (innova 588) and the Manhattan Brass (Bridge). Dzubay also has received awards from the NEA (1992–1993), BMI (1987, 1988), ASCAP (1988, 1989, 1990), American Music Center, Composers, Inc., Phi Mu Alpha Sinfonia, Indiana State University, Indiana University (including the Outstanding Junior Faculty Award), Tanglewood Music Center, and Cincinnati Symphony.

David Dzubay is currently professor of music, chair of the Composition Department, and director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He was previously on the faculty of the University of North Texas in Denton.

Dzubay writes the following about **FLOW** (2019):

Composed for and dedicated to my good friend and long-time professional colleague, flutist Alejandro Escuer, *FLOW* is a concerto for flute and wind orchestra. One can imagine many things “flowing”: air, creating the flute’s sound; water traveling from here to there around this whole planet – giving us all life and a shared elemental experience; people, moving to and fro; and of course, music, especially music passing ideas back and forth among musicians or taking one or more motives on a journey across a piece of music lasting some 20 minutes, as in *FLOW*. Each of these examples of flow also involves transformation, in a process that might be circular, or perhaps never-ending.

While composing this concerto, I thought much about the flow of water, and even specifically, about the flow of and history of water in Mexico City, which of course was built upon a lake. Supplying fresh water to the population is not easy, and while extracting twice the amount of water as that replenishing the underground aquifers, the city continues to sink, such that the zócalo is now below the level of Lake Texcoco, which was the lowest point in the Valley of México.

The first movement is called Drips & Drops. Over the course of about six minutes the music gradually transforms from the opening single short note played by the flute into short motives and then longer lines and gestures; many of these descend in the way of water following with gravity, not unlike the Aztec's aqueducts. The slow central movement contemplates the shifting ground beneath the city afloat on the aquifers below Lake Texcoco. Blocks of sound shift in relation to each other throughout, and the climax presents a large imposing structure arising and then sinking. The closing movement imagines water traveling the paths of the old aqueducts but is also inspired by the bustling activity and flow of people around the city.

For any theorists in the audience: some key melodic shapes are drawn from letters in Alejandro Escuer's name: AAEADD for his first name (L for the pitch A, or "La" in solfege; R for pitch D, or "Re"; I skipped over j and o). Escuer translates as EBCCED.

Camille Saint-Saëns (1835–1921), organist, composer, pianist, and conductor, was most well-known for his contributions to the symphonic poem genre and for being one of the first French composers to add to this medium. As a young prodigy on piano, Saint-Saëns began performing at an early age, and soon began studying organ and composition at the Paris Conservatory. Fellow virtuosic pianist/composer Franz Liszt once described Saint-Saëns as the finest organist in the world, and built a strong friendship with him over the years. While developing his renown as a touring performer across Europe, in his composing Saint-Saëns adhered to a strict conservative style which valued form and craftsmanship—as opposed to many other composers at the time, like Wagner, who were expanding and dissolving much of the harmonic and formal expectations of the century with their compositions.

Saint-Saëns composed ***Danse Macabre***, Op. 40 in 1874 as the third of four symphonic poems. He based the piece on the French legend and poem by Henri Cazalis titled *Dance Macabre* (Dance of Death), depicting the idea that "Death packs a fiddle" and comes out to play at midnight on Halloween—instigating a frenzy of dancing skeletons who crawl out of the ground for an annual graveyard dance party. Originally scored for voice and piano, the work became his most famous tone poem that he later reorchestrated into a symphonic work with solo violin in place of the vocal line.

This particular edition of Saint-Saëns' work was arranged by North Texas Wind Symphony trumpeter Emily Tourgeman and performed by the University of North Texas Trumpet Ensemble. One of the ensemble members, Ben Gerkins, writes:

The ensemble recently placed first at the National Trumpet Competition in the Yamaha Large Ensemble Division. The dynamic talents and tone colors of the individual members are on full display in Emily Tourgeman's robust arrangement of Camille Saint-Saëns' *Danse Macabre*. The virtuosity and excitement of the original orchestral version are translated effortlessly to the Eb trumpet, piccolo trumpets, C trumpets, Bb trumpets, flugelhorn, and the oft-neglected bass trumpet. The ensemble members are honored and thrilled to bring their nationally recognized performance back home to UNT alongside the North Texas Wind Symphony.

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 1983, much of her music has become a staple in ensembles worldwide.

About ***Symphony No.6: The Blue Marble*** (2022), Giroux writes:

Movement I: The Big Blue Marble. It is often said that the first full image of Earth, "Blue Marble", taken by Apollo 17 in 1972, was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.

