



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. Mary Grace Carroll,
Dr. Fritz Gechter, Dr. Yu-Mei Huang, Dr. Jiyeon Hwang, Dr. Michael Mann,
Dr. James Moyer, Dr. Gilberto Soto, Dr. Xiaohu Zhou,
Carlos Castañeda, Melissa Hinojosa, Jerry Quintero, and John Reimund**

FRIDAY, SEPTEMBER 27, 2024

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 2023

PROGRAM

Reflections at Dusk

Mark Boseman, vibraphone

Jennifer Bellor

Danza del Rio - River Dance

Dr. Yu-Mei Huang, violin
Dr. Xiaohu Zhou, bassoon
Dr. Fritz Gechter, piano

Colin Campbell (1970-)

"Let the Bright Seraphim" from Samson, HWV 57

Dr. Jiyeon Hwang, soprano
Dr. Michael Mann, trumpet
Dr. Colin Campbell, organ

G.F. Handel (1685 - 1759)

Cat's Pajamas (1922)

Russian Rag (1918)

Dr. Mary Grace Carroll, piano

Harry Jentes (1887 - 1958)
George L. Cobb (1886 - 1942)

Fantasy for Flute and Tuba

- I. Tylopilus
- II. Taris
- III. Traverse

Melissa S. Hinojosa, flute
John R. Reimund, tuba

Ben Miles (1974)

"The Classics on the Classical Guitar"

Dr. Gilberto Soto, guitar

(arranged by Gilberto D. Soto)

"Aquellos Ojos Verdes" (Green Eyes)

"Grazing in the Grass"

Dr. James Moyer, drums
Carlos Castañeda, trumpet
Dr. Gilberto Soto, double bass
Mr. Jerry Quintero, piano

Nilo Menéndez (1902 - 1987)
Hugh Masekela (1939 - 2018)

Program Information

Reflections at Dusk by Jennifer Bellor

Reflections at Dusk was released on Bellor's album Reflections at Dusk by Innova November 2019. The track is the recorded ensemble parts, in order to capture the synth sounds produced by the electric vibraphone. Both the vibraphone and the track should begin at the same time.

Danza del Río / River Dance by Colin Campbell

Danza del Río / River Dance was commissioned by Drs. Huang and Gechter as part of a creative grant research project. The requirements expressed were that the work include elements of the Border, in this case the river and the dance, and South African elements—my native country, in this case the repetitive opening piano accompaniment and rhythms resembling a *mbira* (also known as a kalimba and finger piano). The dance section has a similar rhythmic reference to mariachi music, but also to the Viennese waltz. The closing section is a return to the African feel, similar to our locale along the border and the desert, more of the earthen and ethnic sounds utilizing the instruments in ways we do not normally hear: clicking sounds on the bassoon's finger holes and mechanism, *flautando, sul ponticello* executed *con sordino* (with the mute) in combination with harmonics usage on the violin (which resembles the *uhadi* bow, a Nguni instrument), and using the fingers to play the piano strings as a harp—the piano also needs to do something different! These unusual sounds are meant to resemble the dry heat, wind, and insects, the only sounds in the scorching sun once the river dries up.

"Let the Bright Seraphim" from *Samson* by George Frideric Handel

Composed in 1741 and premiered in 1743, *Samson* is an oratorio by George Frideric Handel, based on the Biblical story of Samson from the Book of Judges. The libretto, written by Newburgh Hamilton, draws inspiration from John Milton's *Samson Agonistes*. As one of Handel's most enduring and popular oratorios, *Samson* showcases his ability to blend dramatic narrative with profound musical expression. "*Let the Bright Seraphim*," one of the most celebrated arias from *Samson*, is sung by the character of an Israelite woman in the final act. This joyful and triumphant piece is performed in the context of a celebration following the death of the Philistine leaders and Samson's ultimate victory over his enemies. The aria calls upon the "bright seraphim," the highest order of angels, to praise God with trumpets and the psalms of heaven in honor of Samson's heroic sacrifice.

Musically, "Let the Bright Seraphim" exemplifies Handel's mastery of Baroque vocal and instrumental writing. The aria is set in a bright key and features a virtuosic soprano line, filled with brilliant *melismas* and dazzling ornamentation that demand both vocal agility and clarity. The interplay between the voice and solo trumpet creates a dialogue that echoes the celestial imagery of the text, while the orchestral accompaniment provides a regal and festive foundation.

