

Through the Round of Seasons

UNIVERSITY OF CENTRAL OKLAHOMA WIND SYMPHONY

BRIAN LAMB, CONDUCTOR





Through the Round of Seasons

Track 1: Come On, Denise! (2026)

Composer: Carter Pann (b. 1972)

Second Nature (2022)

Composer: Viet Cuong (b. 1990)

h2 quartet

Track 2: Part I

Track 3: Part II

Track 4: Part III

The Ringing of the Bell (2025)

Tess Remy-Schumacher, Cello

Composer: Chris Prather (b. 1995)

Track 5: I. Weight of the World

Track 6: II. True Love

Track 7: III. Joyful Declaration

Onyx Lane



Recorded at:

Mitchell Hall Theater, University of Central Oklahoma

(April 29, 2026) Track 1

(March 13, 2026) Tracks 2-4

Radke Fine Arts Theater, University of Central Oklahoma

(April 18 & May 8, 2026) Tracks 5-7

Artists:

University of Central Oklahoma Wind Symphony, h2 quartet,
Dr. Tess Remy-Schumacher (cello), Dr. Brian Lamb (conductor)

Conductor and Executive Producer:

Dr. Brian Lamb

Producers:

Christina Giacona, Tess Remy-Schumacher

Mix Engineer:

Patrick Conlon

Engineers:

Patrick Conlon, Christina Giacona

Mastering Engineer:

Kevin Lively

Assistant Engineers:

Michael Trepagnier, Adam Davila

Additional Engineers:

Kelton Lott, Ashton Mayle, Zack Copeland, Noah Newton

Assistant Producers:

Lane Fold, Chris Prather

Album Artwork:

Amy Johnson

Booklet Design:

Yasaman Seif



About the Album

Through the Round of Seasons

Some album titles are carefully planned. Others quietly wait for the right moment to reveal themselves.

For Dr. Brian Lamb, the title *Through the Round of Seasons* emerged unexpectedly during his final concert as *Director of Bands* at the University of Central Oklahoma. As William Beale's *A Litany for Courage and the Seasons* was read aloud, one line resonated with unusual clarity. The poem had been shared years earlier by his longtime friend and mentor, composer David Maslanka, but it was only in that moment that the title revealed itself.

Lamb explained:

"The poem was shared with me by my long-time friend and mentor, David Maslanka. The poem was read at my 'Grand Finale' concert, and that's when it hit me that this might be the elusive album title for this project."

While the title evokes the changing seasons of nature, it also reflects the changing seasons of a life devoted to music. Looking back across a distinguished career, Lamb no longer views his work simply as a succession of concerts, recordings, or commissions. Instead, he sees a lifetime shaped by remarkable students, trusted colleagues, mentors, collaborators, and family.

When asked whether he now thinks of life in seasons, he answered:

"I didn't when I was younger, but I definitely do now. I see the seasons when I look back on a long career and my life experiences, seeing my own children as grown adults now, and holding my grandchildren in my arms; having Denise as my person to enjoy daily life with every day of retirement, as we continue life's journey and the pursuit of 'la dolce vita!'"

That perspective provides the emotional foundation for this recording.



Dr. Brian Lamb and the UCO Wind Symphony, Germany Tour 2017 (Courtesy of the Artist)

Although each composition was conceived independently, together they form a compelling reflection on the people and experiences that shape our lives. Rather than exploring abstract musical ideas, each composer turns toward deeply personal relationships and moments of profound significance, creating works that celebrate love, resilience, gratitude, and renewal.

Chris Prather's *The Ringing of the Bell* chronicles a family's journey through a father's battle with cancer. Across its three movements, the work moves from the weight of diagnosis, through the steadfast love between husband and wife, to a joyful declaration of gratitude for more time together.

Carter Pann's *Come On, Denise!* offers an exuberant musical portrait of Lamb's wife, Denise. Written as a celebration of her vibrant personality, the work captures the energy, optimism, and joyful spirit that have accompanied Brian throughout every season of life.

Viet Cuong's *Second Nature* reflects on the composer's own artistic journey, exploring the rediscovery of joy after a period of creative darkness and introspection. Together, these three works remind us that hope is not the absence of hardship, but something rediscovered through perseverance, love, and human connection.

For Lamb, the repertoire also reflects the relationships that have defined his career. The opportunity to record *Second Nature* alongside the h2 Quartet was simply too meaningful to pass up. Prather's work represented a particularly poignant milestone, bringing together teacher and former student as colleagues. Likewise, the recording reunited Lamb with longtime collaborator Tess Remy-Schumacher for another world premiere, echoing a partnership that began soon after his arrival at UCO.



