



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

ANNUAL FACULTY

Opening Concert



**Dr. Mark Boseman, Dr. Colin Campbell Dr. Javier Elizondo, Dr. Alison Gaines,
Dr. Mary Grace Galván Carroll, Dr. Fritz Gechter, Dr. Tatiana Gorbunova,
Melissa Hinojosa, Dr. Yu-Mei Huang, Dr. Jiyeon Hwang, Terrance Johnson,
Robert López, Dr. Michael Mann, Jerry Quintero, John Reimund, Dr. Claire Salli
and Dr. Gilberto Soto**

FRIDAY, SEPTEMBER 11, 2026

Center for the Fine and Performing Arts Recital Hall

7 p.m.

FREE ADMISSION

Donations gratefully accepted to support music programming

Program

Sonata for Tuba No. 1.....Allen Carroll (living composer)
Movement 1-Zeptubla

John R. Reimund, Tuba

Notturmo and Tarantella.....Karol Szymanowski (1882-1937)
Notturmo

Yu-Mei Huang, violin
Fritz Gechter, piano

Cello Suite No. 1 in G Major, BWV 1007: Sarabande and Bourrées I & II.....J.S. Bach (1685-1750)

Alison Gains, string bass Terrance Johnson, dancer

Introductions and Variations on Carnival of Venice.....Jules Demersseman (1833-1866)
Arr. Frederick Hemke (1935-2019)

Claire Salli, alto saxophone
Tatiana Gorbunova, piano

Ten Children No. 4Michael Lowenstern (b. 1968)

Javier Elizondo, Clarinet

“Meine Lippen, sie küssen so heiß” from Giuditta.....Franz Lehár (1870–1948)

Jiyeon Hwang, soprano
Fritz Gechter, piano

Andante et Allegretto for Trumpet and Piano.....Guillaume Balay (1871-1943)

Michael Mann, trumpet
Tatiana Gorbunova, piano

Mazurka in A minor, Op. 17, No. 4.....Frédéric Chopin (1810-1849)

Mazurka in e minor, Op. 41, No. 2

Mazurka in A-flat major, Op. 59, No. 2

Mary Grace Galván-Carroll, piano

Cinematic I.....Austin Keck (living composer)

Mark Boseman, percussion

**Sinfonia from Cantata no. 29 “Wir danken Dir”, BWV. 29.....J.S. Bach/Marcel Dupre
(1685-1750/1886-1971)**

Colin Campbell, organ

Pop and Jazz Standards Medley

Pure Imagination

Jerry Quintero- Piano

The Nearness of you

John Reimund- Tuba

El Cumbanchero

Robert Lopez-Trumpet

Program Notes

1. Sonata for Tuba No. 1 by Allen Carroll

Zeptubla is based on three bass lines taken from three Led Zeppelin songs “What is and What Should Never Be,” “Ramble On” and “Over The Hills and Far Away.” It was written for John R. Reimund and in loving memory of Mr. Carroll's composition teacher Dr. Joe L Alexander. The beatboxing idea was inspired by John Reimund.

2. 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.

3. Cello Suite No. 1 in G Major, BWV 1007: Sarabande and Bourrées I & II by J.S. Bach

Composed around 1720, Bach's six Cello Suites are among the most enduring works in the solo string repertoire. The **Sarabande** is a deeply expressive dance, marked by spacious phrasing and harmonic richness. In contrast, **Bourrées I and II** provide a lively succession of contrasting dance movements: the first energetic and graceful, the second more restrained and lyrical. Together, these movements demonstrate Bach's remarkable ability to create musical depth and variety from a single melodic line.

4. Introductions and Variations on Carnival of Venice by Jules Demersseman

The “**Carnival of Venice**” theme is one of the most popular transcribed solos today, with versions available for almost every instrument. Based on the Neapolitan folk song “O Mamma, Mamma Cara” violinist and composer Niccolò Paganini was the first to set it to music and wrote twenty variations of the tune published in 1851. This piece is a tour-de-force meant to show off the virtuosity of the performer, including fast articulation and the high altissimo register. This saxophone arrangement, made by Frederick Hemke, includes both soothing melodies and tumultuous technical runs that will keep the audience entertained and on their toes.

5. Ten Children No. 4 by Michael Lowenstern

Michael Lowenstern is a prominent American Bass Clarinetist and composer, currently residing in Brooklyn, NY. His set of pieces **“Ten Children”** began in 2003 as a collaboration with his 3-year-old daughter who asked him, “Dad, do you think you could write music that I would like?” Upon the approval of his daughter, Lowenstern recorded and released Ten Children in the fall of 2003. All the pieces are performed alongside a pre-recorded track, and Ten Children No. 4 specifically features more of a “groove” inspired by jazz, pop, and funk.