Through its combination of vibrant melody, intricate ornamentation, and dynamic interplay between voice and trumpet, "Let the Bright Seraphim" embodies the spirit of joyous celebration and divine triumph, leaving a lasting impression as one of Handel's most beloved arias.

Let the Bright Seraphim" (Lyric)

(Act III of Samson)

*Let the bright Seraphim in burning row,
Their loud uplifted angel-trumpets blow.
Let the cherubic host, in tuneful choir,
Touch their immortal harps with golden wire.*

"The Cat's Pajamas" & "Russian Rag"

Novelty ragtime had its heyday in the 1920s, allowing the classic rags a few more years in the limelight before fading away. A playful and highly complex form, novelty rags were generally gimmicky and amusing, parodying famous classical tunes or imitating non-musical sounds like farm animals.

Earlier ragtime pieces were sold as sheet music designed for average skill levels; the invention of the piano roll allowed composers to create more challenging works. American expatriate composer Conlon Noncarrow is a notable example of a modern player-piano composer.

Harry Jentes performed on vaudeville stages in New York City and was well known for his inventiveness and his piano virtuosity. "The Cat's Pajamas" was an audience favorite. George Louis Cobb composed over 300 novelty rags and marches, with descriptive titles like "Bunny Hug," "Canned Corn," "Dimples," and "Rubber Plant." According to the composer, "Russian Rag" pays homage to Sergei Rachmaninoff by "interpolating the world famous Prelude."

Fantasy for Flute and Tuba, 2011 by Ben Miles

The Fantasy is a four-movement work that displays the virtuosic abilities of the flute and the gentle, but sometimes raucous side of the tuba. Each movement is titled after memories from the composer's childhood. "Tylopilus" is reminiscent of a stroll through the woods. The peaceful flute melody portrays innocence while the ending signifies the difficulties that come with age. "Taris" ponders the morality of "good vs. evil," with "good" finally winning out. "Traverse" could be subtitled, "A Night on the Town." It is about the bond, not just between the flute and the tuba, but between the performers themselves.

"The Classics on the Classical Guitar" (arranged by Gilberto D. Soto)

"During my entire professional career as an educator, one of the many challenges for those students who major in music is to explain and demonstrate to them that no matter what type of technical ability is required and learned through their studies, these can be applied to almost any type of music genre. This medley intends to demonstrate that, using the classical guitar to perform small excerpts of some of the most popular song classics of all times, including music from Elvis Presley, Kansas, The Rolling Stones,

Mason Williams, Queen, and Prince, among others. I hope you can recognize these tunes and take you down to memory lane.

Jazz performance: "Grazing in the Grass" & "Green Eyes"

"**Grazing in the Grass**" is an [instrumental](#) first recorded by the South African trumpeter [Hugh Masekela](#). Released in the United States as a single in 1968. It was ranked as the 18th biggest hit of the year. The song also reached No. 15 in the Adult Contemporary category.

Masekela's recording was inducted into the [Grammy Hall of Fame](#) in 2018.

"**Green Eyes**" is a [popular song](#), originally written in Spanish under the title "Aquellos Ojos Verdes" ("Those Green Eyes") by [Adolfo Utrera](#) and [Nilo Menéndez](#) in 1929.

The song, a [bolero](#), was written in 1929 and recorded in Cuba the same year. It was the only major hit, both originally in Cuba and then again in the Latin community in New York for Cuban pianist Nilo Menéndez. The lyrics were supplied by Cuban tenor Adolfo Utrera.

"Aquellos Ojo Verdes" remained on the Billboard charts for 21 weeks and reached number one. It was popularized worldwide, has been performed by multiple singers and [orchestras](#), from tenors such as [Plácido Domingo](#), [Alfredo Kraus](#) or [José Carreras](#), or adaptations such as those of [PérezPrado](#), [Stanley Black](#), [Edmundo Ros](#), [Bebo Valdés](#) or [Ray Conniff](#) to [The Buena Vista Social Club](#). [Of those recorded by soloists, the popularity achieved by the jazz pianist and crooner Nat King Cole stands out.](#)

TAMIU Performers' Bios

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 TAMIU. Prior to his appointment at TAMIU, 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 Malletech mallets and instruments.

