



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. Fritz Gechter, Dr. Tatiana Gorbunova,  
Dr. Yu-Mei Huang, Dr. Jiyeon Hwang, Dr. Michael Mann, Dr. James Moyer,  
Dr. Gilberto Soto, Dr. Emily Vanchella, Dr. Xiaohu Zhou, Carlos Castañeda,  
Melissa Hinojosa, Jerry Quintero, John Reimund, Dr. Javier Elizondo**

**FRIDAY, SEPTEMBER 22, 2023**

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**

Toccatina ..... Ramón Noble (1920—1999)

Colin Campbell, Organ

"Loom Song" ..... Wonju Lee (1979)

Quel guardo il cavaliere[Opera *Don Pasquale*] ..... G. Donizetti (1797-1848)

Jiyeon Hwang, Voice

Fritz Gechter, Piano

Trio pathétique ..... Mikhail Glinka (1804-1857)

- Allegro

Xiaohu Zhou, Bassoon

Yu-Mei Huang, Violin

Fritz Gechter, Piano

Soliloquy for Solo Flute, Op. 44 (1993) ..... Lowell Liebermann (b.1961)

Melissa Hinojosa, Flute

Log Cabin Blues ..... G. H. Green (1893-1970)

James Moyer, Xylophone

Fritz Gechter, Piano

"The Sound of Silence" ..... Paul Simon (1941) and Art Garfunkel (1941)

"A Change Is Gonna Come" ..... Sam Cooke (1931—1964)

Emily Vanchella, Guitar/Vocals

Malaguena ..... Ernesto Lecuona (1896-1963)

Giberto D. Soto, Guitar

The Morning Song for Tuba and Piano ..... Roger Kellaway (1939-)

John Reimund, Tuba  
Fritz Gechter, Piano

Twilight for B flat Clarinet, Piano, and Mallet Percussion ..... John Psathas (1966-)

Come Dance, My Love.

Mark Boseman, Percussion  
Javier Elizando, Clarinet  
Tatiana Gorbunova, Piano

Suite in D Major ..... George F. Handel (1685-1759)

- I. Overture. edited by E. H. Tarr
- II. Menuetto
- III. Bourrée

Michael Mann, Trumpet  
Tatiana Gorbunova, Piano

The Music of Osvaldo Farré ..... (1903-1985)

Tres Palabras/ Quizas, Quizas, Quizas

James Moyer, Percussion  
Gilberto Soto, Double Bass  
Carlos Castañeda, Trumpet  
Jerry Quintero, Piano

## About this Evening's Selections:

### **Toccatina by Ramón Noble**

Ramón Noble Olivares was born in Pachuca, Hidalgo, México on September 25, 1920. He studied music in his city of birth, where he also enrolled for a bachelor's degree in Technical Engineering. In 1939 he transferred to Mexico City where he could attend the Conservatorio Nacional de Música (CNM). He studied organ lessons with Jesús Estrada, and composition with Blas Galindo. He founded many choirs during his lifetime: *Coro de los Maestros Cantores de México*, the *Coral Mexicano*, the *Coro del Ballet Folklórico de México*, the *Coro de los Niños de la ESM del INBA*, the *Coro del Patronato de la OSN*, and the *Coral del Instituto de Seguridad y Servicios Sociales de los Trabajadores del Estado (ISSSTE)*, among others. He taught music at the Conservatorio de Querétaro and at the CNM, where he was the associate director.

Noble was honored with numerous awards for excellence in teaching in México, and also received a special honorary award from the Mayor's Office in Oklahoma City, U.S.A. A number of his organ compositions were introduced to audiences in Germany, Netherlands, and Italy by Victor Urbán. His compositional style represents one of the last important examples of post-revolution nationalism in Mexican music.

The *Toccatina* was written in 1977. "It is fiery and virtuosic, brilliant, and full of energy" (Kubiacyk-Adler, 2021) and follows a traditional ternary (three-part) form. It is characterized by the frequent use of broken chords and bravura scale passages.