6. “Meine Lippen, sie küssen so heiß” by Franz Lehár’s Giuditta

Franz Lehár’s Giuditta, premiered in Vienna in 1934, was the composer’s final operetta and represents the culmination of his distinctive blend of Viennese operetta, lyricism, and grand theatrical drama. Set against an exotic Mediterranean backdrop, the work tells the story of Giuditta, a passionate and independent woman whose love for the military officer Octavio leads her into a complicated and ultimately tragic relationship.

“Meine Lippen, sie küssen so heiß” (“My Lips, They Kiss So Hot”) is Giuditta’s celebrated aria from Act 4. With its seductive melody and infectious rhythmic energy, the aria captures Giuditta’s confidence, sensuality, and passionate nature. The music moves effortlessly between elegant lyricism and sparkling theatricality, allowing the soprano to display both vocal brilliance and dramatic personality.

The famous opening line immediately establishes Giuditta as a woman who embraces love and desire without hesitation. Lehár’s graceful melodic writing, sweeping phrases, and dance-like rhythms create an atmosphere that is at once glamorous, playful, and intensely passionate. Although Giuditta is classified as an operetta, this aria demonstrates Lehár’s ability to write music of considerable vocal richness and dramatic sophistication.

Ich weiß es selber nicht,
warum man gleich von Liebe spricht,
wenn man in meiner Nähe ist,
in meine Augen schaut und meine Hände küsst.

Ich weiß es selber nicht
warum man von dem Zauber spricht,
dem keiner widersteht, wenn er mich sieht
wenn er an mir vorüber geht.

Doch wenn das rote Licht erglüht
Zur mitternächt'gen Stund
Und alle lauschen meinem Lied,
dann wird mir klar der Grund:

Meine Lippen, sie küssen so heiß
Meine Glieder sind schmiegsam und weiß(weich),
In den Sternen da steht es geschrieben:
Du sollst küssen, du sollst lieben!

Meine Füße sie schweben dahin,
meine Augen sie locken und glüh'n
und ich tanz' wie im Rausch den ich weiß,
meine Lippen sie küssen so heiß!

I don't understand myself,
why they keep talking of love,
if they come near me,
if they look into my eyes and kiss my hand.

I don't understand myself,
Why they talk of magic,
you fight in vain, if you see me
If you pass me by.

But if the red light is on
In the middle of the night
And everybody listens to my song,
Then it is plain to see:

My lips, they give so fiery a kiss,
My limbs, they are supple and white,
It is written for me in the stars:
Thou shalt kiss! Thou shalt love!

My feet, they glide and float,
My eyes, they lure and glow,
And I dance as if entranced, 'cause I know!
My lips give so fiery a kiss!

In meinen Adern drin, da rollt das Blut der Tänzerin Denn meine schöne Mutter war Des Tanzes Knigin im gold'nen Alcazar. Sie war so wunderschön, ich hab' sie oft im Traum geseh'n. Schlug sie das Tamburin, zu wildem Tanz, dann sah man alle Augen glühn! Sie ist in mir aufs neu erwacht, ich hab' das gleiche Los. Ich tanz' wie sie um Mitternacht Und fühl das eine bloß: Meine Lippen, sie küssen so heiß! Meine Glieder sind schmiegsam und weiß / weich, In den Sternen da steht es geschrieben: Du sollst küssen, du sollst lieben! Meine Füße sie schweben dahin, meine Augen sie locken und glüh'n und ich tanz' wie im Rausch, denn ich weiß, Meine Lippen sie küssen so heiß!	In my veins runs a dancer's blood, Because my beautiful mother Was the Queen of dance in the gilded Alcazar. She was so very beautifull, I often saw her in my dreams, If she beat the tamburine, to her beguiling dance. All eyes were glowing admiringly! She reawakened in me, mine is the same lot. I dance like her at midnight And from deep within I feel: My lips, they give so fiery a kiss! My limbs, they are supple and white, It is written for me in the stars: Thou shalt kiss! Thou shalt love! My feet, they glide and float, My eyes, they lure and glow, And I dance as if entranced, 'cause I know! My lips give so fiery a kiss!
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7. Andante et Allegretto for Trumpet and Piano by Guillaume Balay

Guillaume Balay (1871-1943) was a French military bandmaster and composer. He studied cornet, harmony, and composition at the Paris Conservatory and held various posts with French military bands, eventually winning the post of Chief of Music of the Republican Guard. Among his many compositions and arrangements, he composed several solo works for cornet, trumpet, and saxhorn that would become standard recital and test pieces for over a hundred years.