Recording April 18, 2026, Radke Fine Arts Theater, UCO, UCO Wind Symphony, Brian Lamb, conductor, Tess Remy-Schumacher, cello, with Chris Prather, Christina Giacona and Patrick Conlon, Recording engineers (Courtesy of the Artists)



Reflecting on these connections, Lamb observed:

"Chris Prather was a student... now a composer and colleague. Tess Remy-Schumacher and I were collaborating almost from the first day I arrived at UCO, and here we are performing and recording one more world premiere on the final concert. One of the premieres we collaborated on a decade ago was "The High Songs" by Carter Pann, and here's Carter's world premiere, written to capture the vibrant 'go-getter' personality of my incredible wife, Denise."

These moments reveal one of the album's central ideas: music continually brings life full circle. Students become colleagues. Collaborators become lifelong friends. Mentors leave enduring legacies that continue to shape future generations.

Music has also accompanied Lamb through every season of his own life. It has been present during moments of celebration as well as periods of heartbreak, uncertainty, and loss. As he reflected on the role music has played throughout his life, he said:

"From my most jubilant and joyous moments with the closest of family and friends, to moments of heartbreak, moments of loss, and those times when we have to face our fear, failures, and disappointments head on."

That same perspective informs his reflections on the composers who shaped his artistic life. For many years, he explained that his "favorite composer" was simply whichever composer occupied the score on his music stand at the time, each rehearsal offering new discoveries and deeper understanding. Looking back across his career, however, Percy Grainger, J.S. Bach, David Maslanka, Carter Pann, and John Mackey stand among the composers whose music most profoundly influenced his work as a conductor and educator.

Recorded by the University of Central Oklahoma Wind Symphony under Brian Lamb's direction, *Through the Round of Seasons* serves as both a celebration and a reflection. It honors the composers, performers, students, mentors, colleagues, friends, and family whose lives have become intertwined through music.

Like the changing seasons themselves, these stories remind us that our lives are continually renewed through the people who accompany us along the way. Music gives us the opportunity to remember where we have been, celebrate where we are, and look with hope toward the seasons still to come.



Recording April 29, 2026, Mitchell Hall, UCO,
UCO Wind Symphony, Brian Lamb, conductor,
with Carter Pann (Courtesy of the Artists)





Program Notes:

***Come On, Denise!* (2026)**

(commissioned by Dr. Brian Lamb and the UCO Wind Symphony)

Composer: Carter Pann (b. 1972)

Come on, Denise! was premiered on May 2, 2026 by Dr. Brian Lamb and the University of Central Oklahoma Wind Symphony in Edmond, Oklahoma.

Commissioned by UCO Wind Symphony for Dr. Brian Lamb's final concert, *Come on, Denise!* is a 4-minute *presto* written as a gift to his wife, Denise. The work was originally to be a slow, beautiful song for band in the mold of my *Serenade for Winds* but immediately wanted to take a different direction. Instead, the piece sizzles forward with quixotic joy – much like Denise!

Program Note by composer



Christina Giacona and Patrick Conlon with Carter Pann (Courtesy of the Artists)

***Second Nature* (2022)**

Composer: Viet Cuong (b. 1990)

Second Nature: The term "second nature" typically describes a skill that, while baffling at first, becomes effortless once mastered. Naturally, *Second Nature* calls for a quartet of saxophonists to tackle the virtuosic demands of the piece and make their efforts look easy. But the virtuosity in their music runs deeper than speedy flurries of notes or sky-high belts. The solo quartet must also play with exacting ensemble coordination as they emulate complex electronic decay effects, which, when combined with thumping four-on-the-floor drumbeats, capture the infectious exuberance of house music. If you see the soloists sweat, I hope that it's at least in some measure because the music inspires them to move. I personally have never danced so much while writing a piece (and fortunately you'll just have to take my word for it). Written in three unbroken movements, this concerto exudes pure, unbridled joy.

Indeed, when I think about my own nature as a composer, and the affective inclination of my earlier work, it was at first joy. Improvisation at the keyboard, my first childhood foray into composition, was a happy escape from the labors of piano practice. For many years, composition felt like play, and my music was infused with much more whimsy than gravitas. That changed to a great degree in 2020. My compositions, both by intention and the unconscious intrusions of the wider world, became darker and introspective. I had even come to terms with the possibility that my music would remain in this darker place for a very long time. However, with the brightness of its opening and closing C-major chords, *Second Nature* is me finding my way back. In that way, "second nature" is less of a description of something that has become effortless, but rather something which is relearned, an inclination rediscovered--nature, for the second time around.

