



COLLEGE OF MUSIC

University of North Texas College of Music

**Ensemble Concert | Thursday, September 25, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center**

Wind Ensemble

Amy Woody, conductor

Katharine Reed, doctoral conducting associate

Suite of Old American Dances (1949/1952)Robert Russell Bennett
Cakewalk (1894–1981)
Schottische
Western One-Step
Wallflower Waltz
Rag

Cheetah (2007) Karel Husa
(1921–2016)
Katharine Reed, conductor

Fields of Gold (2019)Julie Giroux
(b. 1961)

Sound and Smoke (2011)Viet Cuong
(feudal castle lights) (b. 1990)
(avalanche of eyes)

**Program thirty-three of the 2025–2026 season
Photography and videography are prohibited**

Program Notes

Robert Russell Bennett (1894–1981) was an American composer. Bennett's early music studies were with his parents and Carl Busch and from 1926–29 he studied composition with Nadia Boulanger. Most of his career was spent as an orchestrator for over 300 Broadway musicals from the 1920s into the 1960s. Examples of these include *Show Boat*, *Girl Crazy*, *Of Thee I Sing*, *Annie Get Your Gun*, *South Pacific*, *The King and I*, *My Fair Lady*, *The Sound of Music*, and *Camelot*. He also worked on the documentary *Victory at Sea* by developing melodies by Richard Rodgers into over twelve hours of music.

His original works include seven symphonies for orchestra and an opera. Bennett also hosted his own radio show and wrote the book *Instrumentally Speaking* on scoring for theater groups. Besides his original compositions for winds he made arrangements for bands such as *Porgy and Bess*, *Oklahoma!*, and *The Sound of Music*.

Bennett composed ***Suite of Old American Dances*** after he heard a performance by the Goldman Band in 1948. The original title was *Electric Park*, an amusement park Bennett went to while growing up in Kansas City. Each movement of the work is based on a dance from the beginning of the 20th Century.

Suite of Old American Dances demonstrates that folk music can be both entertaining for listeners and musically substantive for performers. This rhythmically challenging piece is suitable for both high school and university ensembles, and select movements can work well for strong honor bands. Extended syncopated lines, frequently disjunct melodies, and parallel ninth and eleventh chords give this piece a ragtime sensibility that audiences generally enjoy.

Julie Giroux (b. 1961) is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Giroux is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets, and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert bands in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. In 2004 Gia Publications, Inc. published the book entitled *Composers on Composing for Band*, Volume Two which features a chapter written by Julie Giroux. Her insightful chapter gives a down-to-earth description which is often humorous of her personal methods and techniques for composing for bands. In 2009 Giroux, an accomplished pianist, performed her latest work, *Cordoba* for Solo Piano and Concert Band, in five U.S. cities and attended the premier of *Arcus IX*, a work for solo F tuba and concert band, at Blinn College in Brenham, Texas.

Her 2009 film and documentary orchestrations and compositions include the ongoing project "Call for Green China" which, primarily funded by the World Bank, was recorded, performed and broadcast live in China in 2007. In 2009 the project was extended with new musical material, recorded and set to tour seven cities in China where the show was performed live.

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Giroux offers the following regarding her work:

This is the story of an alien child sent to Earth, the last survivor of a doomed planet and civilization. It is a story that has been capturing the imaginations of earthlings since its first publishing in *Action Comics #1*, June, 1938. Raised by farmers with love, taught to be fair, humble, hard-working and to never tell a lie, the child grows into the son they could never have and the superhero everyone can admire. Jonathan and Martha Kent weren't just his parents. They were his mentors – like real mentors the world over – silently contributing to the world in a remarkable, Earth-defining way.

Fields of Gold tells the early story of Superman. The piece starts out with a child's journey from Krypton to Earth. Then we meet the Kents and rural America. Then two events happen in his young life: when Superman uses his powers for good and when he comes to terms with who he is, who he is to become. There are scenes from Superman movies that always strike home with me when Superman is standing alone, surrounded by fields of gold as a farmer, a son and an honest man of quality and just worth. That is how I will always think of him, how I will always think of Superman.

