



World Association for Symphonic Bands and Ensembles
International Conference 2024

14:00 July 19, 2024

Namhansanseong Art Hall, Gwangju, South Korea

18:00 July 19, 2024

Fringe Festival, Gwangju City Hall Square, Gwangju, South Korea



From Dr. Diane Thueson Reich Director, BYU School of Music

On behalf of the Brigham Young University School of Music, we congratulate WASBE on 20 years of supporting and promoting wind bands! As the director of this outstanding music school, I welcome you to the BYU Wind Symphony concert under the direction of Dr. Shawn Smith, director of bands.

Nestled in the Wasatch Mountains in Provo, Utah, USA, the School of Music is housed in a brand-new state-of-the-art Music Building. Approximately 450 music majors from around the world are enrolled in the BYU School of Music. Students are encouraged to learn, create, practice, teach, collaborate, explore, perform, and grow into their best selves. We seek truth and inspiration in music and strive to develop musicians of faith and excellence. Throughout the year you can watch the Wind Symphony and view our many performances via free live stream. Find the link to “Watch” on <https://music.byu.edu/>.



Dr. Smith and the Wind Symphony have prepared an exciting and diverse program in honor of this conference. Also featured in the performance is one of our stellar faculty members, South Korea native Professor Jihea Hong-Park. You won't want to miss this performance!

I hope you enjoy this performance from our spectacular students and faculty and send best wishes to all conference participants.





From Dr. Shawn Smith Conductor, Director of Bands

We are honored to be among the outstanding bands selected to perform for the 20th International WASBE Conference. Our ensemble has worked diligently to craft a meaningful concert of music that represents a broad swath of our American musical culture. The first half of our concert features two works that celebrate their 100th anniversaries this year—Vaughan Williams’s *Toccata Marziale* and Gershwin’s *Rhapsody in Blue*. The *Toccata Marziale*, the only piece on our program that is not by an American composer, holds an important place in our repertoire and certainly deserves celebration and recognition at an important conference such as WASBE.

We are also pleased to share the music of Michele Fernández, whose *Unidad en Ritmo* beautifully represents the musical culture of Afro-Latin jazz and expresses themes of unity, friendship, perseverance, hope, and joy.

The second half of our concert features two symphonies by American composers. Pulitzer Prize–winning composer Morton Gould’s “West Point” Symphony is a staple of American band music, and its second movement is a frolicking and, at times, chaotic burst of energy from beginning to end. We close the concert with Julie Giroux’s Sixth Symphony, “The Blue Marble,” with music and film by the composer. The symphony is a celebration of our planet—the beauty, the energy, the good and the bad, and ultimately . . . the life.

On behalf of the students of the BYU Wind Symphony, a heartfelt thank you to the WASBE Board, Artistic Planning Committee, and Local Organizing Committee for making this tremendous opportunity possible.

About the BYU School of Music

One of the lasting traditions of Brigham Young University is its strong cultural emphasis and support of the fine arts. Historically, the music department has been one of BYU's academic stars, and today the BYU School of Music continues this tradition as it leads toward a bright future.

The strength of the school lies in its resources—students, faculty, facilities, the university, and the community. There are approximately 450 music majors in the School of Music pursuing their dreams while moving toward graduation. This body of talented and dedicated young musicians is an example to the world of the power of music in individual lives.



BYU's School of Music is comprehensive, with approximately 50 full-time and 50 part-time faculty teaching private instruction, ensembles, education, music theory, history, commercial music, and conducting, in addition to other exciting fields of study. Our focus is on cultivating individual talents and fostering some of the most respected music ensembles in any academic setting.

Brigham Young University is accredited by the National Association of Schools of Music.



1 4 : 0 0 P R O G R A M

NAMHANSANSEONG ART HALL

Toccata Marziale..... RALPH VAUGHAN WILLIAMS
1872–1958

Unidad en RitmoMICHELE FERNÁNDEZ
(An Afro-Latin Tribute to Cultural Unity)
Guaguancó
Son Montuno
Bolero
Afro-Cuban 6/8

Rhapsody in Blue..... GEORGE GERSHWIN
1898–1937
ORCH. BY DONALD HUNSBERGER
Jihea Hong-Park, *piano*

— I N T E R M I S S I O N —

Symphony for Band, “West Point” MORTON GOULD
1913–1996
II. Marches

Symphony No. 6, “The Blue Marble” JULIE GIROUX
b. 1961
I. The Big Blue Marble
II. Voices in Green
III. Let There Be Life

P R O G R A M N O T E S

Toccata Marziale, Ralph Vaughan Williams

Vaughan Williams was a prominent British composer and collector of British folk song. His wind band works, along with Gustav Holst's and Percy Grainger's, form the bedrock of British band repertoire.