It is with tremendous gratitude that I thank Dr. Sarah McKoin and Texas Tech University for leading the consortium of fifteen university wind ensembles and saxophone quartets who commissioned *Second Nature*. This concerto is dedicated to the sensational *Aruna Quartet*, who premiered the piece in early 2024 alongside Dr. McKoin and the Texas Tech University Symphonic Wind Ensemble.

Program Note by composer



The Ringing of the Bell (2025)

Composer: Chris Prather (b. 1995)

"The Ringing of the Bell" Cancer is a thief. It doesn't sleep. It doesn't abide by a moral code. It doesn't operate with a sense of fairness or justice. It has one goal, to destroy. Cancer steals time, memories, and futures. In June 2024, my father was diagnosed with stage three lung cancer. The news came as a shock and was hard for our family. Through all of it he never showed fear or complained, I think as a way to keep us calm, like he has through our whole lives. Our mom was such an amazing caretaker during this time, advocating for his health and exemplifying what it truly means to love someone. Movement I, "Weight of the World", tries to capture the heaviness we felt hearing about his diagnosis, and his strength. Movement II, "True Love", was inspired by the love my mother showed my dad during his treatment. Movement III, "Joyful Declaration", is an expression of gratitude that we get to have more time with our dad. At the very end, there's a musical surprise that I offer as a moment of prayer and remembrance to those who've fought against cancer. Handbells are rung symbolizing the moment a cancer patient finishes treatment and rings the bell. Where cancer steals, music gives. Where cancer creates confusion and despair, music offers peace. Where cancer tries to separate, music unites. Thank God we have music to turn to during life's most difficult moments. I'm very thankful to both my parents for the sacrifices they've made for their family, their country, and their resilience during this difficult time. Thank you to Dr. Tess Remy-Schumacher, Dr. Brian Lamb and the University of Central Oklahoma Wind Symphony for commissioning this piece, and for all of their support.

Program Note by composer



Tess Remy-Schumacher and Yaocong Liang (Courtesy of the Artists)

Biography

Dr. Brian Lamb

Brian Lamb, DMA, has served as the Director of Bands at the University of Central Oklahoma for 25 years, and this will be his final year of teaching and conducting, before riding off into the sunset of his retirement. Highlights of this final season will include the release of a new album on the Onyx Lane label, collaborating with the h2 Saxophone Quartet, cellist Tess Remy-Schumacher, with world premieres by composers Carter Pann and Chris Prather. Additionally, the Wind Symphony will once again perform as the Collegiate Honor Band at the OkMEA Annual convention in Tulsa in January, 2026. This will be their 7th OkMEA Honor Band performance during Lamb's 25 years at UCO.

Dr. Lamb made his Carnegie Hall debut in 2005, performing with UCO friend and colleague Tess Remy-Schumacher in the Weill Recital Hall. In 2006, Lamb and the UCO Wind Symphony performed for a full house in the Isaac Stern Auditorium at Carnegie Hall. The UCO Wind Symphony, with Lamb as conductor, has garnered international attention and acclaim from audiences, composers, and critics alike for outstanding and creative performances and for playing an active role in commissioning projects and consortiums, including work with Carter Pann, David Maslanka, Michael Daugherty, Michael Colgrass, John Mackey, Carolyn Bremer, Richard Danielpour, Mark Lomax, Susan Botti, Samuel Magrill, Chris Prather, and others.

Lamb received his bachelor's degree in music education from Baylor University, a master's degree in trumpet performance and literature from the University of Notre Dame, and the Doctor of Musical Arts in conducting from the University of North Texas. He has been fortunate to study with many outstanding musical mentors, including Eugene Corporon, Michael Haithcock, Gary Sousa, Larry Rachleff, Allan McMurray, Jack Stamp, Dennis Fisher, John Haynie, Barry Hopper, and William Scarlett. Prior to his UCO appointment, Dr. Lamb served as Director of Instrumental Studies at Southwest Baptist University and as director of bands and chairman of the fine arts department at James Bowie High School in Arlington, Texas.