Sources: <https://www.discogs.com/artist/1947712-Ramón-Noble> and [https://EcuRed.cu/Ramón\\_Noble\\_Olivares](https://EcuRed.cu/Ramón_Noble_Olivares)

### **Loom song 베를노래 by Wonju Lee**

Wonju Lee (b. 1979) is a renowned Korean art song composer. She launched many albums, including the Gagok (song) Collection. Loom Song is one of her famous songs about waiting for a lover while weaving at the loom all night. A woman is thinking, waiting, and missing a beloved who does not come. It was a common story of women waiting for their lovers who forcibly or mandatorily labored to war (1910-1945).

The first section of the accompaniment style is reminiscent of Schubert's Gretchen am Spinnrade. This song shows the colors of Korean traditional music and Western harmonies at the same time.

## Loom Song

### Lyric & Translation

내 땀의 한 방울도 날줄에 스며  
My sweat is soaking into the thread.  
그대 영혼 감싸기에 따뜻하거라  
To embrace your soul warmly  
고즈너기 풀어감은 고통의 실꾸리  
My pain was wound up with yarn  
한평생 오가는 만남의 잉아  
The strong threads come and go in your entire life.  
우리님 생각과 실실이 짜여  
I am weaving the silk for you.  
새벽바람 막아줄 실비단이거라  
It's the silk that protects my beloved from the dawn  
wind.

기다리마.. 기다리마.. 기다리마..  
I am waiting for my beloved.  
하루에도 열두 번 끊기는 실이여  
The thread breaks a dozen times a day,  
무작정 풀리기엔 무서운 밤이거든  
The night is scary, unquestioningly undone.  
단번에 끝내기엔 아쉬운 밤이거든  
Finish the wistful night at once.  
허천들린 사랑가  
A love song in vain.  
평생 동안 흘린 눈물 모조리 스며  
My tears permeated my life.  
그대 아픔 덮어주는 비단길이거라  
This silk will cover all your sufferings gently.

### Quel guardo il cavaliere [Opera Don Pasquale] by G. Donizetti

Don Pasquale is a comic Italian opera in three acts. This is the last of Donizetti's comic operas, written in 1842, and one of Donizetti's most successful and frequently performed opera buffas.

Don Pasquale tells the story of a cranky old fool cured of his (Don Pasquale) desire to marry a much younger woman. It is considered his comic masterpiece and one of the three most popular Italian comic operas... the other two being Rossini's *The Barber of Seville* and Donizetti's own *The Elixir of Love* (*L'elisir D'amore*).

Norina's aria is in two sections: cavatina and cabaletta. She is reading a book about the chivalrous knight, Riccardo, who dotes upon his lady in an old-fashioned way. She starts to talk about how a woman is just as capable of using her femininity to manipulate men around her.

Norina is a confident, witty, intelligent woman, but is also playful. Long legato melodic lines interspersed with short coloratura passages show her character well.

## Lyric & Translation

### NORINA

Quel guardo il cavaliere  
in mezzo al cor trafisse,  
piegò il ginocchio e disse:  
Son vostro cavalier!  
E tanto era in quel guardo  
sapor di paradiso,  
che il cavalier Riccardo,  
tutto d'amor conquiso,  
giurò che ad altra mai  
non volgeria il pensier.»  
Ah, ah! Ah, ah!

So anch'io la virtù magica  
d'un guardo a tempo e loco,  
so anch'io come si bruciano  
i cori a lento foco;  
d'un breve sorrisetto  
conosco anch'io l'effetto,  
di menzognera lagrima,  
d'un subito languor.  
Conosco i mille modi  
dell'amorose frodi,  
i vezzi e l'arti facili

"I look at the knight  
in the middle of his heart he was pierced,  
he bent his knee and said:  
I am your cavalier!  
And so much was in that look  
tasty of paradise,  
that the Cavalier Riccardo,  
all of love conquered,  
he swore that to another never  
I do not want to think about it. "  
Ah, ah! Ah, ah!

I know magic virtue too  
of a time and place guard,  
I know how they burn themselves  
slow-focus choirs;  
of a short smile  
I also know the effect,  
of liar tear,  
of an immediate languor.  
I know a thousand ways  
of love frauds,  
the easy ways and the arts

per adescare un cor.  
Ho testa bizzarra,  
son pronta, vivace...  
brillare mi piace,  
mi piace scherzar.  
Se monto in furore,  
di rado sto al segno,  
ma in riso lo sdegno  
fo presto a cangiar.  
Ho testa bizzarra,  
ma core eccellente.  
to lure a cor.