The *Toccata Marziale* was composed in 1924 as part of the Commemoration of the British Empire Exhibition. While it is only Vaughan Williams's second piece for wind band, one can tell that he is a master of orchestration and composition.

A toccata is a type of early Baroque keyboard composition typically for harpsichord or organ. It is adopted from the Italian word *toccare*, which means literally “to touch,” a reference to the virtuosic finger technique required to play these early pieces. The use of *marziale* in the title indicates that the toccata is in a military march style.

A bold opening statement in the brass uses a four-note motive that is heard consistently throughout the piece. This statement is contrasted with a beautiful, lyrical melody introduced by the euphonium and cornet soloists. These two melodic ideas are juxtaposed against each other in the middle section of the piece and are passed around the ensemble. Hence, a texture of independent lines woven together through color and density is built into a complex tonal fabric.

The breathless nature of the *Toccata Marziale* leaves one with a good sense of those early keyboard compositions. Vaughan Williams, however, paces out the final section with a long buildup through volume and density of instrumentation. It climaxes at the very end with a restatement of the initial four-note statement.

P R O G R A M N O T E S

Unidad en Ritmo (An Afro-Latin Tribute to Cultural Unity)

Composer Michele Fernández describes *Unidad en Ritmo* as follows:

Afro-Latin jazz is often described as an infectious blend of European melodies and lush harmonies with a heartbeat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an art form with humble, profoundly spiritual, and, yes, even oppressive beginnings.

The intent of this original composition is not to add African rhythms in their purest form to Spanish-styled melodies reminiscent of my own ancestral heritage; rather, it is to pay respect to the result of the organic progression through time, of the humble cultures thrown together on a small island, all of which contributed to the development of these very specific Afro-Cuban forms into what they are today.

These four iconic styles range from ethereal to joyful, poignant, and intense. In this work, many authentic patterns are woven into the fabric of the winds as well.

On a personal note: It is important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections. Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way:

1. Guaguancó: Serenity in feeling friendship
2. Son Montuno: Joyful unity in play and dance
3. Bolero: Sorrow and its healing through unity and mutual empathy
4. Afro-Cuban 6/8: Adversity overcome by perseverance, hope, and support

PROGRAM NOTES

It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns toward the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials.