Dr. Lamb is active as a clinician and guest conductor all over the world, and his groups have received acclaim for performances at regional, state and national conventions. In his tenure at UCO, the Wind Symphony has been selected to perform at three College Band Directors National Association (CBDNA) Conventions, and they have been the collegiate honor band at seven Oklahoma Music Educators Association (OkMEA) conventions. In addition to the album that will be released this year, the UCO Wind Symphony has released 5 CDs on the prestigious Equilibrium label, which are available on Spotify, Apple Music, Amazon, and all other relevant streaming services. Lamb has contributed several published works to various journals and textbooks, and he is the author of "Music is Magic," a children's radio program that aired on KUCO-90.1 FM. He is a member of Pi Kappa Lambda Music Honor Society, the College Band Directors National Association, Oklahoma Music Educators Association, Music Educators National Conference, and Phi Mu Alpha Sinfonia. He was honored as a Friend of the Arts by Sigma Alpha Iota, he is an honorary member of Kappa Kappa Psi, and he has been inducted into Phi Beta Mu, the international band directors' fraternity.

h2 quartet

Geoffrey Deibel, soprano saxophone
Jeffrey Loeffert, alto saxophone
Jonathan Nichol, tenor saxophone
Kimberly Loeffert, baritone saxophone

The award-winning h2 quartet has enjoyed a partnership of performance and teaching for twenty years. From their inaugural performance at Los Angeles' Walt Disney Concert Hall in 2006, their concertizing has taken them around the globe where they have appeared at venues such Merkin Concert Hall, the Andy Warhol Museum, the Times Center, and the National Concert Hall in Dublin. h2 takes advantage of the great expressive capacity of their instrument by programming traditional, avant-garde, minimalist, and jazz-influenced works in surprising and compelling ways. h2 has performed throughout the United States, in Europe, the UK and in Asia.

For their 20th anniversary year, h2 is working on a release of music by Arvo Pärt and John Tavener, and awaits a newly commissioned work celebrating this milestone by Grammy-Award Winning composer Christopher Cerrone. They will appear with the Midland Symphony in Michigan alongside a residency at their shared alma mater of Michigan State University. A recording of Viet Cuong's *Second Nature* will also be released in the coming year.

The ensemble has another seven critically acclaimed recordings: *Generations*, *Times & Spaces*, *Groove Machine*, *Hard Line*, *Enrapture*, *Soul Searching*, and *Infinity Mirror*. These recordings feature some of the most cutting-edge composers of today, and often showcase unexpected and intriguing relationships between different kinds of popular and avant-garde music. The quartet has commissioned works by Drew Baker, Claudio Gabriele, Takuma Itoh, David MacDonald, Victor Marquez-Barrios, Roger Petersen, Forrest Pierce, David Rakowski, Jesse Ronneau, Bill Ryan, Matthew Schoendorff, Daniel Wohl, and has premiered works by John Mackey, Marc Mellits, Mari Takano, Jerod Impichchaachaaha' Tate, and Amy Williams.

The h2 quartet has been featured on NPR and PBS programs, including the nationally syndicated *Backstage Pass*. The ensemble's recording of Marc Mellits' "Groove Canon" was featured as the monologue theme music for the Broadway show *The Heidi Chronicles*, starring Elisabeth Moss and Jason Biggs.

The h2 quartet has won prizes at the Fischoff National Chamber Music Competition (First Prize, Gold Medals) and the North American Saxophone Alliance Saxophone Quartet Competition (first prize), among others. The group was also finalists in the Concert Artists Guild Competition, and earned Honorable Mentions at the Plowman Chamber Music Competition, the Chesapeake Bay Chamber Music Competition, and the Coleman Chamber Music Competition. h2 is also the recipient of several Aaron Copland Fund Grants.

The h2 quartet is a Vandoren and Yamaha Artist Ensemble.

h2 Quartet (Courtesy of the Artists)



Dr. Tess Remy-Schumacher

Tess Remy-Schumacher, nominated for the 2026 GRAMMY® Awards as cellist and producer for Charu Suri's *Shayan*, is also a featured Solo Artist on Kitt Wakeley's GRAMMY® winning CD "An Adoption Story" and a Featured Artist on Kirsten Copley's GRAMMY® nominated CD "Aquamarine." She won the World Entertainment Award for "Best Classical Album" in 2025, the first Prize at the International Carlo-Zecchi Competition Rome, multiple medals at the Global Music Awards, the Grand Prize of the Akademia Music Award and Hall of Fame Inductee, Best Instrumentalist of the InterContinental Music Awards, and the CL Shaddock Award at the Mississippi Music Awards. She was nominated for the Josie Music Awards and Native American Music Awards.