A native Texan, **Mary Grace Galván-Carroll** moved to Laredo in 1994 to create and maintain a successful high school piano program at the Vidal M. Treviño School of Communication & Fine Arts. Dr. Carroll earned degrees in Piano Performance from University of Miami, Coral Gables FL., Catholic University of America, Washington, D.C., and Texas A&M University-Corpus Christi. She has performed with the Laredo Philharmonic and the Del Mar College Orchestras, collaborated with fellow musicians across the southern United States, and is an active adjudicator and lecturer. Dr. Carroll is a Distinguished Alumnus of Texas A&M University-Corpus Christi and on the Wall of Honor at Del Mar College in Corpus Christi. She is an avid supporter of arts and culture, a co-founder of Laredo Musical Theater International, and a co-creator of the Laredo Cultural District. She performs regularly with the San Antonio Ragtime Society and at the annual Texas Jazz Festival in Corpus Christi. Dr. Carroll is delighted to join the vibrant, energetic and friendly music faculty at TAMIU.

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 TAMIU 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.

Carlos Castañeda is a Lecturer of Music and Director of Mariachi Internacional at TAMIU. He is a specialist in K-12 and Community Music Education with a particular focus in Kodaly and Orff music pedagogies, serving as catalysts for his Mariachi teaching methods. Carlos holds Associate Degrees in Music and Mariachi Specialization from Southwestern Community College. At Arizona State University (ASU), he concentrated his Bachelor's and Master's studies in orchestral and general music education, where he was recognized as the Outstanding Graduate for both degrees. His publications include "The Double Life of Mariachi Education Major" chapter for the book "Marginalized Voices in Music Education," and "*Una Historia de Perseverancia y Amor*" for the *Ella Southbay Magazine*.

His work in the community includes serving as President of the Mariachi Institute, Choir and Mariachi Program Director for the Harmony Project, as well as the Outreach Program Coordinator for Arizona Musicfest. Before his appointment at TAMIU, he led the Mariachi programs at ASU, South Mountain Community College, and Southwestern Community College. His groups have won national and international recognition from the elementary to collegiate levels. Castañeda has performed an extensive variety of music styles including Classical, American Jazz, Latin Jazz, Broadway, and Mariachi. He has performed in Spain, France, China, Mexico, as well as across the United States, sharing the stage with world-renowned singers and instrumentalists.

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 and is currently Interim Chair of the Department of Fine and Performing Arts. 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.

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. Treviño School of Communications and Fine Arts in the Laredo Independent School District and Adjunct Flute Instructor for TAMIU. 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, Luis, her two daughters Carolina and Mireya, and their dog, Angel.

An outstanding soloist and chamber musician, **Dr. Yu-Mei Huang** has appeared as both a violinist and a pianist in the U.S. and Asia. After finishing her basic education in her native Taiwan, Dr. Huang came to the U.S in 1997 and received BM and MM degrees in Violin Performance and Conducting at Florida International University. Dr. Huang pursued doctoral work on a full scholarship and teaching assistantship at the University of Miami, where she was both the concertmaster and associate conductor of the UM symphony Orchestra. In 2005 she earned her D.M.A. in violin performance and made Laredo her home, serving as a full-time faculty member at TAMIU and concertmaster of the Laredo Philharmonic Orchestra. In 2012, she was promoted to Associate Professor. In addition, she is a frequently featured soloist with the LPO, having performed the Mozart Double Concerto in 2006, Mozart Violin Concerto No. 4 in 2009, the Butterfly Violin Concerto in 2010, and Vivaldi Four Season Concerto in 2018. At TAMIU, she teaches Music Fundamentals, Theory, Aural Training, Conducting and all string-related classes. In addition to her regular teaching assignments, Dr. Huang launched the "International Chamber Music Festival," an annual recital presenting TAMIU music faculty performers along with other international artists.

Dr. Jiyeon Hwang is a Korean lyric coloratura soprano and actor-singer known for her lively performances, distinctive vocal range, and bright, sweet timbre as a *soubrette*. She has performed numerous operatic roles, recitals, and concerts throughout the United States, Italy, the Czech Republic, and South Korea. Dr. Hwang received her Bachelor's degree from Chung-

Ang University with a full scholarship and her Master of Music degree in Voice Performance from the Manhattan School of Music in 2015. She completed her Doctoral degree in Voice Performance at the University of Minnesota, where she received the Harvey V. Berneking Opera Fellowship. She is currently an Assistant Professor teaching Voice/Choir at TAMIU.