8. Mazurka op. 17, 41, 59 by Frédéric Chopin

Mazurka in A minor, Op. 17, No. 4 (Paris 1832-33). Opens with dreamlike ambiguity. Seems almost like a nocturnal waltz, laden with melancholy and loneliness, interrupted by flourishes in the right hand. A mid-section shift to the major mode brings a bit of relief but returns to the disparity of the opening section before fading away. In recent times, this Mazurka has been compositionally acknowledged by Henryk Gorecki and John Williams.

Mazurka in e minor, Op. 41, No. 2 (1838) Also melancholic, with a moment of thoughtful passion in a major mode, then resolving into submission, like the previous Mazurka, with a subtle shift into Phrygian mode.

Mazurka in A-flat major, Op. 59, No. 2 (1845) equally unforgettable, expressed in a form that is at once simple and quite elegant, almost a waltz. After lingering in organized chromaticity, the opening melody eventually returns, now in the piano's cello register, and followed by brief repetitions in chromatic sequence. An intentional splattering of accidentals leads the listener to the final cadence on the tonic, repeated 4 times.

9. Cinematic I by Austin Keck

"Cinematic 1" is the first installment of a groundbreaking marimba solo with electronic track series that blurs the lines between concert music and film scoring. Drawing inspiration from the immersive soundscapes of modern cinema, the piece creates a rich, evocative environment that envelops both performer and audience.

Designed to push the boundaries of the percussion repertoire, "Cinematic 1" is a sonic journey that celebrates the expressive potential of the marimba. The instrument's warm, resonant tones are interwoven with a dynamic electronic track, producing a tapestry of textures that are at once dramatic, poignant, and otherworldly.

At the heart of "Cinematic 1" lies the interplay between the soloist and the electronics. The marimba serves as both protagonist and narrator, guiding the listener through a sequence of musical vignettes that evoke cinematic imagery—lush landscapes, moments of introspection,

and intense climaxes. The electronic accompaniment amplifies these emotional peaks and valleys, utilizing ambient sounds, rhythmic pulses, and orchestral elements to create a deeply immersive experience.

Through its innovative fusion of traditional and electronic elements, “Cinematic 1” challenges performers to explore new dimensions of expression while offering audiences a compelling and memorable listening experience. It is a testament to the versatility of percussion and its ability to resonate beyond traditional concert halls, capturing the spirit of storytelling that lies at the core of music and film alike.

10. Sinfonia from Cantata no. 29 “Wir danken Dir”, BWV. 29 by J.S. Bach/Marcel Dupre

The opening movement of this Cantata was originally scored for organ and orchestra, with the organ acting as soloist. The thematic material is also used as the opening movement of Bach's Partita no. 3 in E major BWV. 1006 for solo violin. Marcel Dupré, a renowned French organist and teacher during the 20th century, made this virtuoso arrangement for solo organ, incorporating the original orchestral accompaniment as well as the solo organ part. It is favored among organists and audiences alike due to its joyful and lively nature.

11. Pop and Jazz Standards Medley

The original song “**Pure Imagination**” debuted in the 1971 film Willy Wonka & the Chocolate Factory. British songwriting duo Leslie Bricusse and Anthony Newley revealed that they wrote the entire song over the phone in just one single day. It was originally sung on screen by actor Gene Wilder as Willy Wonka when welcoming the children into the factory's chocolate room. The lyrics celebrate the raw power of human creativity, non-conformity, and mindfulness. The lines "If you want to view paradise, simply look around and view it" suggest that true paradise is a state of mind that does not require material possessions.

"The Nearness of You" is a popular pop and jazz standard written in 1938 by composer Hoagy Carmichael and lyricist Ned Washington. First published in 1940, it became a major hit for Glenn Miller.

Later in the 1940s and the early 1950s, many other artists covered the song, including George Shearing, Sarah Vaughan, Charlie Parker, Gerry Mulligan, Bob Manning, and a duet version by Louis Armstrong with Ella Fitzgerald. James Taylor joined Michael Brecker for a pop/jazz version on Brecker's 2000 album *Nearness of You: The Ballad Book*. Two years later, the song closed the Grammy Award–winning album *Come Away with Me* by Norah Jones.

“El Cumbanchero” is a famous 1943 Latin American musical composition written by Puerto Rican songwriter Rafael Hernández Marín (October 24, 1892 – December 11, 1965) who was the author of hundreds of popular songs in the Latin American repertoire. He specialized in Cuban styles, such as the canción, bolero and guaracha.