As a concert soloist, she just recorded at Abbey Road with the London Symphony as part of Kitt Wakeley's new project *Six String Symphony*, recorded over 20 albums including David Maslanka's "Remember me" and Carter Pann's "High Songs", both commissions by conductor Brian Lamb and the UCO Wind Symphony, and performed in Europe, Asia, Australia, and the U.S., including Wigmore Hall in London, Jubilee Hall in Singapore, Bradley Hall in Chicago, the Grammy Museum, Los Angeles, multiple times at Carnegie Recital Hall in New York, and the Mozart Haus, and Musikverein in Vienna.

She earned her DMA and MM from USC, and her Artist Diploma from the Musikhochschule Cologne, Germany. She studied with Boris Pergamenschikow, Eleonore Schoenfeld, Lynn Harrell, and Jacqueline du Pre.

She was a tenured faculty at James Cook University, Australia, Co-Founder of Brisch Center for Historical Performance, and a Visiting Scholar/Performance Fellow at Harvard University and is a professor for Cello and Western Music Appreciation at UCO.

<https://www3.uco.edu/centraldirectory/profiles/5999>



David Morris, Tess Remy-Schumacher, Christina Giacona and Patrick Conlon
(Courtesy of the Artists)

Carter Pann

Carter Pann, composer and pianist, resides in the forest just north of Lyons, Colorado and is the chair of the composition department at the CU Boulder College of Music. He founded and conducts the Emerging Composers Project, an ongoing opportunity for young, local composers to receive premiere performances and recordings of their works by Boulder Philharmonic musicians.

Pann also conducts the Boulder Altitude Directive ensemble with a mission to premiere and record the new works of students on the CU Boulder campus with the college's best players. He has written for and worked with musicians around the world, with performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the Colorado Music Festival Orchestra, the Youth Orchestras of New York and Chicago, and countless wind ensembles. Pann has had the privilege to work with Richard Stoltzman, the Antares Ensemble, the Capitol and h2 Saxophone Quartets, the Sphere Ensemble, the River Oaks Chamber Orchestra, the Takács Quartet and many concert pianists among other inspiring musicians. Pann was a finalist for the Pulitzer Prize in Music in 2016. His music can be found on Spotify, YouTube and other platforms.



Carter Pann and Brian Lamb, Celebrating the Premiere of "High Songs" for Wind Symphony and Cello, October 11, 2015 (Courtesy of the Artists)

Viet Cuong

Viet Cuong (b. 1990, West Hills, Calif.) is an American composer. Viet holds the Curtis Institute of Music's Daniel W. Dietrich II Composition Fellowship as an Artist Diploma student of David Ludwig and Jennifer Higdon. Viet received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he finished his Ph.D. there in 2021. At Princeton he studied with Steven Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison.

While at Peabody, Viet received the Peabody Alumni Award (the Valedictorian honor) and the Gustav Klemm Award for excellence in composition. Viet has been a fellow at the Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Copland House's CULTIVATE emerging composers workshop, and was also a scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals. Additionally, he has received artist residencies from Yaddo, Copland House, Ucross Foundation, and Atlantic Center for the Arts (under Melinda Wagner, 2012 and Christopher Theofanidis, 2014).

Viet Cuong's music has been performed on six continents by musicians and ensembles such as Sō Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, the PRISM Quartet, JACK Quartet, Gregory Oakes, Kaleidoscope Chamber Orchestra, Albany Symphony, Jacksonville Symphony, and Cabrillo Festival Orchestra, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Cabrillo Festival of Contemporary Music, Aspen Music Festival, New Music Gathering, Boston GuitarFest, International Double Reed Society Conference, US Navy Band International Saxophone Symposium, and on American Public Radio's Performance Today. He also enjoys composing for the wind ensemble medium, and his works for winds have amassed over one hundred performances by conservatory and university ensembles worldwide, including at Midwest, WASBE, and CBDNA conferences.

Viet is a recipient of the Barlow Endowment Commission, Copland House Residency Award, ASCAP Morton Gould Composers Award, Suzanne and Lee Ettelson Composers Award, Theodore Presser Foundation Music Award, Kaleidoscope Chamber Orchestra Call for Scores, Cortona Prize, New York Youth Symphony First Music Commission, Boston GuitarFest Composition Competition, and Walter Beeler Memorial Prize, among others. In addition, he received honorable mentions in the Harvey Gaul Composition Competition and two consecutive ASCAP/CBDNA Frederick Fennell Prizes. Scholarships include the Evergreen House Foundation scholarship at Peabody, a 2010 Susan and Ford Schumann Merit Scholarship from the Aspen Music Festival and School, and the 2011 Bachrach Memorial Gift from the Bowdoin International Music Festival.