Movement II. Voices in Green. I spent hours simply listening to the recordings of the Amazon jungle by the world-renowned sound engineer George Vlad. The recordings were made during the rainy season when humidity is at its highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly alive. The exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has its own music. The density of growth, with every shade of green, is the backdrop for this beautiful, strange opera. I knew I wanted to write music to those sounds. I composed *Voices in Green* with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs. *Voices in Green* can be performed strictly on its own...Think of this movement as a concert taking place in the heart of the Amazon Rainforest.

Movement III. Let There be Life. Violence, death, murder, birth, and life; I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way. The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is. I hope *The Blue Marble* fills hearts and minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such with every generation leaving it healthier and happier than the way they found it.

Linda Jenkins is an ardent collaborative musician and educator based in Denton, TX. She frequently collaborates with local composers as a soloist and chamber musician and can be heard playing with various ensembles in the Dallas-Ft. Worth metroplex. Linda was recently awarded Honorable Mention at the Oklahoma Flute Society's 2022 Collegiate Artist Competition. In 2020, she was awarded Honorable Mention at the Rochester Flute Society's inaugural Piccolo Artist Competition and was a finalist for the COFA Young Artist Competition. She was previously named first prize winner of the Carl D. Hall Piccolo Competition in 2019. Linda has been a guest performer at the biennial Oregon Bach Festival's Composer Symposium, SEAMUS, UO's

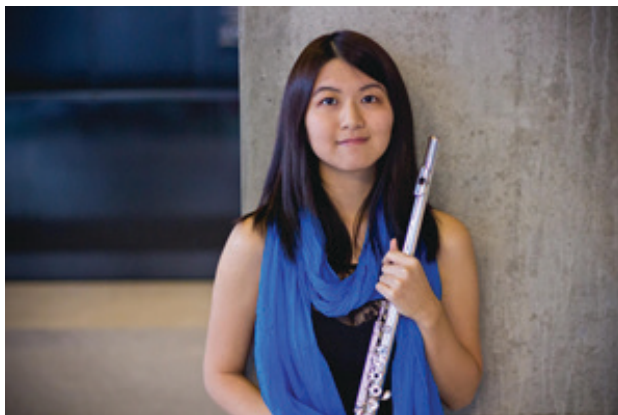
Musicking Conference, NFA, and has performed in masterclasses for Bonita Boyd, Carol Wincenc, Jim Walker, Elizabeth Rowe, and many other notable flutists. Linda has a bachelor of music from Bowling Green State University and a master of music from the University of Oregon where she studied with Dr. Conor Nelson and Professor Molly Barth respectively. Currently, Linda is pursuing a doctorate at the University of North Texas where she studies with Professor Terri Sundberg and Elizabeth McNutt.



Originally from Pennsylvania, **Jessica Schury** is a versatile performer and teacher in the DFW area. Jessica has been a prizewinner in various competitions such as the Mid-South Young Artist Competition and the Puerto Rico Flute Young Artist Competition as well as a finalist in the San Diego Flute Guild Young Artist Competition and the Nancy Clew Eller Young Artist Competition, among others. Jessica is the flute professor at Collin College and has an active studio in Frisco ISD. She is also a faculty member and administrator at the Creating Resonance Retreat, a yearly flute retreat in upstate New York with Carol Wincenc that brings together advanced flutists and amateurs alike. Jessica is currently a teaching fellow and pursuing her doctorate at the University of North Texas while studying with Terri Sundberg. Previously, Jessica completed her master's at Stony Brook University with Carol Wincenc and her bachelor's in music performance and music education from West Chester University of Pennsylvania with Dr. Kimberly Reighley.

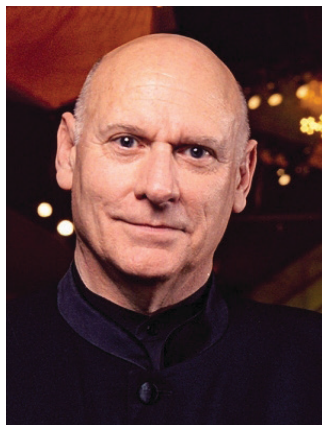


Lucy Song is currently a doctor of musical arts teaching fellow at the University of North Texas, where she studies under the guidance of Professor Terri Sundberg. Lucy has enjoyed performing as flutist and piccoloist in the North Texas Wind Symphony, second flute in the Dubuque



Symphony, and substitute flute and piccolo in other ensembles such as the Milwaukee Symphony and Florentine Opera. She is also passionate about teaching music and is a flute instructor in Coppell ISD in addition to her work at UNT. Over the years Lucy has participated in many festivals such as the National Arts Center Young Artists Program, Orford Academy, the National Youth Orchestra of Canada, and has performed in masterclasses for eminent musicians such as Emmanuel Pahud, Phillippe Bernold, Robert Langevin, Paula Robison, and Claire Chase. Lucy completed her master of music degree at Northwestern University, and she received a bachelor of music in flute performance with minors in music education and economics from McGill University. She can be heard on North Texas Wind Symphony's newest CDs, *Closure* and *Repair* (2023).

