



TEXAS A&M INTERNATIONAL UNIVERSITY
COLLEGE OF ARTS AND SCIENCES, DEPARTMENT OF FINE AND PERFORMING ARTS PRESENTS:

ANNUAL FACULTY

Opening Concert



PERFORMERS

**Dr. Mark Boseman, Dr. Javier Elizondo, Dr. Fritz Gechter, Dr. Tatiana Gorbunova
Melissa Hinojosa, Dr. Yu-Mei Huang, Dr. Jiyeon Hwang, Dr. Michael Mann
Dr. James Moyer, Jerry Quintero, John Reimund, Dr. Claire Salli and
Dr. Gilberto Soto**

FRIDAY, SEPTEMBER 26, 2025

Center for the Fine and Performing Arts Recital Hall

7:30 p.m.

FREE ADMISSION

Donations gratefully accepted to support music programming

Annual Faculty Opening Concert 2025

PROGRAM

Urgent Matters for marimba and soundtrack James Moyer
James Moyer, marimba

Moving On for marimba and piano Ivan Trevino (1983-)
Mark Boseman, marimba
Tatiana Gorbunova, piano

Notturmo and Tarantella Karol Szymanowski (1882-1937)
Notturmo
Yu-Mei Huang, violin
Fritz Gechter, piano

Lilac Tears Jennifer Jolley
Claire Salli, alto saxophone
Tatiana Gorbunova, piano

Der hirt auf dem felsen (The Shepherd on the Rock) F. Schubert(1797-1828)
Jiyeon Hwang, soprano
Javier Elizondo, clarinet
Tatiana Gorbunova, piano

Canzone for Flute and Piano Samuel Barber (1910-1981)
Melissa S. Hinojosa, Flute
Dr. Tatiana Gorbunova, Piano

Gregson Tuba Concerto Movement #1 Edward Greson (1945-)
John Reimund, tube
Dr. Tatiana Gorbunova, Piano

Three Little Oddities Zez Confrey (1895-1971)
Novelette
Impromptu
Romanza
Dr. Mary Grace Carroll

Trio for Flute, Clarinet, and Alto Saxophone Paul Harvey (b.1935)
I. Overture
II. March
III. Fugue
IV. Ritual
Melissa Hinojosa, flute
Claire Salli, alto saxophone
Javier Elizondo, clarinet

Feels So Good" Chuck Mangione (1940-2025)
Dr. James Moyer, drums
Dr. Michael Mann, trumpet
Dr. Gilberto Soto, guitar
Mr. Jerry Quintero, piano

Program Notes

Urgent Matters for marimba and soundtrack by James Moyer

Urgent Matters is a programmatic composition intended to depict those stressful, unplanned, dire moments of life. The tempo and meter are designed to give a sense of hurried uncertainty. The opening is visually compelling with wide-range cross-overs between hands. There are 4 major thematic sections of the solo.

- The introduction crosses over four-note chords of 4ths and 5ths combined in dissonant repetitive rhythms.
- The main (second) section presents a melody loosely based on D Phrygian.
- The metric modulation connects the second section to the third, from 12/8 to 4/4. This section is based on a funky clavier, drum set accompaniment in the lowest range of the instrument.
- The 4th section is the chorale with 3 variations, using mostly augmented chords first, then 8th note arpeggios and the transition to the final section and return of the opening cross-overs with variations. The coda is a brief return to Section 2 with a final flurry of diminished scales combined with the introductory chords.

Notturmo e Tarantella, Op. 28 by Karol Szymanowski

Karol Szymanowski's Notturmo e Tarantella, Op. 28, composed in 1915, is a striking work for violin and piano, blending impressionistic moods with vibrant folk rhythms. It exemplifies the composer's early 20th-century modernist style, combining lush harmonic textures with a distinctive use of Polish and Mediterranean folk influences. The two contrasting movements reflect Szymanowski's interest in exoticism and the vivid musical colors he would develop throughout his career.

Schubert's *Der Hirt auf dem Felsen* (The Shepherd on the Rock) D. 965

Composed in October 1828, just weeks before his death, Schubert's *Der Hirt auf dem Felsen* (The Shepherd on the Rock) was written at the request of soprano Anna Milder-Hauptmann, who desired a showpiece that combined lyric expression with virtuosity. The unusual scoring for soprano, clarinet, and piano creates a striking chamber music dialogue, where the clarinet often mirrors or intertwines with the voice.