Viet is a member of BMI, the American Composers Forum, and the Blue Dot Collective, a group of composers who focus on writing adventurous new music for wind band. In 2020-2021, he was composer-in-residence at Kennesaw State University, Georgia. In 2024, he became one of the youngest members ever to be elected to the prestigious American Bandmasters Association.



Viet Cuong, Photo by Aaron Jay Young, taken in 2021 in Los Angeles



Chris Prather

Chris Prather (b. 1995) is an American composer, orchestrator, producer, and Recording Academy voting member whose work spans the concert hall, the opera stage, and the recording studio.

His original works have received world premieres by major ensembles across the country. His cello concerto *"The Ringing of the Bell"* (2026) was premiered by cellist Tess Remy-Schumacher and the University of Central Oklahoma Wind Symphony under the baton of Dr. Brian Lamb. *"The Hamby Special"* (2025) was commissioned and premiered by the Fort Smith Symphony under John Jeter. *"Hope on the Horizon"* (2024), a 20-minute work scored for wind symphony, electric guitar, bass, and drums, received its world premiere by the University of Central Oklahoma Wind Symphony, conducted by Dr. Brian Lamb. His opera *No Justice, No Peace* (2022), written with librettists Megan Prather and Kenneth R. Woods, premiered with OKCityOpera to sold-out houses. Critics describe it as "complex, swirling, at times nearly inscrutable, but peppering moments of familiarity and cultural reference points throughout." His music is published with C. Alan Publications, OU Percussion Press, and Alias Press.

As an engraver, Prather worked on the Grammy-winning *Alkebulan II* (Matt B). As an orchestrator and arranger, he contributed to three Grammy-nominated projects: *Impossible Dream* (Aaron Lazar), *Warriors of Light* (Radhika Vekaria), and *ALIKE - My Mother's Dream* (Allison Charney).

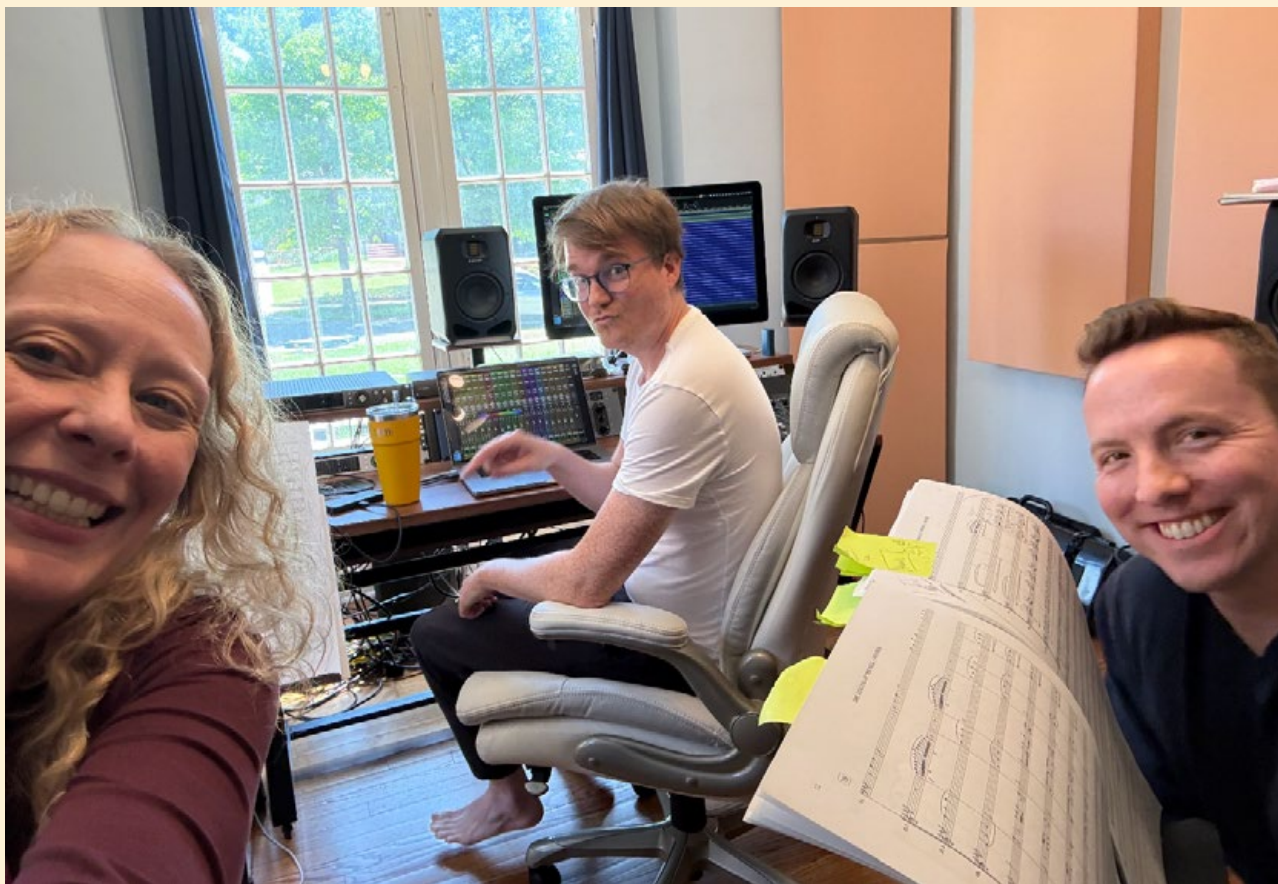
Prather produced and composed his latest album *Through Falling Rain* (2026), a genre-crossing work blending classical, rock, and Latin influences. Prather holds a Master of Music in Composition from Oklahoma City University and a Bachelor of Music from the University of Central Oklahoma.