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As director of wind studies he guides all aspects of the program, including the master's and doctoral degrees in wind conducting. Mr. Corporon is a graduate of California State University, Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs and music critics alike. Professor Corporon's career, which spans six decades, began in 1969 as director of instrumental music at Mt. Miguel High School in Spring Valley, California.



He has held collegiate positions since 1971 which include California State University, Fullerton, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and the University of North Texas. His ensembles have performed at the Midwest Clinic International Band and Orchestra Conference, Southwestern Music Educators National Conference, Texas Music Educators Association Clinic/Convention, Texas Bandmasters Association Convention/Clinic, National Trumpet Competition, International Trumpet Guild Conference, International Clarinet Society Convention, North American Saxophone Alliance Conference, Percussive Arts Society International Convention, International Horn Society Conference, International Women's Brass Conference, National Wind Ensemble Conference, College Band Directors National Association Conference, Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles.

Mr. Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is past president of the College Band Directors National Association and a past member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership. Mr. Corporon, a frequent guest conductor at the Showa University of Music in Kawasaki City, Japan, has also served as a visiting conductor at the Juilliard School, Manhattan School of Music, Interlochen World Center for Arts Education and Aspen Music Festival and School. He is the music director and conductor of the Lone Star Wind Orchestra, a professional group comprised of passionate and committed musicians from the Dallas/Fort Worth/Denton metroplex.

Having recorded over 1000 works, including many premieres and commissions, his groups have released 150 plus recordings on the GIA, Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, Albany, Naxos, and Centaur labels. These recordings, three of which have appeared on the Grammy nomination long ballot, are aired regularly on radio broadcasts throughout Asia, Europe, and the Americas. The collective recordings with the North Texas Wind Symphony, Cincinnati Wind Symphony, Showa Wind Symphony and Lone Star Wind Orchestra have garnered more than 15 million hits worldwide on sites such as YouTube, Pandora and Spotify. His GIA audio and video digital releases are distributed by NAXOS. They include the WindWorks Series, Composer's Collection and Teaching Music Through Performance in Band Resource Recordings. Other initiatives include the CAFUA and BRAVO Showa Residency Sessions, the KLAVER Recording Project and the Live at the MPAC Videos from the University of North Texas Recording Services.

He is co-host with Barry Green on *The Inner Game of Music* video, which focuses on overcoming mental obstacles and achieving one's full potential as a performer. He also appears with James Jordan on *The Anatomy of Conducting* DVD. He is co-author of the book *Teaching Music Through Performance in Band* that is published in eleven volumes by GIA Publications. This series includes twenty-three sets of Resource Recordings by the North Texas Wind Symphony. The Teaching Music Project emphasizes the importance of comprehensive conceptual learning in the music-making process as well as the value of performing music of artistic significance. His two most recent additions to the Teaching Music project include his book entitled *Explorations, Discoveries, Inventions, and Designs in the Know Where* and the *Video Rehearsal Series*.

Professor Corporon, who was inducted into the Bands of America Hall of Fame in 2014, is a recipient of the International Grainger Society Distinctive Contribution Medallion, Kappa Kappa Psi Distinguished Service to Music Award, Phi Beta Mu International Band Conductor of the Year Award as well as an Honorary Life Membership granted by the Texas Bandmasters Association. He has also received the Phi Mu Alpha Sinfonia National Citation for advancing the cause of music in America, the University of North Texas Student Government Association Honor Professor Award for Teaching Excellence, Student Rapport, and Scholarly Publications, the American School Band Directors Association A. A. Harding Award for making significant and lasting contributions to the school band movement, and the California State University, Long Beach, College of Fine Arts and Department of Music Distinguished Alumni Awards. He was awarded the Midwest Clinic Medal of Honor in 2015 to recognize his unique service to music education and continuing influence on the development and improvement of bands and orchestras worldwide. Mr. Corporon received a Lifetime Achievement Award from the College Band Directors National Association in 2019. He is grateful to many people for their guidance and inspiration in his life. Among them are Charles Yates, Robert Reynolds, Benton Minor, Don Wilcox, Larry Maxey, Jack Hopkins, Frederick Fennell, Barry Green, James Jordan, and Carolyn Corporon.