The text combines verses from Wilhelm Müller and Karl August Varnhagen von Ense, tracing the shepherd's journey from loneliness and sorrow to renewed hope with the coming of spring. The music unfolds in three contrasting sections:

1. **Echoing Song** – The shepherd calls from the heights; the clarinet answers like a distant echo.
2. **Lament** – He mourns separation from his beloved.
3. **Renewal** – With spring, hope and joy return, leading to an exuberant conclusion.

The work is both intimate and expansive, blending elements of Lied, chamber music, and operatic drama—an enduring testament to Schubert’s genius in marrying poetry and music.

Text & Translation

German Text	English Translation
Wenn auf dem höchsten Fels ich steh’, In’s tiefe Thal hernieder seh’, Und singe, Fern aus dem tiefen dunkeln Thal Schwingt sich empor der Widerhall Der Klüfte.	When I stand on the highest rock, And look down into the deep valley, And sing, From out of the deep dark valley The echo rises up From the ravines.
Je weiter meine Stimme dringt, Je heller sie mir wieder klingt Von unten, Mein Liebchen wohnt so weit von mir, Drum sehn’ ich mich so heiß nach ihr Hinüber.	The farther my voice carries, The brighter it resounds From below, My beloved lives so far from me, That is why I long so ardently For her over there.
In tiefem Gram verzehr’ ich mich, Mir ist die Freude hin, Auf Erden hab’ ich keine Lust, Ich möchte lieber tot sein.	In deep grief, I pine away, All joy has gone from me, On earth I find no delight, I would rather be dead.
Wenn sich zur milden Frühlingsluft Die ersten Blumenknospen öffnen, Und sie mir dann die Hoffnung bringt, Dann sing’ ich froh herab.	But when, in the mild spring air, The first flowers bloom, And hope returns to me, Then I will sing again with joy!

Samuel Barber's Canzone for Flute and Piano is one of his most lyrical and intimate chamber works, showcasing his gift for writing long, singing melodies. The piece originated as the middle movement of Barber's Piano Concerto, Op. 38, which premiered in 1962 and won the Pulitzer Prize. In 1961, Barber reworked this movement as a standalone piece for flute and piano at the request of the noted flutist Julius Baker.

The title "Canzone"—Italian for "song"—captures the essence of the work: a hauntingly beautiful melody unfolds with simplicity and grace, carried by the flute's vocal quality. The piano provides a gentle, transparent accompaniment that highlights the flute's lyrical line. Subtle harmonic shifts and Barber's trademark bittersweet lyricism give the piece an understated poignancy.

At just under six minutes in length, the Canzone demonstrates Barber's ability to distill emotional depth into a concise musical form. Though modest in scale, it reflects the same expressive intensity and craftsmanship found in his larger works. For flutists, the piece has become a cherished gem of 20th-century American repertoire, admired for its elegance, clarity, and quiet emotional resonance.

Edward Gregson's Tuba Concerto

Overview The *Tuba Concerto* showcases the tuba's lyrical and technical capabilities, challenging stereotypes of the instrument as merely a bass foundation. Written for brass band and later adapted for orchestra and wind band, the work highlights Gregson's skill as an orchestrator, blending romantic lyricism with modern harmonic and rhythmic elements, including influences from Debussy, Bartók, and jazz. Its three-movement structure follows the traditional fast-slow-fast pattern, lasting approximately 18 minutes, with each movement emphasizing the tuba's expressive range and dexterity.

Three Little Oddities by Zez Confrey (1895-1971)

A composer of novelty rags and piano rolls at the beginning of the 20th century, the precocious and ultra-talented Zez Confrey also wrote for film and other commercial enterprises. His "Three Little Oddities" represent his homage to the "intriguing new" harmonies of French composer Maurice Ravel.