I have a weird head,  
I'm ready, lively ...  
I like to shine  
I like joking.  
If I mount in a fury,  
I'm rarely at the sign,  
but in laughter, the indignation  
I'll soon be able to change it.  
I have a weird head,  
but excellent core.

### **Trio Pathétique by M. Glinka-first movement**

Rooted from a young age in Russian peasant, liturgical, and other musical traditions, **Mikhail Glinka** was captivated by music in his early age. He was influenced by Western Europe composers such as Haydn, Mozart and Beethoven and was subsequently drawn to Italian opera after he meet with his friends Donizetti and Bellini.

Glinka's Trio Pathétique was originally scored for the unusual combination of clarinet, bassoon, and piano (arr. For flute, bassoon and piano). It dates from 1832, when Glinka was studying in Milan and still emulating Italy's operatic composers. The Trio is prefaced by a quotation in French, which may be translated as "I have known love only through the unhappiness it causes." This Trio was one of the few works which focus on wind instruments. The other works written around the time of the Trio are mainly for voice; the lyrical expressive singing qualities of the vocal works are prevalent in the wind parts in the Trio Pathétique. The sturdy first movement announces a serious mood in a wholly integrated exposition. The exposition's two themes (and the movement's textural qualities, particularly a unison descending phrase which punctuates the music at strategic points) are admirably balanced and cleverly worked.

*Sourced from notes by Patrick Castillo and Robert Matthew-Walker © 2001*

### **Soliloquy for Solo Flute, Op. 44 by Lowell Liebermann (b.1961)**

In dramatic works a "soliloquy" consists of lines in which the character reveals his thoughts to the audience but not to other characters. It involves a scene in which the character appears to be speaking to himself. The word is derived from the Latin *solus*, meaning alone and *loqui*, meaning to speak. The compositional material in Soliloquy is based melodically, harmonically, and rhythmically on the musical ideas presented in the opening motive and following three short phrases derived from it. Soliloquy was commissioned and first performed by Katherine Kemler in 1993 at Trinity Church in New Orleans, Louisiana at the National Flute Association.

### **Log Cabin Blues by G. H. Green 1893-1970**

Born in Omaha, Nebraska, George Hamilton Green and his brothers Joe and Lew grew up in a family with long traditions in music. Their father and grandfather were composers and conductors within the Omaha band scene. The three formed a trio featuring music composed by George and Joe in a ragtime style. While they were all respected musicians, George was a prodigy on xylophone, and a virtuoso worldwide in his early twenties. Green composed a considerable collection of ragtime featuring xylophone as a solo instrument. The leading percussionists of his generation considered George as the greatest xylophonist in the world.

During a 1946 radio broadcast at NBC, Green stopped playing suddenly, left the session, and never played again. Upon this sudden “retirement” from music, he became a highly productive cartoonist for various publications, including *The Saturday Evening Post*, and *Life*.

### “The Sound of Silence”

Paul Simon and Art Garfunkel, performing most often under the duo name Simon and Garfunkel, are specialists in folk rock. They both grew up in New York City and began making music together in elementary school. During the mid- and late 1960s, they became famous for their beautiful vocal harmonies (singing different tunes at the same time) and for Paul Simon’s poetic lyrics. While they broke up in 1970, they have reunited for performances throughout the years. A few of their famous albums include *Sounds of Silence* (1966) and *Bridge Over Troubled Water* (1970); their music also made up most of the soundtrack for the classic film *The Graduate* (1967). Fun fact: During the 1960s, their music was especially popular with college students!

“The Sound of Silence” (1965) is one of Simon and Garfunkel’s most famous songs. While my version doesn’t communicate it, it’s one of the songs responsible for the sound of mid-1960s folk rock. It uses both acoustic and electric guitars and features the vocal harmonies that the two men are so famous for in every verse. The song also shows off Paul Simon’s ability with lyrics: the imagery is clear, striking, and very poetic, another important characteristic of folk rock. “The Sound of Silence” is required listening in my American Popular Music class, and I often tell my students that they could read its lyrics at a poetry slam and get away with it. – **Emily Vanchella**.