Christina Giacona

Dr. Christina Giacona is a music producer, recording engineer, composer, conductor, and entrepreneur whose work spans orchestral, jazz, film, and contemporary music production. As CEO and co-founder of Onyx Lane and Onyx Lane Records, she has produced more than fifty albums and contributed to fifteen feature films, with work appearing on internationally distributed releases, Billboard-charting recordings, and projects recognized by the Recording Academy. Her production, engineering, and mixing credits include five GRAMMY®-nominated albums.

Before founding Onyx Lane, Giacona served as Executive Director of the Los Angeles New Music Ensemble, where she championed contemporary composers and innovative performance projects. Today, she is recognized for her work producing recordings that bridge artistic excellence, technical precision, and creative collaboration. Her projects have featured artists including Josh Groban, Leslie Odom Jr., Neil Patrick Harris, Kelli O'Hara, Celtic Woman, Karen Slack, Noah Bendix-Balgley, and numerous orchestras and ensembles throughout North America and Europe.

A passionate advocate for new music, Giacona is equally active as a composer and interdisciplinary artist. Her original works have been performed by professional orchestras, chamber ensembles, and multimedia festivals, often exploring the intersections of storytelling, technology, and contemporary concert music. Whether in the recording studio, concert hall, or creative development process, she is dedicated to helping artists bring compelling musical ideas to life.



Magic at work!
Christina Giacona,
Patrick Conlon and Chris Prather
(Courtesy of the Artists)

Patrick Conlon

Patrick Conlon is a Canadian-American composer, producer, violinist, and co-founder of the independent record label Onyx Lane. As a composer, his work explores the intersection of acoustic performance, psychoacoustics, and contemporary music production, translating electronic production techniques into richly detailed orchestral and chamber works. Drawing inspiration from art, literature, science, mathematics, film, and popular music, Conlon creates music that honors classical tradition while embracing a distinctly modern sonic language.

As a producer and recording engineer, Conlon has contributed to multiple GRAMMY®-nominated and Billboard No. 1 albums, collaborating with internationally recognized artists, ensembles, and orchestras across a wide range of genres. He is the Associate Director of the Academy of Contemporary Music at the University of Central Oklahoma, where he mentors the next generation of composers, producers, and recording artists while continuing an active career as a composer and recording producer.

Onyx Lane

Onyx Lane is an award-winning music production company and creative studio based in Oklahoma City, Oklahoma, and Ottawa, Canada. Founded in 2011 by composer-producers Christina Giacona and Patrick Conlon, Onyx Lane specializes in music production, recording, mixing, composition, and artistic planning for orchestras, ensembles, film, television, and multidisciplinary creative projects. Its work spans commercial recordings, live performances, installations, and cinematic productions, bringing together innovative artistry with world-class technical production.

Through its boutique imprint, Onyx Lane Records, the company champions contemporary classical, jazz, experimental, and cross-genre music, providing artist development, production, and worldwide distribution in partnership with Naxos of America. Dedicated to amplifying new voices and underrepresented repertoire, the label has become a home for composers and performers creating thoughtful, forward-looking recordings that bridge tradition and innovation.