Dr. Hwang successfully made her debut at Weill Recital Hall at Carnegie Hall in 2022 and won a prize in the North Central Chapter of the National Association of Teachers of Singing (NATS) in 2021 and represented the North Central region in the National Competition. She received the William Vernard Award from NATSAA in the National Competition and was awarded the Gold Award at the Forte International Vocal Competition. Also, she was a semifinalist in the Grand Prix International Vocal Competition. Her achievements also include 3rd place in the San Francisco International Innovative Competition (2021), 1st prize in the Kenwood Symphony Orchestra Competition, and 2nd prize in the NATS competition (2019).

Dr. Hwang was working with Cleveland Opera Theater for "The Barber of Seville" in 2020. Her operatic roles include Adina (*L'elisir d'amore*), Adele (*Die Fledermaus*), Zerlina (*Don Giovanni*), Susanna (*Le nozze di Figaro*), Lisette (*La Rondine*), Berta (*Il Barbiere di Siviglia*), Anna Gomez (*The Consul*), Miss Titmouse (*Too Many Sopranos*), Papagena (*The Magic Flute*), Carolina (*Il Matrimonio Segreto*), and Lakmé (*Lakmé*).

Dr. Michael Mann is Assistant Professor of Trumpet at TAMIU. 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. Mann 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. He 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. 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 two-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 TAMIU 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.

Dr. Gilberto D. Soto, is currently Professor of Music Education/Guitar at TAMIU 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 Autónoma 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. He 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 in 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 underprivileged school communities as well as many awards as a higher education professor, administrator, and guitar instructor/performer.

Jerry Quintero, Senior Lecturer, a native of Karnes City, TX, 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, TX, and a Master's of Science in Education Administration from TAMIU. 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, José Feliciano, Luis Gasca, Flaco Jiménez, Roberto Pulido, Ruben Ramos, Jay Perez, Johnny Rodríguez, Jimmy Edward, David Mares, Bob Gallarza Orchestra, Joe Posada, Rocky Hernández, Johnny Hernández, Ram Herrera, Sunny Ozuna, Joel Guzmán, and Eddie Galván 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. Treviño School of Communications and Fine Arts. He also is an adjunct music professor at TAMIU. 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). 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, D.C. tuba audition, and was a finalist in the International ITEC Tuba Solo Competition. 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. He has also soloed with the West Texas A&M University Symphonic Band on their Dallas Metro tour. He has done guest artist recitals/clinics for TMEA, WTAMU, Del Mar College, Henderson State University, Texas A&M University in Corpus Christi and Laredo Community College. His former students receive honors across the country and have won major international competitions and auditions. Reimund continues to be active in the Laredo fine arts community and the Texas Cultural Trust.

Since entering the world of professional music at age 20 as the associate principal bassoonist of the Jiansu Province Symphony Orchestra, **Dr. Xiaohu Zhou** has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. Dr. Zhou was appointed as principal bassoonist of the Miami Symphony Orchestra from the 2002 to 2006 season while pursuing his DMA degree at University of Miami. He also played with the Winston-Salem Symphony Orchestra, Florida Philharmonic, the New World Symphony, and many others. Dr. Zhou was invited to give recital for the International Double Reed society Convention for the year 2005 and 2006. After completing his doctoral degree, he decided to make Laredo his home. He has served as faculty at TAMIU and has been the principal bassoonist for the Laredo Philharmonic Orchestra since 2007. Besides teaching, Dr. Zhou has appeared as a soloist around America and Asia. He was also invited to give master classes and recitals by Nanjing School of the Arts (Nanjing, China) in 2015 and 2018 and National Taiwan School of the Arts (Taipei, Taiwan) in 2017 and 2023.

Scan QR code for MUSIC AUDITIONS FORM
or visit <https://go.tamiau.edu/CFPA-Auditions>





TEXAS A&M **INTERNATIONAL** UNIVERSITY

COLLEGE OF ARTS AND SCIENCES, DEPARTMENT OF FINE AND PERFORMING ARTS

TAMIU.EDU/COAS/FPA • 956.326.2654 • @TAMIUCFPA

FOR RECORDED EVENTS INFORMATION 24/7, CALL 956.326.3044



Thank You!

For your support of TAMIU Fine and Performing Arts



SCAN HERE to donate to the MUSIC program



SCAN HERE to donate to the DANCE program



SCAN HERE to donate to the ART program



SCAN HERE to donate to the MARIACHI program



SCAN HERE to donate to the THEATER program



SCAN HERE for upcoming events information