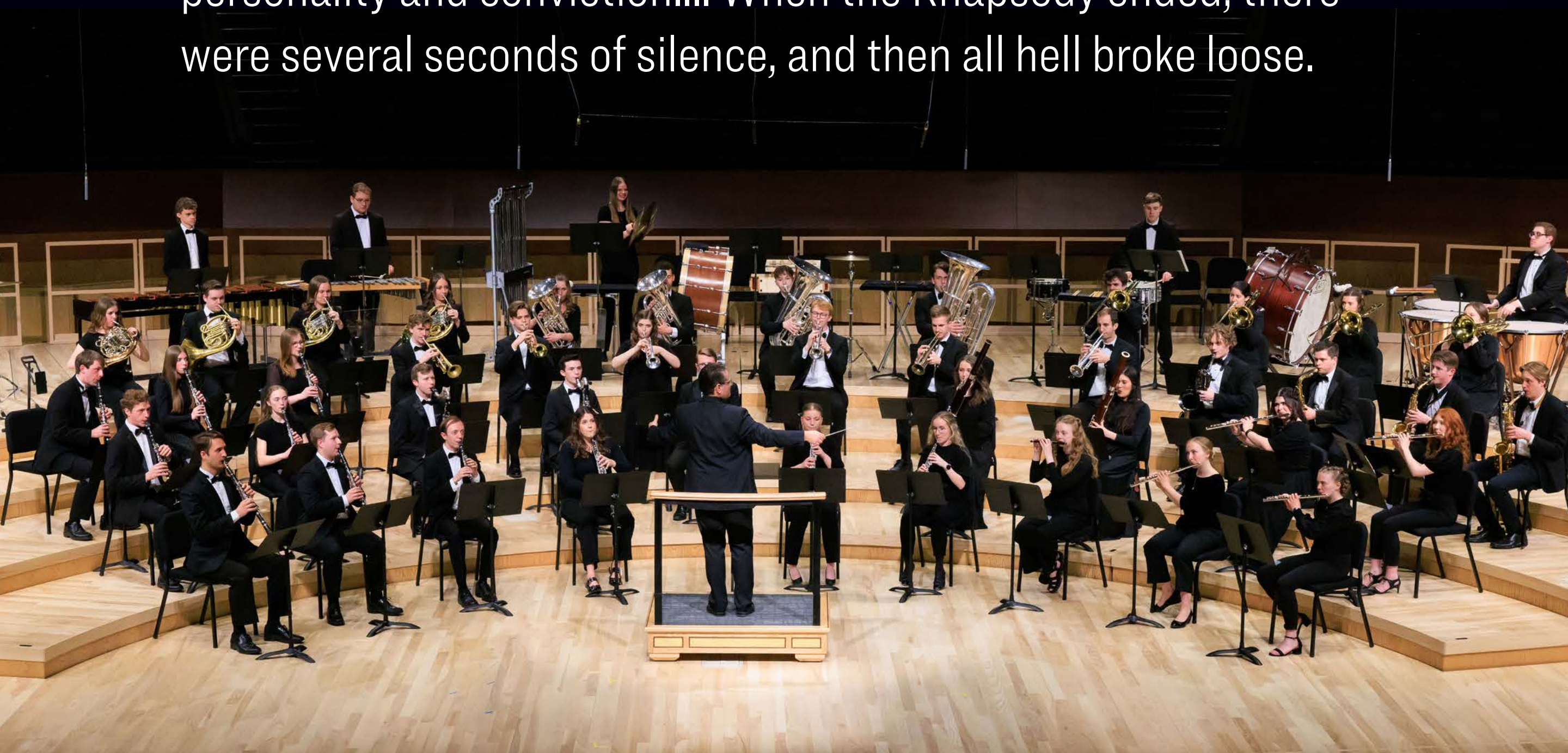
PROGRAM NOTES

Rhapsody in Blue

Gershwin's iconic *Rhapsody in Blue* celebrated its 100th anniversary on February 12 of this year. This ubiquitous American work has become so ingrained into classical music culture that it is easy to forget how unusual it sounded when Paul Whiteman and his band first performed it at New York's Aeolian Hall. In fact, the Rhapsody was part of a concert billed as an "Experiment in Modern Music." The "experiment" consisted of presenting popular tunes arranged for a classical orchestra to integrate jazz music into the classical music scene. Whiteman invited superstar classical musicians like Jascha Heifetz, Fritz Kreisler, Sergei Rachmaninoff, and Leopold Stokowski to come and witness the great "experiment," which, however, rapidly degenerated into quite a boring affair—until the 25-year-old George Gershwin walked onstage.

In his 1979 biography of Gershwin, Charles Schwartz writes:

Whiteman gave a downbeat, and [Ross] Gorman began his clarinet solo. At the sound of the clarinet, with its opening 'wail,' the audience became as if transfixed. Jolted by the exuberant, unexpected beginning, they were rooted in their seats, their ennui and restlessness disappearing as if by magic... It was unmistakably clear as the Rhapsody continued that it was generating a vitality and cohesiveness that is only too infrequently encountered in creative works. The Rhapsody seemed to have something pertinent to say and was saying it forcefully and directly, with personality and conviction.... When the Rhapsody ended, there were several seconds of silence, and then all hell broke loose.



P R O G R A M N O T E S

Symphony for Band, “West Point,” II: Marches

Morton Gould’s Fourth Symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould’s Symphony No. 4 is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener.

The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps, which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.

During a rehearsal for the 1982 Carnegie Hall performance of the symphony, Gould shared the ideas behind the second movement:

I had a vision of all these poor cadets in their daily drills, formations, classes, field training, eating, drinking, and sleeping this army life... the hundreds of parades and reviews before the public. It’s Saturday morning and the Corps is preparing for yet another ceremony. The band is assembling at the barracks. Cadets are running around, getting dressed, inspecting each other, shouting commands, forming up, bumping into each other...marching faster and faster until everything ends in a blur of motion.