Hello darkness, my old friend  
I've come to talk with you again  
Because a vision softly creeping  
Left its seeds while I was sleeping  
And the vision that was planted in my brain  
Still remains  
Within the sound of silence.

And in the naked light I saw  
Ten thousand people, maybe more  
People talking without speaking  
People hearing without listening  
People writing songs that voices never shared  
No one dared  
Disturb the sound of silence.

In restless dreams I walked alone  
Narrow streets of cobbled stone  
'Neath the halo of a street lamp  
I turned my collar to the cold and damp  
When my eyes were stabbed by the flash of a  
neon light  
That split the night  
And touched the sound of silence.

"Fools" said I, "You do not know  
Silence like a cancer grows.  
Hear my words that I might teach you  
Take my arms that I might reach you."  
But my words like silent raindrops fell  
And echoed in the wells of silence.



And the people bowed and prayed  
To the neon god they made  
And the sign flashed out its warning  
In the words that it was forming

And the sign said, "The words of the prophets  
Are written on the subway walls  
And tenement halls,  
And whispered in the sounds of silence."

### **"A Change Is Gonna Come"**

Sam Cooke was a singer, songwriter, and early specialist in soul music. Born in Mississippi and raised in Chicago, Cooke was around music from a very young age. He began his musical career singing gospel music in the 1950s and touring around the Southern U.S. as a gospel artist. He "crossed over" – became a popular artist in another style – in 1957 with his first solo hit, "You Send Me." Cooke was celebrated mostly for his singing voice, which has a warm, smooth tone, and his ability to improvise. Some of his other famous songs include "Cupid" (1961), "Wonderful World" (1960) and "Bring It On Home to Me" (1962).

Released after his death in 1964, "A Change Is Gonna Come" is one of Sam Cooke's best-known numbers. He was a civil rights activist, and the song was inspired both by general civil rights stories and by Cooke's own experiences performing music as a Black artist in the segregated South. The song is very much gospel-inspired: rhythmically flexible, powerful vocal delivery, improvisation-like passages, and message of hope. (Another fun fact: I myself sang it for a successful gospel choir audition in 2016.) "A Change Is Gonna Come" is also required listening for American Popular Music, and as I point out in class, it has been adopted by civil and human rights movements all over the world. -- **Emily Vanchella.**

I was born by the river  
In a little tent  
Oh, and just like the river, I've been running  
Ever since  
It's been a long  
A long time coming, but I know  
A change gonna come  
Oh yes, it will.

It's been too hard living  
But I'm afraid to die  
'Cause I don't know what's up there  
Beyond the sky  
It's been a long  
A long time coming, but I know  
A change gonna come

Oh yes, it will.

I go to the movie  
And I go downtown  
And somebody keep telling me  
"Don't hang around."  
It's been a long  
A long time coming, but I know  
A change gonna come  
Oh yes, it will.

Then I go to my brother  
And I say, "Brother, help me, please."  
But he winds up knockin' me  
Back down on my knees, oh

There been times that I thought  
I couldn't last for long  
But now, I think I'm able  
To carry on

It's been a long  
A long time coming, but I know  
A change gonna come  
Oh yes, it will.

### **Malagueña by Ernesto Lecuona**

Malagueña, a piece written by Cuban composer Ernesto Lecuona, was originally the sixth movement of Lecuona's Suite Andalucía (1933), to which he added lyrics in Spanish. This piece has since become a popular piece among others for jazz groups, marching bands, orchestras, and mariachi bands, but more specifically, it became part of the classical guitar repertoire.

In general terms, Malagueñas are flamenco dance styles from Málaga, in southeast Spain. The melody that forms the basis of "Malagueña" can be heard in 19<sup>th</sup> Century American composer Louis Moreau Gottschalk's solo piano composition *Souvenirs d'Andalousie* (English: Memories of Andalusia.) There are countless arrangements of this piece, and this special arrangement will require the participation of the audience.