Among his most famous compositions are "Lamento Borincano," "Capullito de alhelí," "Campanitas de Cristal," "Cachita," "Silencio," "El cumbanchero," "Ausencia," and "Perfume de Gardenias."

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.

A native of Corpus Christi, Texas, **Mary Grace Galván-Carroll's** career as pianist, collaborator, teacher and arts advocate spans over five decades. Dr. Carroll holds degrees in piano performance from the University of Miami (DMA), Catholic University of America, Washington, DC (MM), and Texas A&M University-Corpus Christi (BM, Distinguished Alumnus). She is on the Wall of Honor at Del Mar College in Corpus Christi. While in college, her primary instructors included J. Robert Floyd, William Masselos, Thomas Mastroianni, and Marilyn Babel. Collaborations include performances with Ney Rosauro, Tammy Tune, Adrienne Dandrich, Luis Casals, Gerardo Garcia-Cano, and Carol Wincenc, among others. In 1994, Dr. Carroll and her husband Vernon Carroll joined the faculty at the Vidal M. Treviño School of Communication & Fine Arts (VMT). Over the next 28 years she developed and maintained the only high school piano program of its kind in South Texas.

Dr. Carroll has performed with the Laredo Philharmonic Orchestra, JW Alexander High School Symphonic Band, Del Mar College Orchestra (Corpus Christi, Texas), and Drake University Orchestra (Des Moines, Iowa). She has shared her pedagogical experiences at state, national and international conferences, and served on panels for textbook review and curriculum revision for the Texas Education Agency.

Dr. Carroll performs at the Texas Jazz Festival in Corpus Christi and bi-monthly meetings of the San Antonio Ragtime Society. Dr. Carroll is a co-founder of Laredo Musical Theater International and a co-creator of the Laredo Cultural District. She joined the adjunct music faculty at Texas A&M International University in 2024.

Mexican American Clarinetist, **Dr. Javier Elizondo**, has served as a professor at Texas A&M International University since the Spring of 2022, educating aspiring musicians through courses such as applied clarinet lessons, woodwind methods, music history, and music theory. In the summer of 2026, Dr. Elizondo founded the Laredo Clarinet Ensemble and currently serves as the Artistic Director. 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.

Alison Gaines' musical activities as bassist and conductor have taken her all over the continental U.S., Italy, Austria, Germany, and the Caribbean. She recently served as Music Director of the Kearney Symphony Orchestra and tenured Associate Professor of Orchestra and Bass for the

University of Nebraska in Kearney. She was also interim Director of Orchestra at Iowa State, was interim conductor for Rock Valley College, IL and orchestra conductor and adjunct at Illinois' largest community college, the College of DuPage.

Other conducting experience includes 10 years of service as conductor of *Brass Night* for Breckenridge, CO Music Festival and as music director of both the Philharmonia Orchestra in Kansas City and the Atchison/Benedictine Symphony (KS). She served as Assistant Conductor for Elmhurst, IL Symphony, the All-Caribbean Youth Orchestra (summer), cover conductor for Orchestra Iowa, and rehearsal conductor for Chicago Youth Symphony and Fordham University's orchestras (Manhattan and the Bronx campuses). Guest conducting performances include Rockford, IL Symphony (four times), Central Iowa Symphony, Ft. Collins, CO, a residency at University of Wyoming, Laramie, All-State Middle School Orchestra conductor in Iowa and Nebraska and clinician/adjudicator in 6 states.

Her DMA in orchestral conducting is from the University of Kansas, Lawrence with assistantships in both orchestra (with British conductor and recording artist Brian Priestman) and jazz (from jazz educator, arranger, and composer Dan Gailey). Her master's degree in bass performance is from U.S.C. where she received the Orchestral Leadership Award and studied with Los Angeles Philharmonic Co-Principal bassist Dennis Trembly. Conducting training includes admission to seminars through the League of American Orchestras, Chorus America (Fellowship), Conductor's Institutes in South Carolina (Fellowship in opera) and at Bard College, NY. She also won bass auditions at Tanglewood, Spoleto, Italy Opera Orchestra, Aspen Music Festival and New York String Ensemble.

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.