P R O G R A M N O T E S

Symphony No. 6, “The Blue Marble”

I. The Big Blue Marble

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

II. Voices in Green

I spent hours simply listening to the recordings of the Amazon jungle by the world-renowned sound engineer George Vlad. The recordings were made during the rainy season, when humidity is at its highest and birds are the most vocal. The sounds transport you into the heart of the jungle, which feels, incredibly, alive. The exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs, and the rain; you can practically feel and smell the rain. The rainforest has its own music. The density of growth with every shade of green is the backdrop for this beautiful, strange opera.

I knew I wanted to write music to those sounds. I composed *Voices in Green* with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs.

III. Let There Be Life

Violence, death, murder, birth, and life; I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way. The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous *Blue Marble* photograph, I hope this symphony reminds people just how frail and beautiful Earth is.

PROGRAM NOTES

I hope “The Blue Marble” fills hearts and minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such, with every generation leaving it healthier and happier than the way they found it.

—Julie Giroux



18:00 PROGRAM

WASBE FRINGE FESTIVAL, CITY HALL SQUARE

Nitrous KEVIN DAY
b. 1996

Unidad en Ritmo MICHELE FERNÁNDEZ

Guaguancó
Son Montuno
Bolero
Afro-Cuban 6/8

Four Scottish Dances MALCOLM ARNOLD
1921–2006

I. Pesante
II. Vivace
IV. Con brio

Symphony for Band, “West Point” MORTON GOULD
1913–1996
II. Marches



BYU WIND SYMPHONY PERSONNEL



Piccolo:

Hadley Holman, *BM Music Education, Chandler, AZ*

Flute:

Arielle Cline, *BM Music Performance, N. Salt Lake, UT*

Lillie Gardner,* *BM Music Performance, Salt Lake City, UT*

Madison Franklin, *BM Music Performance, Gilbert, AZ*

Melodie Wride, *BM Music Performance, Sandy, UT*



Oboe:

Rachel Johnson,* *BM Music Education, Eagle Mountain, UT*

Kaylee Smith, *BM Music Education, Charlotte, NC*

Bassoon:

Katelyn Herrin, *BA Music, Hattiesburg, MS*

Emma Johnson,* *BM Music Performance, Olathe, KS*

English Horn:

Kate Christensen, *BM Music Performance, Billings, MT*

* *Principal*

BYU WIND SYMPHONY PERSONNEL



Horn:

Meagan Brown, *BM Music Education, Provo, UT*

Aleah Dupree, *BM Music Education, Cedar Rapids, IA*

Spencer Landen, *BM Music Performance, San Antonio, TX*

Ily Olsen,* *BM Music Education, Orem, UT*



Trumpet:

Kylee Bergstresser, *BM Music Performance, Flagstaff, AZ*

Alec Clark,* *MM Music Performance, Herriman, UT*

Bryant Jordan, *BM Music Performance, American Fork, UT*

Thomas Longhurst, *BM Music Education, Spokane, WA*

Austin Miranda, *BM Music Performance, Rancho Cucamonga, CA*

Ben Roberts, *BM Music Performance, Farmville, VA*

* *Principal*

BYU WIND SYMPHONY PERSONNEL



Eb Clarinet:

Dallin Jorgensen, *BM Music Education, Murray, UT*

Clarinet:

Reuben Allan,* *BM Music Performance, Liberty Twp., OH*

Carly Conner, *BM Music Education, Lehi, UT*

Matthew Johnson, *BM Music Performance, Murfreesboro, TN*

Rachel Phillips, *BM Music Performance, Dallas, TX*

Spencer Quantz, *BM Music Performance, Layton, UT*

Nick Rowe, *BM Music Education, Great Falls, MT*

Bass Clarinet:

Noah Hill, *BA Music, Newnan, GA*

Jackson Lauritzen, *BM Music Education, American Fork, UT*

* *Principal*

BYU WIND SYMPHONY PERSONNEL



Alto Sax:

Nathan McCarthy, *BA Music, Houston, TX*

Joshua Olsen,* *BM Music Education, Meridian, ID*

Tenor Sax:

Spencer Carlson, *BM Music Performance, Cedar Hills, UT*

Bari Sax:

Ethan Petersen, *BM Music Education, Kennesaw, GA*

* *Principal*

BYU WIND SYMPHONY PERSONNEL



Trombone:

Aneisha Booth, *BA Music, Gahanna, OH*

Graeme Clayton,* *BM Music Performance, Bountiful, UT*

Alexis Judd, *BM Music Education, High Bridge, NJ*

Britta Schramm, *BM Music Education, White Rock, NM*



Tuba:

Connor Hemmert, *BM Music Performance, Albuquerque, NM*

Emma Hogge,* *Music BA/Pre-Med, Anchorage, AK*

Euphonium:

Olivia Hiatt, *BM Music Education, Vista, CA*

Joel McClain,* *BA Music, American Fork, UT*

* *Principal*

BYU WIND SYMPHONY PERSONNEL



Percussion:

Clay Battles, *BM Music Education, Prairie Grove, AR*

Samuel Foster, *BA Journalism, Murray, UT*

Ella Packard,* *BM Music Education, Santa Clara, UT*

Josh Purvis, *BM Music Education, Fairfield, CA*

Curtis Schnitzer, *BM Music Performance, Lenexa, KS*

Julia Steed, *BS Mathematics, American Fork, UT*

* *Principal*

BYU WIND SYMPHONY PERSONNEL



Piano:

Tim McKay, *BM Music Performance, Rexburg, ID*

Harp:

Annelise Hunter, *BM Music Performance, Spanish Fork, UT*



Jihea Hong-Park, Soloist

Korean American pianist Jihea Hong-Park enjoys a versatile and vibrant career as a soloist, chamber musician, and collaborative pianist. She has performed at major venues such as Carnegie Hall, Lincoln Center for the Performing Arts, Merkin Hall, the Metropolitan Museum of Art, Steinway Hall, the Kosciuszko Foundation, the Bar Harbor Music Festival, and the Caramoor Summer Music Festival. She has appeared on concert stages internationally, including performances at the International Symposium and Festival of the Centre of Intercultural Music Arts at the University of Cambridge (England), Seoul Arts Center (South Korea), Yun I-Sang Concert Hall (North Korea), Komae Ecorma Hall and Niigata Performing Arts Center (Japan), Stockholm Cathedral (Sweden), Maarja-Magdaleena Lutheran Church (Estonia), and Riga Dome Cathedral (Latvia). Most recently, her solo and chamber performances were broadcast on Orfeo TV, Korea's premier classical music channel. Moreover, Ms. Hong-Park has performed at notable academic institutions such as Tokyo College of Music, Seoul National University, Yonsei University, University of North Texas, UCLA, University of Southern California, College of William & Mary, and Rutgers University. Enthusiastic about contemporary music, she has premiered works by internationally acclaimed composers including Sophia Serghi, Jean Ahn, Steven Ricks, Gui Sook Lee, and Eric Sessler. In 2019, Ms. Hong-Park cohosted a series of five New York Philharmonic Young People's Concerts alongside the Omaha Symphony's music director, Thomas Wilkins, at David Geffen Hall, Lincoln Center.

Ms. Hong-Park currently holds the position of associate professor of piano at Brigham Young University. Her students have won numerous awards in international, national, and regional competitions including first-place prizes at the Emory Young Artist Piano Competition, Walgreens National Concerto Competition, International Keyboard Odysiad & Festival Competition, Medici International Music Competition, Radda Rise International Piano Competition, Utah Symphony's Salute to Youth

Concerto Competition, Utah Music Teachers Association (UMTA) Concerto Competition, BYU Concerto Competition, BYU Piano Competition in Collaboration with Classical 89, and Music Teachers National Association (MTNA) Piano Competition at the Southwest Division progressing to the National Finals. Many of these awards resulted in student performances with the Utah Symphony, BYU Philharmonic Orchestra, BYU Symphony Orchestra, Timpanogos Symphony Orchestra, the Utah Philharmonic Orchestra, American Fork Symphony, and American West Symphony. Furthermore, Ms. Hong-Park's dedicated mentorship has led students to present academic research at MTNA National Conference, National Conference on Keyboard Pedagogy, MTNA National Collegiate Symposium, and the College Music Society Regional Conference. Her strong commitment to teaching is reflected by her previous faculty appointment at the Juilliard School, which she held for 14 years.