### **The Morning Song for Tube and Piano by Roger Kellaway (1939-)**

Roger Kellaway is a pianist and an exceedingly prolific composer. Kellaway has recorded over 250 albums. He fell in love with piano and began studying at the age of seven. By the age of 12, Kellaway was listening to jazz and classical music and decided that he wanted to spend his life with music as a career. He studied piano, double bass, and composition at the New England Conservatory in Boston, Massachusetts for two years until he left to go on the road as a bass player.

By the age of 22, Kellaway was one of the busiest and most highly respected pianists in New York. In the mid-1960s, he moved to Los Angeles to continue doing studio recording. Kellaway achieved much success as a composer. He won a Grammy at the 31st Annual Grammy Awards in 1988. Kellaway's most prized television credit is "Remembering You," the closing theme for the groundbreaking show: "*All in the Family*."

*Sourced from Pittsburg State University Pittsburg State University Digital Commons Electronic Theses & Dissertations Spring 5-12-2018*

### **Dreams of Twilight for B flat Clarinet, Piano, and Mallet Percussion**

Written by John Psathas (1966-) and commissioned and dedicated to TAMIU professors Abby Lloyd, Tatiana Gorbunova, and Mark Boseman.

### **Suite in D Major by George F. Handel (1685-1759) edited by E. H. Tarr**

Handel's Suite in D Major for trumpet and piano was originally published as a solo work for trumpet in London in 1733 as "A Choice Sett of Aires, call'd HANDEL'S WATER PIECE." Three of the five movements are attributed to Handel's famous orchestral composition Water Music HWV 348-350. This modern arrangement was completed and published by Edward H. Tarr in 1969, at a time when many other Baroque transcriptions were being resurrected to be performed on the modern piccolo trumpet, as opposed to being performed on the valveless natural trumpets of the 18<sup>th</sup> Century.

### **The Music of Osvaldo Farrés**

**Osvaldo Farrés** was a Cuban songwriter and composer best known for having written the popular songs "[Quizás, Quizás, Quizás](#)," "Acércate Más," "En El Mar," and "Tres Palabras."

Although unable to read or write music like Agustín Lara or Irving Berlin, he knew the rudiments of music and became a prolific and world-renowned composer. Other songs include "Toda Una Vida" and his own favorite "Madrecita" written in honor of his mother and sung to this day in Latin America on Mother's Day. His songs have been performed and recorded by stars such as [Doris Day](#), [Nat King Cole](#), [Natalie Cole](#), [Eydie Gorme](#), [Pedro Vargas](#), [Raquel Bitton](#), [Charles Aznavour](#), [Luis Miguel](#), [Maurice Chevalier](#), [Sara Montiel](#), [Olga Guillot](#), [John Serry, Sr.](#), Cake and many others. [Charlie Haden](#) included *Tres Palabras* on his [Grammy](#)-winning 2001 album [Nocturne](#).

"Quizás, Quizás, Quizás," sometimes known simply as "Quizás," is a popular song which became a hit for [Bobby Capó](#) in [1947](#). The English lyrics for "Perhaps, Perhaps, Perhaps" were translated by [Joe Davis](#) from the original Spanish version. The English version was first recorded by [Desi Arnaz](#) in 1948.

In 1947 the Mexican singer Chela Campos asked Farrés to compose a song for her. Farrés refused, hesitated, and was not sufficiently motivated. But the Campos did not give up and reportedly asked, "Maestro, what if you write a song made with three words?" Farrés accepted the challenge. The song he composed for Campos was precisely titled "Tres Palabras."

## About Our Artists



**Dr. Fritz Gechter**

**Associate Professor of Music**

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 and Taiwan, and solo recitals in Panama with the Festival Alfredo de Saint Malo and in Switzerland. 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.



**Emily Vanchella**

**Visiting Assistant Professor of Music**

**Emily Vanchella** holds a Ph.D. in Music Theory from the University of California, Santa Barbara. She teaches courses in American popular music, music theory, and music and social justice at TAMIU. Her primary research interest is musical meaning in British and American classic rock (1960s/1970s). She is also interested in narrative and music in animated media. She has presented her research from both areas at conferences across the U.S., Canada, and England. In addition to her research and teaching activities, Dr. Vanchella is an active performer on the guitar, sitar, and voice. She loves to cook, read, and travel and recently earned a yellow belt in taekwondo.