Dr. Colin Campbell, a native South African, graduated with the B.M. and M.M. degrees in performing arts from the University of Port Elizabeth, both with highest honors. He obtained the Performers Licentiate Diploma from the University of South Africa with distinction, and was the recipient of the University of Port Elizabeth's Council Award for the most outstanding Master's dissertation in any discipline in 1995. Colin furthered his organ studies in repertoire and improvisation, and music technology at the Utrecht School of the Arts in the Netherlands. He graduated with a Ph.D. in music from the North-West University in 2013, focusing on the liturgical music of the missional church in South Africa. While working on his Ph.D., he visited the Luther Seminary in St. Paul MN as a short-term research scholar, and was invited to read a paper at an international conference on Christian Church Music in Oxford, United Kingdom. His research was awarded with the North-West University's Institutional Award, and the Emerging

Researcher Awards for his groundbreaking work in the field of theology and liturgical music. Colin joined the faculty at TAMIU in the Fall of 2013 as University Organist. His composition, *Rhapsody on the Rio Grande* for Mariachi, Organ, and Orchestra is the feature work in a PBS documentary program with the same title. This program was awarded with a Lonestar Emmy Award in 2017.

Soprano **Dr. Jiyeon Hwang** is an accomplished lyric coloratura soprano and Assistant Professor of Voice and Choir at Texas A&M International University. She holds a Bachelor of Music degree from Chung-Ang University, a Master of Music degree from Manhattan School of Music, and a Doctor of Musical Arts degree from the University of Minnesota. Dr. Hwang has received numerous awards and honors, including the William Vernard Award from the National Association of Teachers of Singing Artist Awards (NATSAA), a Gold Award from the Forte International Vocal Competition, and First Prize in the Kenwood Symphony Orchestra Competition. She made her Carnegie Hall debut at Weill Recital Hall in 2022. An active performer, Dr. Hwang has been invited to present recitals and masterclasses at universities and musical institutions internationally. In the summer of 2026, she presented a recital at Chung-Ang University in Seoul, South Korea. She will continue her international recital engagements with an upcoming recital and masterclass at the University of Tampa in Florida in March 2027.

In addition to her performance career, Dr. Hwang is active in vocal pedagogy and music education. She serves as Vice President of the Korean Chapter of the National Association of Teachers of Singing (NATS) and regularly performs, presents masterclasses, adjudicates international competitions and develops educational programs promoting Korean music and culture to broader audiences.

Robert M. Lopez is a distinguished trumpeter, music educator, conductor, arranger, and arts advocate with more than four decades of service to music and the South Texas community. A graduate of Texas A&I University, Lopez began his teaching career in 1990 and later spent nearly 30 years at Vidal M. Treviño School of Communications and Fine Arts, where he taught trumpet and horn, directed major ensembles, and prepared generations of students for TMEA, UIL, and collegiate music programs. He also served as Adjunct Professor of Trumpet at Texas A&M International University and directed its Mariachi Internacional program.

As a professional musician, Lopez has performed and recorded throughout Texas, the United States, and Mexico with orchestras, mariachi groups, jazz ensembles, and commercial artists.

Since 2013, he has also served as orchestra conductor for the Laredo Theater Guild International.

His honors include Laredo ISD Secondary Teacher of the Year, the Laredo Chamber of Commerce School Bell Award, TAMIU's Extra Miler Award, and multiple Director's Awards. He was also a two-time Texas All-State trumpeter, ranking second in the state.

A bilingual educator and accomplished vocalist, guitarist, and vihuela player, Lopez continues to contribute to the cultural life of South Texas through teaching, performance, conducting, and community service.

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 Corporation, and has served as Artist-Faculty with the National Trumpet Competition. Michael previously held teaching positions 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 and Vienna, Austria. Michael is a 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).

Jerry Quintero, Senior Lecturer, 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 is a member of the San Antonio Brass Band. He is also a founding member of YES Brass (tuba/euphonium quartet).

Mr. Reimund has played with the San Antonio Brass Band, Corpus Christi Symphony Orchestra, Amarillo Symphony Orchestra, WTSU 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 been featured performing at the Regional ITEC Conferences in Corpus Christi, Texas and Edinburg, Texas and Oklahoma State University.

Dr. Claire Salli is a saxophonist and music educator based in Laredo, Texas. She is currently on faculty at Texas A&M International University as Assistant Professor of Music (Saxophone). As a soloist and chamber musician, Dr. Salli has performed recitals and concertos across the United States as well as Portugal, England, Andorra, Croatia, and Italy. She has placed in numerous competitions such as the American Prize, Elise Hall Competition, Texas Tech University Concerto Competition, and MTNA Ohio. As an advocate for new music, Dr. Salli has commissioned many new pieces for the instrument, with her Doctoral research focusing on new music for intermediate level saxophonists. Claire is a member of the Austin Saxophone Ensemble and teaches on faculty at the Blue Lake Fine Arts Camp for both adult and student participants. Claire 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 Reeds Artist.



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