North Texas Wind Symphony Personnel

Flute

Felicity Fulton
Hyeyeon Kim
Yuna Langehenning-
Burnside
Alison Parker
Maria Vallejo

Oboe

Suji Chang
Kit Hawkins
Lauren Nelson

Bassoon

Victoria Donaldson
Erica Haas
Aaron Lukenbill
Caden Ridge

Clarinet

Anna Ferrari
Thomas Gosnell
Abby Isley
David Kriete
Charlotte MacDonald
David Molina
Erick Morales
Bennett Morgan
Anthony Orr
Kevin Ramirez
Hannah Weller
Wesley Wynn

Saxophone

Rico Allen
Maxell Borah
Benjamin D. Facundo
Mikayla Peterson
Dylan Pich

Trumpet

Aleyna Ashenfarb
Dayvison Costa
Ben Gerkins
McKenna Hill
Tyler Sarver
Guillem Torró Senent
Emily Tourgeman

Horn

Mary Haddix-Hermens
Sam Himes
Nathan Howton
Zachary McKinon
Steven Phan
John Pickett

Trombone

Connor Altagen
Tyler Bullion
Daniel Chevallier
Nicholas Losos

Bass Trombone

Ian Calhoun

Euphonium

Ada Brooks
Max Dobson
Tommy Vo
Justin Weis

Tuba

Jim Caldwell
Blake Lile
Nino Vuddhananda

Percussion

Kayla Liptak
Chin-Li Sophia Lo
Matt Noll
Nathan Elliot Siegel
Denton Sutherlin
Graham Viegut
Maddie Wallace
George Warner

Piano

Boyoum Choi

Harp

Margaret Anne Gunter

Double Bass

Matthew Luse
Catherine Willis

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

Internationally acknowledged as one of the premier ensembles of its kind, the North Texas Wind Symphony is selected from the most outstanding musicians attending the College of Music. The Wind Symphony has been highly acclaimed for "...wonderful and artistically rendered performances which are elegant and polished," and complimented for "...terrific ensemble skills which embody a high degree of integrity and sensitivity." They have been praised for "...stunning and inspirational recordings" and for being an ensemble whose "enriching performances demonstrate their sheer joy of musicing." Known for "...admirable and adventurous programming, which personifies diversity and originality," the group pursues a relentless commitment to American music. They have been called "...an ensemble which is simply sensational, full of bristling energy, made up of players with a headlong, in-your-face virtuosity who play with an irresistible intensity and a dynamism that makes you want to leap out of your chair applauding at the Coda." Most recently they have been lauded "as a group in a class all its own that has the ability to handle complex materials with aplomb, to glitter and dazzle, and to drive with manic energy." The North Texas Wind Symphony pursues the highest professional standards, and is determined to bring its audiences exemplary repertoire from all musical periods, cultures, and styles. Artistically we hope to live and thrive right where Legacy and Tradition meet Innovation and Progress.

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 Rodríguez 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, 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	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 Rodríguez Samayoa, trumpet	Gustavo Romero, piano
Stacie Mickens, horn	Jesse Eschbach, organ
*Natalie Young, horn	

College of Music Administration

John W. Richmond.....	Professor & Dean
Warren Henry.....	Senior Associate Dean for Academic Affairs
Felix Olschofka.....	Associate Dean for Operations
Emilita Marin.....	Assistant Dean for Business & Finance
Raymond Rowell.....	Assistant Dean for Scholarships & External Affairs
Kirsten Soriano.....	Director of Undergraduate Studies
Jaymee Haefner.....	Director of Graduate Studies
Benjamin Brand.....	Chair, Division of Music History, Theory & Ethnomusicology
Molly Fillmore.....	Chair, Division of Vocal Studies
Steven Harlos.....	Chair, Division of Keyboard Studies
Joseph Klein.....	Chair, Division of Composition Studies
Kimberly Cole Luevano.....	Chair, Division of Instrumental Studies
Rob Parton.....	Chair, Division of Jazz Studies
Sean Powell.....	Chair, Division of Music Education
Andrew Trachsel.....	Chair, Division of Conducting & Ensembles
Matt Hardman.....	Director, Communications, Marketing, & Public Relations