**Dr. James Moyer**  
**Associate Professor**

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" is available on Apple Music 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 presented clinics and masterclasses at state and national conferences throughout the U.S. He served as Chair for Texas A&M International University's College of Arts and Sciences, Department of Fine and Performing Arts and Director of Bands at from 2016-2023. From 2012 - 2016, he was Timpanist with the Laredo Philharmonic Orchestra and currently performs with the Corpus Christi Symphony Orchestra. Dr. Moyer is an artist/endorser for [DeMorrow Instruments](#) and [Salyers Percussion](#).



**Dr. Colin Campbell**  
**Interim Chair and Associate Professor of Organ**

Dr. Colin Campbell was appointed as Interim Chair for the Department of Fine and Performing Arts June 1, 2023. He is an Associate Professor of Organ and serves as University Organist at TAMIU. As performing artist, his concert tours include concerts in France, Germany, Netherlands, Namibia, South Africa, U.K. and the U.S. As composer, his celebrated composition, *Rapsodia del Río Grande* will be performed with the UTSA Symphony Orchestra and Mariachi later this month in San Antonio.

This coming December, Dr. Campbell will be celebrating 30 years in higher education, 10 of which have been at TAMIU.



**Dr. Yu-Mei Huang**  
**Associate Professor of Music**

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 Texas A&M International University and concertmaster of the Laredo Philharmonic Orchestra (LPO).

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.



**Melissa S. Hinojosa**  
**Adjunct Flute Instructor**

**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 Texas A&M International University. She is principal 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.





**Dr. Xiaohu Zhou**  
**Adjunct Faculty**

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 2002 to 2006 while pursuing his DMA degree at the 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 a recital for the International Double

Reed Society Convention in 2005 and 2006. After completing his doctoral degree, he made Laredo his home. He has served as faculty at Texas A&M International University 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 has also provided master classes and recitals for Nanjing School of the Arts (Nanjing, China) in 2015 and 2018 and the National Taiwan School of the Arts (Taipei, Taiwan) in 2017 and 2023.



**Dr. Tatiana Gorbunova**  
**Assistant Professional**

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 México. In 2018 and 2019 she was featured as a Guest Artist/Clinician at the Carmel Klavier International Piano Competition and Festival in Carmel, Indiana and served on the adjudication panel for the Planet of Art International Competition in Washington, D.C.

As a chamber musician, Dr. 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 to the piano faculty of Texas A&M International University in 2018.



**Dr. Gilberto Soto**  
**Professor of Music Education/Guitar**

**Dr. Gilberto D. Soto** 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." 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,"* and 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: México,"* *"Teaching Music in the Multicultural Early Childhood Classroom,"* and has written several articles for the national music education magazine *"Music Express,"* reviewed early childhood and elementary music education textbooks, and some of his publications have been featured by television networks CNN International, and the TLC Channel.

His publications have been adopted in public and private school districts across the United States, in addition to Europe and the Middle East. 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 (México), a BA in Music from Abilene Christian University, plus an 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, D.C. and, most recently in Spain and the Middle East. Some of his guitar arrangements and compositions have been featured by NPR Radio. Dr. Soto has received many awards for his contributions to bilingual music education, especially in under-privileged school communities in addition to awards as a higher education professor, administrator, and guitar instructor/performer.





**Dr. Jiyeon Hwang**  
**Visiting Assistant Professor of Voice**

**Dr. Jiyeon Hwang** is a Korean lyric coloratura soprano and actor-singer with a distinctive vocal range and bright, sweet timbre tone as a soubrette. She has performed numerous operatic roles, recitals, and concerts throughout the United States, Italy, the Czech Republic, and South Korea.

She received her Bachelor's degree in Korea from Chung-Ang University and her Master's of Music Degree in Voice Performance from the Manhattan School of Music in 2015. Dr. Hwang completed her Doctoral Degree in Voice Performance from the University of Minnesota, where she received the Harvey V. Berneking Opera Fellowship.

Dr. Hwang joined the Texas A&M International University music faculty this August. She earned first prize in the Kenwood Symphony Orchestra Competition and second prize in the NATS competition in 2019.