Kevin Lively

Kevin Lively is a mastering engineer, producer, and educator based in Oklahoma City. With a career spanning more than three decades, he has been shaping recordings since 1992, earning a reputation for combining technical precision with a deep musical sensibility. A graduate of Full Sail University, Lively has collaborated with acclaimed producers including Jermaine Dupri, Brendan O'Brien, and Babyface, and his work has contributed to recordings by multi-platinum artists such as Elton John, Usher, P!nk, and Rage Against the Machine.

As the founder of Kevin Lively Mastering, he provides professional mixing, mastering, and production services from his Oklahoma-based studio, utilizing a carefully curated blend of analog and digital technologies. In addition to his work in the recording industry, Lively serves on the faculty of the Academy of Contemporary Music at the University of Central Oklahoma, where he mentors emerging audio engineers and music producers. Through both his commercial work and his commitment to education, Kevin Lively continues to help shape the sound of artists across Oklahoma and beyond.





Christina Giacona, Tess Remy-Schumacher and
Chris Prather (Courtesy of the Artists)

PERFORMERS:

Come On, Denise! (2026)

Composer: Carter Pann (b. 1972)

Dr. Brian Lamb, Conductor

UCO Wind Symphony

Second Nature (2022)

Composer: Viet Cuong (b. 1990)

Dr. Brian Lamb, Conductor

h2 Quartet

UCO Wind Symphony



Wind Symphony Personnel for Carter Pann* and Viet Cuong^

Flutes

Amari Kinyanjui*^

Sadie Carlton*^ (piccolo)

Mia Zumwalt*^

Kylee Hall*^

Brook Voit^

Kieran Sowerby*^

Nathan Teshome^

Carlene Johnson^

Cadence Whitlow^

Bass Clarinets

Wyatt Weida*^

Mia Jiron*^

Chase Dealy*^

Adam Bailey^

Horns

Iriana Phipps*^

Gavin Tarpley*^

Lilian Litterell*^

Sephra Jared*^

Tubas

Zach McNaught*^

Forest Little*^

Oboes

Ava Lumen*^

Skylar Tate*^

Saxophones

Caleb Boyster*^ (alto)

Mason McCormack (alto*, soprano^)

Bobby Tucker^ (alto)

Blake Vandegrift*^ (tenor)

Hayes Dillon*^ (bari)

Trombones

Mason Longey*^

Ryan Miller*^

Collin Garrett^

Mateo Rivera*^

(bass)

Piano

Yaocong Liang^

Percussion

Micah Strauss*^

Liam McElroy*^

Gabriel Sorrells^

Tara Brown*^

Zach Kimber*^

Tristan Fox^

Eric Alvarez^

Jimmy Miller*^

Clarinets

Sam Vaughn*^

Jace Cooper*^

Roseanna Medina*^

Joshua Lee*^

Trumpets

Caleb Rollins*^

MoPeng Luo*^

Josiah Banter*^

Laila Martinez^

Euphoniums

Collin Garrett*

Andy Wolfe^

Devin Childers^



Concert May 2, 2026, Mitchell Hall, UCO, UCO Wind Symphony, Brian Lamb, conductor, Chelsea Bushong, Chris Prather, Tess Remy-Schumacher, Ryan Sharp, Russell Sharp
(Courtesy of the Artists)

The Ringing of the Bell (2025)

Composer: Chris Prather (b. 1995)

Dr. Brian Lamb, Conductor

Tess Rémy-Schumacher, Cello

Chelsea Bushong, Harp

Yaocong Liang, Piano

UCO Wind Symphony

Flute 1: Amari Kinyanjui

Flute 2: Sadie Carlton

Oboe: Ava Lumen

Bassoon: Ryan Holcomb

Clarinet 1: Sam Vaughn

Clarinet 2: Josh Lee

Alto Sax: Caleb Boyster

Trumpet: Caleb Rollins

Horn: Iriana Phipps

Trombone: Mason Longey

Double Bass: Kambree Brown

Percussion 1: Tristan Fox

Percussion 2: Micah Strauss

Percussion 3: Vibes Liam McElroy

Percussion 4: Gabriel Sorrells

Bass Drum: Jimmy Miller



Concert October 15, 2017, Basilika Waldsassen, Germany Tour, UCO Wind Symphony, Brian Lamb, conductor, Tess Remy-Schumacher, cello (Courtesy of the Artists)

Wind Symphony at work! UCO Wind Symphony, Mitchell Hall, UCO (Courtesy of the Artists)