Trio for Flute, Clarinet and Alto Saxophone by Paul Harvey

“Paul Harvey (b. 1935), the British clarinetist, composer, and conductor, brings both charm and inventiveness to his Trio for Flute, Clarinet, and Alto Saxophone. I. Overture bursts with energy and sparkling interplay, immediately drawing listeners in. II. March is playful and slightly cheeky, turning familiar parade rhythms into a lively conversation between the instruments. IV. Fugue is bright and spirited, with each voice chasing the others in joyful counterpoint. The trio concludes with VI. Ritual, a mysterious and ceremonial movement built on steady, chant-like patterns that leave a lasting, contemplative impression.”

Feels So Good by Charles Frank Mangione

Charles Frank Mangione was an American flugelhorn player, trumpeter and composer. He came to prominence as a member of Art Blakey's band in the 1960s, and later co-led the Jazz Brothers with his brother, Gap, achieving international success in 1978 with his jazz-pop single "Feels So Good".

Feels So Good is jazz album released by Chuck Mangione. It contains his hit single, the title song "Feels So Good", an edited form of which reached No. 4 on the U.S. charts. The song also reached the top of the Billboard adult contemporary chart

The album Feels So Good peaked at No. 2 on the Billboard albums chart in 1978, behind the Saturday Night Fever soundtrack. He released more than 30 albums, beginning in the 1960s. He also appeared in various television shows, including a recurring role on King of the Hill.

Movement I: Allegro deciso (c. 6:15) The first movement is structured in a sonata-form shell, featuring two contrasting themes. The first theme is rhythmic and energetic, driving the music forward with a bold, assertive character. The second theme is lyrical, showcasing the tuba's singing quality. In the development section, Gregson briefly references the opening theme of Vaughan Williams's *Tuba Concerto* as a nod to the earlier work, though it quickly integrates into the surrounding material. A quasi-cadenza allows the soloist to display technical prowess, and the movement builds to a dynamic close, balancing rhythmic vitality with melodic warmth.

Lilac Tears by Jennifer Jolley

When Tim McAllister asked me to write him and his piano partner, Liz Ames, a piece for their ongoing "Project Encore," I was delighted. The opportunity to write for one of the greatest saxophonists of all time is a great honor, if also a joyful challenge. How does one write an encore for a top performer who always plays a brilliant concert? As I began to sketch my first attempts at the commission, I kept thinking about how similarly gifted instrumentalists concluded a performance. Suddenly I thought of a perfect analog: Prince's 2004 performance of George Harrison's "While My Guitar Gently Weeps" at Harrison's posthumous induction to the Rock and Roll Hall of Fame. Harrison's song is a meditative piece written for his band The Beatles. It is often tied to a disharmonious period in the band's tenure and the spiritual ambivalence of its author. In form, it is a sort of twentieth-century pop music chaconne in its schematic structure that operates as a vehicle for a dazzling instrumental line in its final third. On the night of the performance, Prince stood to the side of an all-star band that included Tom Petty and the Heartbreakers, Jeff Lynne, and Steve Winwood. When The Purple One (uncharacteristically dressed in red under his black mourning suit) emerged for the final third, he proceeded to eclipse his collaborators. Prince's performance cemented his status as one of music's greatest guitarists and acted as an ecstatic apotheosis that remedied the doubt detected in Harrison's earlier verses.

"Lilac Tears" is my engagement of this phenomenal solo with the ambition to showcase Tim's skillful playing and the emotional depths that his playing inspires. It is an homage to the almost alchemical experience of great instrumentalists and a testament to my esteem for Tim in the comparison.

Performers' Bio

Dr. Mark Boseman is a percussionist who specializes in both contemporary solo percussion as well as contemporary chamber music. Dr. Boseman is currently serving as the Assistant Professor of Percussion at Texas A&M International University in Laredo, TX. Prior to his appointment at Texas A&M International, Dr. Boseman served as an associate director of percussion studies at the University of Arkansas. Dr. Boseman is the author of *Mallets and Music: A Guide to Four Mallet Marimba*, a method book for learning four mallet marimba techniques. Dr. Boseman holds a Bachelor's degree in music education from the University of Arkansas, a Master's degree in music performance and literature from Northwestern University, and a Doctorate of Musical Arts in music performance and literature degree from the Eastman School of Music. Dr. Boseman proudly endorses Black Swamp Percussion instruments and Mallettech mallets and instruments.

