



COLLEGE OF MUSIC

# University of North Texas College of Music

Ensemble Concert | Thursday, February 20, 2025 | 7:30 p.m.  
Margot and Bill Winspear Hall - Murchison Performing Arts Center

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## Wind Ensemble

**Amy Woody, conductor**

**Katharine Reed, doctoral conducting associate**

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The Red Machine (2004) ..... Peter Graham  
(b. 1958)

Steampunk Suite (2015/2017) ..... Erika Svanoe  
Charlie and the Mechanical Man Marching Band (b. 1976)  
The Strange Case of Dr. Curie and Madam Hyde  
Bertie Wells attends Mr. Verne's Lecture on Flying Machines  
Barnum & Tesla's Tandem Bicycle

-INTERMISSION-

Cathedrals (2008) ..... Kathryn Salfelder  
(b. 1987)

Katharine Reed, conductor

Lincolnshire Posy (1937/1987/2010) ..... Percy Aldridge Grainger  
Lisbon (1882–1961)  
Horkstow Grange ed. Frederick Fennell  
Rufford Park Poachers  
The Brisk Young Sailor  
Lord Melbourne  
The Lost Lady Found

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**Program three hundred twenty-seven of the 2024–2025 season**  
**Photography and videography are prohibited**

## Program Notes

**Peter Graham** (b. 1958) is a British composer who holds a Ph.D. in composition. After completing studies at University of Edinburgh, he undertook postgraduate studies with Edward Gregson at Goldsmiths College, University of London. Graham has worked regularly as an arranger for BBC Television and Radio and has specialized in composition for the British style brass band. Since the publication of *Dimensions* (1983), he has carved out a niche as an outstanding arranger for brass bands, and a leading figure amongst contemporary band composers. His original compositions for brass band, which include *The Essence of Time*, *Montage* and *Journey to the Center of the Earth*, are performed worldwide and have been selected as test-pieces for national championships in Australia, New Zealand, North America and across Europe.

His music for wind and concert band has been recorded and performed by many of the world's leading ensembles, including the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. *Harrison's Dream*, commissioned by the United States Air Force Band, won the 2002 American Bandmasters Association Ostwald Award for composition. Commissioned by BMG/RCA Red Label to arrange and compose an album of xylophone music for virtuoso Evelyn Glennie, the resulting recording was nominated as Best Classical Crossover Album at the 1999 Grammy Awards held in Los Angeles.

**The Red Machine** was commissioned by the London-based Band of the Coldstream Guards. Among the band's duties is the famous changing of the guard ceremony at Buckingham Palace where their reputation for precision marching has led to them being described as the "Red Machine." The music reflects the title and heritage of the group: from the aggressive, machine-type music of the opening, the contrasting nostalgic French-flavored waltz through the recapitulation and vivace finale. Listeners may hear references to music associated with the band, from Holst (*The Planets*) through the opening phrase of the chorale *Ein Feste Burg* -- familiar to British Guards Bands from the troop march *Les Huguenots*.

**Erika Svanoë** (b.1976) is an American conductor, composer, and educator. Svanoë earned a Doctor of Musical Arts degree in conducting from The Ohio State University under Russel C. Mikkelson. She also holds a Master of Music degree in wind conducting from Oklahoma State University and a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire.

Svanoë maintains an active schedule as a composer, writing music for band and chamber ensembles. Her first published work, *The Haunted Carousel*, won the 2014 NBA Young Band Composition Contest and was featured at the Midwest Clinic and the CBDNA Southern Division Conference. Her piece *Steampunk Suite* was featured on Wisconsin Public Radio, at the 2017 American Bandmasters Association National Conference, and performed by "The President's Own" United States Marine Band at the U.S. Capitol Building. Her DMA dissertation included a critical edition of Aaron Copland's *El Salón México* for wind ensemble, with related research published in the WASBE Journal and presented at the CBDNA national conference. She is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

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Of her work, **Steampunk Suite**, Svanoë writes:

*Steampunk Suite* attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, and waltz, and combines them with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

Composer **Kathryn Salfelder** (b.1987) engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows both literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures.

Her commissions have included new works for the Albany (NY) Symphony, Boston Musica Viva, United States Air Force Band, American Bandmasters Association, Chelsea Music Festival, New England Conservatory, Western Michigan University, Temple University, MIT, Japan Wind Ensemble Conductors Conference (JWECC), and the Frank Battisti 85th Birthday Project. Kathryn is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Colonel Arnold D. Gabriel Award. Kathryn maintains a small private studio where she teaches figured bass (à la Boulanger/Vidal) and composition lessons. Previously, she served on New England Conservatory's composition faculty and as Lecturer in Music Theory at MIT. In her spare time, she can be found realizing figured bass lines and dabbling at the organ.

**Cathedrals** is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is scored for two brass choirs, each composed of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principle of *cori spezzati* (broken choirs), which forms the basis of much of Gabrieli's writing. *Cathedrals* is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1:0.618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion. Conductor Gary Hill premiered *Cathedrals* on September 18, 2008, with the Arizona State University Wind Bands.

**Percy Aldridge Grainger** (1882–1961) was an Australian-born composer, pianist and champion of the saxophone and the concert band. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music," using metric successions (including a variety of unconventional meters).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring." He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies." In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting [Duke Ellington](#) as a guest lecturer. Twice he was offered honorary Doctor of Music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

***Lincolnshire Posy*** was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. The work is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire. About the piece Grainger writes:

*Lincolnshire Posy*, as a whole work, was conceived and scored by me directly for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtedness are stated in the score. This bunch of "musical wildflowers" (hence the title) is based on folk songs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folk singers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

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## Biographies

**Amy Woody** is Lecturer in Wind Studies and Director of Athletic Bands. She has completed coursework toward a doctor of musical arts in conducting with a related field in clarinet performance from the University of North Texas. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to her appointment at the University of North Texas, Ms. Woody served as the Director of Bands (2014–2021) and Associate Director of Bands (2007–2014) at John H. Guyer High School in Denton, TX. The Guyer Wind Ensemble was named a Commended Winner in the 2021 Mark of Excellence New Music Category, a 2018 Mark of Excellence National Winner, and a 2018 Western International Band Conference Invited Ensemble in Seattle, Washington.