Through guest masterclasses, Ms. Hong-Park has worked with students from across the world, including Showa University, Kobe College, Osaka University of the Arts, Wuhan Conservatory of Music, Missouri State University, Grand Valley State University, Loyola University New Orleans, Weber State University, Eastern Mennonite University, Wharton Institute for the Performing Arts, Ohio University, pianoSonoma Music Festival, Ernest So Masterclass Series (Hong Kong), and Gitameit Music Institute (Myanmar). During the summers, she serves on the artist-faculty at Brevard Music Center in North Carolina, one of the country's elite summer festivals for gifted music students.

An avid researcher, Ms. Hong-Park has presented at the United Nations Educational, Scientific and Cultural Organization (UNESCO)'s UNITWIN International Arts Symposium, National Conference on Keyboard Pedagogy, the College Music Society National Conferences, MTNA National Conference, and International Teaching Artist Conference. She has also appeared as a frequent guest speaker at prestigious institutions including the Seoul Philharmonic Orchestra, Palmetto International Piano Festival, Peace & Life Zone (PLZ) Music Festival @ DMZ Korea, Socially Engaged Musicians Network Forum of Korea, Youth Orchestra of St. Luke's, and New York City Department of Education. In November 2023, she delivered the keynote address at the UMTA Annual State Conference.

Her scholarly interest includes career development for musicians, entrepreneurship and leadership in the performing arts, interdisciplinary arts collaboration, Asian American studies in classical music, the music of women and composers of color, and social consciousness, activism, and advocacy of the arts.

Ms. Hong-Park received her BM and MM degrees at the Juilliard School and pursued five years of postgraduate studies at Teachers College, Columbia University. Her principal teachers include Julian Martin, Jacob Lateiner, and Bruce Brubaker. Upon her graduation from Juilliard, she received the school's highest award, William Schuman Commencement Prize, for her exceptional achievement, leadership, and service in music.





Shawn Smith, Conductor

Shawn Smith serves as professor of conducting and director of bands in the Brigham Young University School of Music. Prior to his appointment at BYU, he spent 16 years as director of bands at the University of North Carolina at Charlotte and Texas A&M-Corpus Christi.

He holds a doctor of musical arts degree in instrumental conducting from Arizona State University, and master of music and bachelor of music education degrees from Louisiana State University and Boise State University, respectively.

Smith has conducted recent concerts with world-renowned trombonist Joseph Alessi, Grammy Award–winning chamber ensemble Eighth Blackbird, and Tony-nominated Broadway and television star Derek Klena. In high demand as a band and orchestra conductor, clinician, and adjudicator, Smith has been invited to conduct professional and educational ensembles throughout the United States, South America, Central America, and Europe. Smith has also been invited to conduct region and all-state bands in Arizona, Idaho, Illinois, Montana, Nebraska, North Carolina, and Texas.

Equally at home with opera and musical theater productions, Smith has conducted pit orchestras for *The Marriage of Figaro* and a 6-week run of *Les Misérables*. His performances have been heard numerous times on American Public Media's *Performance Today*, the most popular classical music radio program in the United States. In 2015 Smith was awarded second place for the American Prize in Conducting—Professional Band Division.

Smith served as a guest conductor and visiting professor of conducting for the annual International Festival of Music of Pará, Brazil, from 2013 to 2017, and has conducted professional and community bands throughout Brazil, from the large cities of Rio de Janeiro and São Paulo to small towns and villages in northern Brazil.

In the area of research, Smith has been published in the *Journal of the World Association for Symphonic Bands and Ensembles* and in *Alta Musica*, and he has presented his research at national and international conferences in the United States, Europe, and South America. Smith has also presented numerous educational clinics, workshops, and speeches, most notably at the International Midwest Band and Orchestra Clinic in Chicago, Illinois, and at state music conferences throughout the United States.

An accomplished trumpeter, Smith has performed with the Corpus Christi Symphony, the Boise Philharmonic Orchestra (Idaho), the Acadiana Symphony (Louisiana), Keith Brion's New Sousa Band, and the Temptations.

During his tenure as director of bands at Texas A&M-Corpus Christi, Smith received the Texas A&M System Teaching Excellence Award twice. Smith holds honorary memberships in Phi Mu Alpha Sinfonia, Sigma Alpha Iota, and Kappa Kappa Psi. He also holds memberships in the Utah Music Educators Association, the National Band Association, the College Band Directors National Association, and the World Association for Symphonic Bands and Ensembles.