Dr. Mary Grace Carroll holds degrees in piano performance from the University of Miami (DMA), Catholic University of America, Washington, DC (MM), Texas A&M University-Corpus Christi (BM, Distinguished Alumnus), and is on the Honors Wall at Del Mar College. Her primary instructors included J. Robert Floyd, William Masselos, Thomas Mastroianni, and Marilyn Babel, and she participated in master classes with the Guarneri Quartet, Emmanuel Ax, Samuel Sanders, Malcolm Frager, Madame Lili Krauss and Nelson Friere.

Dr. Carroll has performed with the Laredo Philharmonic, Del Mar College Orchestra (Corpus Christi, Texas), and most recently Drake University Symphony Orchestra in Des Moines, Iowa. Other presentations include the La Frontera International Piano Conference (2024 and 2025), the Texas Music Educators Association Annual Conference (2021) and the Arts Schools Network National Conference (2016). Dr. Carroll regularly performs at the annual Texas Jazz Festival in Corpus Christi and bi-monthly meetings of the San Antonio Ragtime Society. She is a co-founder of Laredo Musical Theater International and a co-creator of the Laredo Cultural District. She joined the support staff for the FPA at Texas A&M International University in 2024.

Dr. Javier Elizondo has served as a professor at Texas A&M International University educating aspiring musicians through courses such as applied clarinet lessons, woodwind methods, music history, and music theory since the spring of 2022. In addition to his teaching career, Dr. Elizondo has maintained an active performing career, having performed coast-to-coast across the United States in historic venues from the California Theatre in San Jose to Carnegie Hall in

New York, as well as internationally in Mexico and Portugal. He currently serves as co-principal clarinet of the Valley Symphony Orchestra and has also appeared with the Laredo Philharmonic and the Baton Rouge Symphony Orchestra, performing alongside Grammy Award–winning and nominated artists. In addition to his classical work, Dr. Elizondo is also active as a jazz musician and has performed in the New Orleans area. Dr. Elizondo holds degrees from the University of Houston (B.M.), Colorado State University (M.M.), and Louisiana State University (D.M.A.).

A native of the Pacific Northwest, pianist **Dr. Fritz Gechter** has performed as both soloist and collaborative artist throughout the U.S. and abroad. His international credits include collaborative recitals in Germany, Switzerland, Italy, Panama and Taiwan. As a concerto soloist he has appeared with orchestras including the Laredo Philharmonic, Spokane Symphony Orchestra, Omaha Municipal Orchestra, Aberdeen University/Civic Symphony and McAllen Symphonic Band.

Dr. Gechter is Associate Professor of Music at Texas A&M International University in Laredo and currently teaches applied piano, class piano and music theory. He is an active clinician and jury member in piano competitions and festivals, and while at TAMIU launched and directed TAMIU's Steinway Series, led a study abroad program within the department to Austria, and directed the university's Young Pianists Program for secondary school students from 2009-2015.

Dr. Gechter received his Bachelor of Music in Piano Performance from Central Washington University, and his Master of Music and Doctor of Musical Arts degrees in Piano Performance from The University of Texas at Austin. His principal teachers are Dr. Peter Gries, Dr. John Pickett and Gregory Allen.

Russian pianist **Dr. Tatiana Gorbunova** is an active soloist, teacher, chamber musician and adjudicator. Recent performances include solo, chamber, lecture recitals, and masterclasses across the United States and Mexico. In summers of 2018 and 2019 she was featured as a Guest Artist/Clinician at the Carmel Klavier International Piano Competition and Festival in Carmel, Indiana and was on adjudication panel for Planet of Art International Competition in Washington D.C.

As a chamber musician, Gorbunova has performed with members of the Detroit Symphony Orchestra, Sichuan Symphony Orchestra, Handel and Haydn Society, Mobile Symphony Orchestra, Tallahassee Symphony Orchestra and Nizhny Novgorod Philharmonic orchestras. Gorbunova was appointed in the fall of 2018 to the piano faculty of Texas A&M International University in Laredo, Texas.

Dr. Yu-Mei Huang, a distinguished soloist and chamber musician, has showcased her exceptional talents as both a violinist and a pianist in the U.S. and Asia. Originating from Taiwan, she pursued her education in the U.S., earning BM and MM degrees in Violin Performance and Conducting at Florida International University. Dr. Huang continued her academic journey on a full scholarship and teaching assistantship at the University of Miami, where she achieved a D.M.A. in violin performance in 2005.