Previously, she served as the Chief Programs Officer for the Lone Star Wind Orchestra (LSWO), a professional wind band based in the DFW metroplex. She has performed in the clarinet section of the Lone Star Wind Orchestra since the fall of 2008. In her time with the ensemble she performed at the International Midwest Band and Orchestra Conference, International Women's Brass Conference (IWBC), World Association for Symphonic Bands and Ensembles (WASBE), Texas Bandmasters Association (TBA), Clarinetfest, the OU Clarinet Symposium as well as other professional engagements in the DFW Area. Ms. Woody's past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and Oswego Opera Orchestra.

Ms. Woody currently serves as an active clinician and adjudicator for concert and marching programs across the United States. She is also a graduate of the Eastman School of Music (master of music in clarinet performance) and Baylor University (bachelor of music education).

**Katharine Reed** is a Doctoral Associate in Wind Conducting and Teaching Fellow at the University of North Texas College of Music. She is a proud fourth generation band director, who most recently served as Director of Bands at Hudson High School in Hudson, Ohio. At Hudson, she directed the Hudson High School Swing Marching Band and Wind Symphony; and oversaw all aspects of a vibrant AA-sized Ohio program. Under her tutelage, the HHS Wind Symphony qualified and performed at Ohio's State Concert Band Festival for the first time in program history. Prior to her time in Ohio, Reed was Director of Bands at Durango High School, in Durango, Colorado, where she oversaw the Marching Band, Wind Ensemble, Symphonic Band, Jazz Ensembles, and taught courses in music theory and piano. Her DHS ensembles received straight Superior "I" ratings, were selected for the Colorado State Concert Band Festival (top 20 concert bands in the state) for the first time in school history, were a class 3A Finalist (top 4) in Colorado State Marching Band Competition, won the Fort Lewis College Jazz Festival by receiving the Outstanding High School Jazz Band Award which afforded them the opportunity to open for Delfeayo Marsalis. The DHS Red Pride Marching Band performed at the 2014 Alamo Bowl in San Antonio, TX, and several students were selected for the Colorado All-State Band and Jazz Band. The band program grew exponentially during her tenure in Durango from 15 to over 120 students. Reed also spent one semester as a sabbatical replacement at Fort Lewis College, where she conducted the concert band and taught instrumental music methods to music majors.

Reed has received several awards: Graduate Student of the Year (The University of Akron); Teacher of the Year- twice (DHS); Coach of the Year (DHS); and The Legacy Award (DHS), which was awarded by her superintendent upon her departure from Durango. She was a two-time quarter-finalist for the GRAMMY'S Music Educator Award and was an invited clinician at the 2018 Colorado Bandmasters Association Conference, presenting a clinic entitled *Small Band Building Blocks*.

Reed holds a Bachelor of Music degree in Instrumental K-12 Music Education from Iowa State University, where she studied conducting with Dr. Michael Golemo and Dr. Matthew Smith, and a Master of Music degree in Wind Conducting from The University of Akron, where she studied conducting with Dr. Galen S. Karriker and Dr. Andrew Feyes. She resides in Fort Worth, Texas, with her husband, Dr. Marc Reed, Director of the School of Music at Texas Christian University, and her children Teddy and Julia.

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## Wind Ensemble Personnel

### Flute

Olivia Friedemann  
Yoojin Kim  
Emma Martin  
Leonardo Martinez  
Yuma Okada  
Steven Rios

### Oboe

Victoria Hartman  
Justin Reece  
Anna Sinosis

### Bassoon

Gabrielle Gunn  
Sonakshi Bhatia  
Kyle Palmer  
Joaquin Soto

### Clarinet

Carly Bower  
Leviticus Cano  
David Dellinges  
Hayden Grier  
Dominick McCaskill  
Mebrahtu Mengsteab  
Vincent Miravella  
Nguyen Nguyen  
Jadon Oliver  
Elijah Paterson  
Renee Rea  
Jacob Rodeghero  
Robin Sabatini  
Jilin Zhang

### Saxophone

Zane Crider  
Sethan Felkins  
Hector Fontanez  
Daniel Jipster  
Jinkai Li  
Ziliang Zhang

### Trumpet

Gabe Ayers  
Zuzanna Belka  
Brooklyn Davis  
Michael Guzman  
Eli Rodgers  
Alejandro Sigala  
Finnian Zagotta

### Horn

Abigail D'Acunto  
Edward Hernandez  
Emily Moore  
Deja Nunn  
Gianncarlo Ramirez  
Pedraza  
Alex Salazar

### Trombone

Jayden Anacleto  
Emma Collins  
Anderson Kurk  
Ashlee Thompson

### Bass Trombone

David Smith

### Euphonium

Jaden Overbeck  
Devin Saenz  
Chase Thomas

### Tuba

John Holsinger  
Loghan Runnakko  
Matthew Velilla

### Percussion

Mickey Beauvais  
Josh Camacho  
William Chenoweth  
Christian Mullino Holden  
Alex Mann  
Diego Tiessen  
Ethan Scheller  
Jordan Sloan

### Piano

Younggi Hong

### Harp

María De Jesus Contreras

### Double Bass

Victoria Boland  
Grady Davidson

Members of the **Wind Ensemble** are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

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