Nathan Seamons, Guest Conductor

Dr. Nathan Seamons is associate director of bands at Brigham Young University in Provo, Utah. Previously, he served as the director of bands at Snow College (Utah) and American Fork High School (Utah), and as band director for the Hurst Junior High School Band (Texas), Lehi High School Band (Utah), Gunnison Valley High School, and Gunnison Valley Middle School (Utah).

Seamons studied conducting under the baton of Professor Scott Hagen, Professor Thomas G. Leslie, and Takayoshi “Tad” Suzuki. He has also studied conducting with Eugene Corporon, Dr. Mallory Thompson, and David Blackinton. He has served in his communities as associate conductor of the Wasatch Winds (Utah) and Irving Symphonic Band (Texas).

In Texas, Seamons was a teacher for the L.D. Bell High School Marching Band cluster. The Blue Raider Band placed 3rd in the 6A Texas UIL State Championships in 2012. In 2013 the band was a finalist at the Bands of America Grand National Championships. As director of bands at American Fork High School, his marching bands won three consecutive state championships and two BOA Western Regional championships, and were semifinalists at BOA Grand Nationals in 2018. His concert bands and jazz bands have consistently received superior ratings at local, regional, and state festivals.

In 2011 he was awarded Utah’s Teacher of the Week Teacher Feature by KSL news radio. During the 2011–12 school year, the Lehi High School Band won the Utah 4A State Championship in marching band, winter guard in two different divisions, and winter drumline. The Symphonic Band and Jazz Ensemble also received superior ratings at the state contest for the first time in over 20 years.

An accomplished trombonist, Seamons has performed in Hong Kong, Slovakia, Austria, Czech Republic, Italy, England, France, Switzerland,

Germany, and Canada. He is a member of and has conducted the Utah Premiere Brass (Utah's only British brass band). His orchestral playing includes playing with the Orchestra at Temple Square and the Las Vegas Philharmonic Orchestra.

Seamons is the immediate past-president of the Utah Bandmasters Association. He currently serves as the Utah chairman for the National Band Association. He is an active band consultant, drill writer, clinician, and adjudicator throughout the United States. He is a sponsored Conn-Selmer education clinician and is a member of College Band Directors National Association, Utah Music Educators Association, Utah Bandmasters Association, and the International Trombone Association.





About BYU Wind Symphony

The finest woodwind, brass, and percussion players at Brigham Young University perform with the Wind Symphony, under the direction of Shawn Smith. The BYU Wind Symphony maintains an active performance schedule with programming that ranges from wind band classics to some of the newest wind repertoire. Participation in commissioning consortiums and hosting composers and guest conductors on campus offer ensemble members wonderful musical experiences.

In addition to on-campus concerts, the ensemble has been honored with performances at the Music Educators National Conference and Convention; the College Band Directors Association, National and Division Conventions; and the American Bandmasters Association National Conference. The BYU Wind Symphony is honored to have been invited to perform at the 2024 International Conference of the World Association for Symphonic Bands and Ensembles.

As BYU's premier wind band, the Wind Symphony has been presented in many of the United States and in over twenty countries—including China, Japan, South Korea, Mongolia, Australia, New Zealand, and many European countries.



BYU School of Music Administration

Diane Reich, *Director*

Luke Howard, *Associate Director: Graduate Studies*

Brent Yorgason, *Associate Director: Undergraduate Studies*

Andrew Crane, *Associate Director: Performance*

Jaren Hinckley, *Associate Director: Faculty Development*

Mark Ammons, *Assistant Director: Admissions and Outreach*

Brett Thomas, *Assistant Director: Controller*

BYU Bands

Shawn Smith, *Director of Bands*

Fred McInnis, *Director of Athletic Bands*

Nate Seamons, *Associate Director of Bands*

Allison Dean, *Bands Administrative Assistant*

BYU School of Music Studio Faculty

Christina Castellanos, *Flute*

Christian Tran, *Oboe*

Jaren Hinckley, *Clarinet*

Christian Smith, *Bassoon*

Benjamin Nichols, *Saxophone*

Randy Lee, *Trumpet*

Brian Blanchard, *Horn*

Will Kimball, *Trombone*

Dan Bryce, *Tuba/Euphonium*

Matthew Coleman, *Percussion*

Eric Hansen, *String Bass*

Scott Holden, *Piano*

Nicole Brady, *Harp*