During her time at the University of Miami, Dr. Huang held the positions of concertmaster and associate conductor of the UM Symphony Orchestra. Subsequently, she made Laredo her home in 2005, becoming a full-time faculty member at Texas A&M International University and the concertmaster of the Laredo Philharmonic Orchestra.

Recognized for her contributions, Dr. Huang was promoted to Associate Professor in 2012. She is a featured soloist with the Laredo Philharmonic Orchestra, presenting notable performances such as the Mozart Double Concerto (2006), Mozart Violin Concerto No. 4 (2009), Butterfly Violin Concerto (2010), Vivaldi Four Seasons Concerto (2018) and (2025). She also world premiere new composition such as RHIZOME by James Moyer (2024), White Nights by Cristopher Stanichar (2024), Mid-Summer Night by Shi-Je Huang (2024), Pneumatic Dances by Dirl Christopher (2024).

At Texas A&M International University, Dr. Huang imparts her expertise by teaching Music Fundamentals, Theory, Aural Training, Conducting, and various string-related classes. In addition to leading the upper string studio, she serves as the pianist for the voice studio, showcasing her versatile skills. Dr. Huang is not only an esteemed faculty member but is also recognized for her talent as she has accompanied numerous performances and concerts. Beyond her regular teaching responsibilities, she initiated the "International Chamber Music Festival," an annual recital that brings together TAMIU music faculty performers and international artists.

Korean lyric coloratura soprano **Jiyeon Hwang** has been praised for her radiant timbre, expressive artistry, and captivating stage presence. She has thrilled audiences across the United States, Europe, and South Korea in leading operatic roles, recitals, and concerts.

Dr. Hwang currently serves as Assistant Professor of Voice/Choir at *Texas A&M International University* and was recently appointed Vice President of the *NATS International Korea Chapter* and an adjudicator for the *International Grande Music Competition* (2025).

Her musical journey began in South Korea, where she earned her Bachelor of Music (B.M.) in

Voice from *Chung-Ang University*. She then pursued advanced training in New York, completing her Master of Music (M.M.) in Voice Performance at the *Manhattan School of Music*. She later achieved her Doctor of Musical Arts (D.M.A.) in Voice Performance at the *University of Minnesota*, where she was honored with the *Harvey V. Berneking Opera Fellowship*. Her career highlights include her *Carnegie Hall debut at Weill Recital Hall*, the *William Vernard Award (NATSAA)*, the Gold Award from the *Forte International Vocal Competition*, and First Prize at the *Kenwood Symphony Orchestra Competition*.

On stage, she has brought to life beloved roles such as Adina (*L'elisir d'amore*), Adele (*Die Fledermaus*), Zerlina (*Don Giovanni*), Susanna (*Le nozze di Figaro*), Lakmé (*Lakmé*), and Berta (*The Barber of Seville*). She also collaborated in the innovative Webpera project with Camerata New Jersey, bringing opera to global audiences online.

Equally at home in opera, oratorio, Korean art songs, and contemporary works, Dr. Hwang continues to inspire audiences and students alike with her artistry, vision, and dedication to the vocal arts.

Melissa S. Hinojosa is a Laredo flutist, having received a Master of Music Performance degree in 2001 from the University of Texas at Austin School of Music. She is the Director of Woodwind Studies for the Vidal M. Trevino School of Communications and Fine Arts in the Laredo Independent School District and Adjunct Flute Instructor for Texas A&M International University. She is principle flutist of the Laredo Philharmonic Orchestra, Director of the Laredo Flute Choir, and enjoys taking part in the music ministry at St. Patrick's Catholic Church. She enjoys spending time with her husband, two daughters, and their dog.

Dr. Michael Mann is Assistant Professor of Trumpet at Texas A&M International University. He is a member of the International Trumpet Guild, an Artist-Clinician for the Vincent Bach Company, and has served as Artist-Faculty with the National Trumpet Competition. Michael previously taught trumpet and other music classes at Oklahoma City University and Indiana State University. He has also served as artist in residence at the Shenyang Conservatory in Shenyang, China and recently performed as principal trumpet at the Classical Music Festival in Eisenstadt, Austria. Michael is member of the Laredo Philharmonic and is co-founder of the Altus Trumpet Ensemble, whose mission is to commission and perform new works for trumpet and trumpet ensemble. He has earned degrees from The University of Oklahoma (BMA and MM) and from The University of Minnesota (DMA).