She was prize-winner in the North Central Chapter of the National Association of Teachers of Singing (NATS) in 2021 and participated in a National competition as a representative of the North Central region. She earned the William Vernad Award from NATSAA in the National Competition and has been awarded the Gold Award from the Forte International Vocal Competition.

She was a semifinalist in the Grand Prix International Vocal Competition and earned third place in the San Francisco International Innovative Competition (2021). In 2022, she debuted at Weill Recital Hall at Carnegie Hall.

Last season, she was part of a worldwide premiere of a virtual opera called Webpera (Web+opera), "L'elisir D'amore," with Camerata New Jersey during the Pandemic. She was cast as Berta in the opera "The Barber of Seville" with the Cleveland Opera Theatre in 2020. Operatic roles have included 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), Carollina (Il matrimonio segreto), and Lakmé (Lakmé).



**John R. Reimund**  
**Adjunct Music Faculty**

**John R. Reimund** currently works as the low brass instructor at the Vidal M. Treviño School of Communications and Fine Arts. He is also an adjunct music professor at Texas A&M International University. Reimund is an active tuba performer and clinician in the South Texas region, and serves as principal tubist with the Laredo Philharmonic Orchestra.

He is a founding member of YES Brass (tuba/euphonium quartet).

Reimund has played with the Corpus Christi Symphony Orchestra, Amarillo Symphony Orchestra, West Texas A&M University (WTAMU) 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 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 and Edinburg, TX and Norman, OK. 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 at Texas Music Educators Association, WTAMU, Del Mar College, Henderson State University, Texas A&M University in Corpus Christi, Texas and Laredo 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.



**Carlos Castañeda**  
**Visiting Lecturer in Music, Director of**  
**TAMIU Mariachi Internacional**

**Carlos Castañeda** is an accomplished mariachi performer and educator. He holds Associate degrees in Music and Mariachi specialization from Southwestern College, and received a Bachelor's and Master's degrees in Music Education from Arizona State University.

Castañeda has performed an extensive variety of music styles including Classical, American Jazz, Latin Jazz, Broadway, and Mariachi. He has led the Mariachi programs at South Mountain Community College, Southwestern Community College, Arizona State University and is currently a TAMIU Visiting Lecturer in Music and Director of the TAMIU Mariachi Internacional.



**Dr. Javier Elizondo**  
**Adjunct Instructor of Clarinet**

**Dr. Javier Elizondo** currently serves as Adjunct Instructor of Clarinet at Texas A&M International University. A thriving musician, he has performed coast-to-coast across the United States in historic venues from the California Theatre in San Jose to Carnegie Hall in New York.

Dr. Elizondo received his DMA from Louisiana State University in Clarinet Performance under the tutelage of Deborah Chodacki and Dr. Cecilia Kang, with a Minor in Jazz Studies with Doug Stone. He also holds degrees from Colorado State University (MM), where he studied with Dr. Wesley Ferreira and Sergei Vassiliev, as well as the University of Houston, (BM) where he studied with Randall Griffin.

Dr. Elizondo has been heard with a wide variety music of ensembles and in locations ranging from the concert hall with his current position with the Valley Symphony Orchestra, to jazz and folk groups in the New Orleans area. Most recently, he was invited to perform as a guest artist at the 2023 ClarinetFest in Denver, CO. In addition to being a performer, Dr. Elizondo is also an avid music educator and adjudicator. He has consistently been involved with local music programs teaching lessons, masterclasses, workshops, and has served as a judge for Texas and Louisiana All-State audition processes.



**Dr. Mark Boseman**  
**Assistant Professor of Percussion**

**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 Assistant Professor of Percussion at Texas A&M International University (TAMIU). Prior to his appointment at TAMIU, Dr. Boseman served as an associate director of percussion studies at the University of Arkansas. He 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. He proudly endorses Black Swamp Percussion instruments and Mallettech mallets and instruments.



**Jerry Quintero**  
**Senior Lecturer**

**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 Bachelor of Music 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 the 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 Guzman, and the Eddie Galvan Orchestra, among others.

Some performance venues have 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. Quintero is starting his 15th year of teaching at TAMIU.



**Dr. Michael Mann**  
**Assistant Professor of Trumpet**

Dr. Michael Mann is the 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. Michael 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).





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