A native of Shamokin, PA, **Dr. James Moyer**'s articles appear in Percussive Notes, School Band and Orchestra and his solo CD, "Something Old, Something New" as well as his multiple publications are available through Alliance Publications, Studio 4 Music and C. Alan Publications. His latest marimba method, Four Mallet Progressive Literature was released in 2010 by Studio 4 Music. In addition to Richard C. Gipson and John Bannon, his teachers include former Pittsburgh Symphony timpanist, Stanley Leonard and marimba virtuosos Gordon Stout and Lehigh Howard Stevens. Moyer also completed the Bob Becker Ragtime Xylophone Institute at the University of Delaware. His post doctoral work includes Level II certification with the Technology Institute for Music Educators.

Dr. Moyer has performed throughout the U.S. and Europe since 1978. He was a member of the Illinois Symphony Orchestra, including their first CD, a live performance of Carmina Burana. He has also performed as a percussionist with the Oklahoma and Bartlesville Symphony Orchestras, Timpanist with the Allentown Symphony and for 12 seasons, as Timpanist/Keyboard soloist with America's oldest civilian band, the Allentown Band. He is featured on the group's 180th Anniversary CD as a soloist performing his arrangements of xylophone rags with the band. He was also a featured soloist with the band on a 2-week tour of France.

He has presented clinics and masterclasses at state and national conferences throughout the U.S. Dr. Moyer served as Chair for the Department of Fine and Performing Arts and Director of Bands at Texas A & M International University from 2016-2023. He is the Timpanist with the Laredo Philharmonic Orchestra and also performs with the Corpus Christi Symphony Orchestra. Dr. Moyer is an artist/endorser for DeMorrow Instruments and Salyers Percussion.

Jerry Quintero, Senior Lecturer, a native of Karnes City, Texas, teaches History of American Popular Music, Secondary Music, and is currently the director of the TAMIU Jazz Ensemble. He received a BM Education from the University of North Texas, School of Music, in Denton, Texas, and a Master's of Science in Education Administration from Texas A&M International University. As a keyboardist, producer and arranger, his credits include recording the CD, Aunque Pasen Los Años on CBS/Sony Discos as well as Grammy nominated, A Celebration of Life, Vol. I & II, recorded live for Tejano Discos for Grammy Award Winner Little Joe y La Familia. He has performed extensively and shared the stage with touring groups including Little Joe y La Familia, Joe "King" Carrasco and the Crowns, Jose Feliciano, Luis Gasca, Flaco Jimenez, Roberto Pulido, Ruben Ramos, Jay Perez, Johnny Rodriguez, Jimmy Edward, David Mares, Bob Gallarza Orchestra, Joe Posada, Rocky Hernandez, Johnny Hernandez, Ram Herrera, Sunny Ozuna, Joel

Guzman, and Eddie Galvan Orchestra, among others. Some of the performance venues included the Corpus Christi Jazz Festival, Santa Clara County Fair, Colorado State Fair (Pueblo), Santa Barbara County Fair, San Jose State Fair, Pima County Fair (Phoenix) Fiesta Del Sol (Chicago), The Whole Enchilada Fair (Las Cruces) Texas State Fair (Dallas), Houston Stock Show and Rodeo, Fiesta Week (San Antonio), Hispanic Heritage Week, Smithsonian Institute, (Washington D.C.) Quintero was inducted into the Texas Music Office Tejano ROOTS Hall of Fame Million Dollar Band in 2006. His commercial credits include jingles for Coca-Cola and Anheuser-Busch. He is the founder of the TAMIU Hispanic Heritage Concert Series at TAMIU.

John R. Reimund currently works as the low brass instructor at the Vidal M. Trevino School of Communications and Fine Arts. He also is an adjunct music professor at Texas A&M International University. Mr. Reimund is an active tuba performer and clinician in the South Texas region. He serves as principal tubist with the Laredo Philharmonic Orchestra and plays with the San Antonio Brass Band. He is also a founding member of YES Brass (tuba/euphonium quartet).

Mr. Reimund has played with the Corpus Christi Symphony Orchestra, Amarillo Symphony Orchestra, West Texas State University Faculty Brass Quintet, The United States Military Academy Band, The Regimental Brass and the Hudson Valley Opera. He was a finalist in The United States Army Band, Washington DC tuba audition, and was a finalist in the International ITEC Tuba Solo Competition. Mr. Reimund has premiered several new works for tuba and has performed at the Regional ITEC Conferences in Corpus Christi, Texas and Edinburg, Texas. He has also soloed with the West Texas A&M University Symphonic Band on their Dallas Metro tour and the Laredo Philharmonic Orchestra. He has done guest artist recitals/clinics at TMEA, WTAMU, Del Mar College, Henderson State University, Texas A&M University in Corpus Christi, Texas, and Laredo Community College. His former students receive honors across the country and have won major international competitions and auditions. Mr. Reimund continues to be active in the Laredo fine arts community and the Texas Cultural Trust.

Dr. Claire Salli is a saxophonist and educator based in Laredo, Texas where she works at Texas A&M International University as the Assistant Professor of Saxophone. As a performer, Claire has been a featured artist for the North American Saxophone Alliance with the Missouri State University Wind Ensemble. She has also performed concertos with Texas Tech University Orchestra, Texas Tech Concert Band, and Orchestra of the Pines. Claire had placed in numerous competitions such as the Elsie Hall Competition for Emerging Women Saxophonists and the

American Prize. She is a member of the Austin Saxophone Ensemble and performs regularly with the San Antonio Philharmonic, Abilene Philharmonic, New Mexico Philharmonic, and National Repertory Orchestra. Dr. Salli is a strong advocate for new music and has commissioned over ten new pieces for the saxophone. Her doctoral research titled, "Bridging the Gap: 3 New Pieces for Intermediate Saxophone Focusing on Extended Techniques" helps students learn contemporary music techniques in a fun and accessible manner. On top of her University teaching, Claire works on faculty at the Blue Lake Fine Arts Camp every summer. She holds degrees from Texas Tech University, Georgia State University, Bowling Green State University, and Stephen F Austin State University. She is a Conn-Selmer and D'addario Reed Artist.

Gilberto D. Soto, Ph.D. is currently Professor of Music Education/Guitar at Texas A&M International University where he teaches early childhood and elementary bilingual music education courses. He also supervises the guitar studio, teaching and mentoring its majors, and directs the "TAMIU Classical Guitar Ensemble". In addition, Dr. Soto is the author of the bilingual music education books "Fiesta de Canciones" (Primary and Intermediate Levels), co-author of "Multilevel Strategies for English Language Learners", co-author of the national music series "Spotlight on Music", co-author of the national reading series "Treasures/Tesoros"; co-author of the national bilingual series "Wonders/Maravillas", co-author of the national early childhood series "Three Cheers for Pre-K", co-author and bilingual song arranger for the national mathematics series and the national series "DLM Early Childhood Express". Dr. Soto is also the author of "Music of our World: Mexico", "Teaching Music in the Multicultural Early Childhood Classroom", and has written several articles to the national music education magazine "Music Express", reviewed early childhood and elementary music education textbooks, and some of his publications have been featured at the prestigious television network CNN International, and the TLC Channel. Dr. Soto's publications have been adopted in public and private school districts, not only all over the United States, but in Europe and the Middle East, and some of his bilingual song arrangements and lesson plans have been translated in Mandarin, with the intention to publish translated versions of his songs, music lesson plans and activities in The Republic of China. He holds a BA degree in Education from Universidad Autonoma del Noreste, a BA in Music from Abilene Christian University, plus a M.M. and Ph.D. in Music Education from the University of Southern Mississippi. Dr. Soto travels extensively offering hands on clinics and lectures in bilingual music education to several of the most prestigious education conferences and school districts. Dr. Soto also performs flamenco and classical guitar concerts throughout the United States, Central and South America, including the White House in Washington, and

recently in Spain and at the Middle East. Some of his guitar arrangements and compositions have been featured at NPR national radio station. Dr. Soto has received many awards for his contributions to bilingual music education, especially in under privileged school communities as well as many awards as a higher education professor, administrator, and guitar instructor/performer.



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