Karel Husa (1921–2016) was a Czech-American composer. Husa's father was in the shoe business, and Karel's family had hoped he would pursue a career in engineering. It was only at the urging of his mother that he added the study of violin and piano to his engineering courses.

With the Nazi occupation of Czechoslovakia, the engineering school he attended was closed, and he attempted, unsuccessfully, to enroll in an art school as a painter. His technical background eliminated him from all but the Prague Conservatory, where he secured the only opening in the composition department. Prior to this time, he had had no formal music training with the exception of his early violin and piano lessons. At the conservatory, he studied with Czech composer Jaroslav Ridky.

Following World War II, Husa completed his studies through the equivalent of a master's degree and left Prague to attend the École Normale de Paris. There he studied composition with Arthur Honegger and Nadia Boulanger and studied conducting with Jean Fournet and Andre Cluytens. The Academy of Musical Arts in Prague awarded him a Doctorate of Music in 1947.

After receiving his doctoral degree, Husa remained in Paris, composing and conducting concerts not only in Paris but throughout Europe. By 1954, the amount of time he could devote to composing was seriously limited because of his many guest-conducting engagements. At the suggestion of his friend Elliott Galkin, Cornell University offered him a faculty position that would give him the opportunity to conduct its orchestra for one year and teach theory for three years. He accepted, and in 1959, he and his family became American citizens. Husa was Kappa Alpha Professor until his retirement in 1992.

Husa's works for band include *Music for Prague* 1968, which in its orchestral and band versions has been widely performed. Based on the 15th century Czech chorale, *Ye Warriors of God and His Law*, it is in effect a lamentation of the Russian invasion of Czechoslovakia in August, 1968.

In addition to music for band and orchestra, Husa wrote for chorus, voice, piano, and chamber ensembles. He was the recipient of many prestigious awards, including the Pulitzer Prize for music in 1969. He was described by Elliott Galkin in the *Baltimore Sun* as "...one of the most interestingly human and humane musical minds in this century's recent history."

Karel Husa describes his composition **Cheetah** as "a portrait of a magnificent wild animal, now an endangered species—its colors, movements, power, speed – and finally, exhaustion after an unsuccessful chase."

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The unique anatomical assets of the cheetah, particularly the spring-like spine and extraordinarily flexible shoulders and hips that enable strides of twenty feet and speeds of seventy-five mph, are evoked through a compositional framework perhaps inadvertently related to the Fibonacci sequence. This numerical series is fundamental to a vast array of structures, from the organization of petals on flowers to the dimensions of architectural masterworks. Its association with the proportions of the human body was illustrated most famously by Leonardo da Vinci as *Vitruvian Man*. Husa has an uncanny ability to convey, through abstract harmonic language and carefully regulated rhythmic subdivision, the raw emotion and unmistakably organic qualities of living beings.

Called "alluring" and "wildly inventive" by *The New York Times*, the music of American composer **Viet Cuong** (b.1990) has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sô Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Cuong's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed several hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his recent projects include a concerto for Eighth Blackbird with the United States Navy Band.

Cuong also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His works thus include a snare drum solo, percussion quartet concerto, and double oboe concerto. He is currently the Pacific Symphony's Composer-in-Residence and serves as Assistant Professor of Music Composition at The University of Nevada, Las Vegas. Cuong holds degrees from Princeton University (MFA/PhD), the Curtis Institute of Music (AD), and Peabody Conservatory (BM/MM).

Cuong provides the following in his program notes:

Both the title and concept of **Sound and Smoke** were derived from a line from Johann Wolfgang von Goethe's play *Faust*, when Faust equates words to "mere sound and smoke" and declares that "feeling is everything." Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly "smoldering" effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of "sound and smoke" unifies these two otherwise dissimilar movements; oftentimes ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

Biographies

Amy Woody is Lecturer in Wind Studies and Director of Athletic Bands at the University of North Texas and serves as the conductor of the Wind Ensemble. She also teaches courses in Advanced Conducting and Marching Pedagogy. She served as a Teaching Fellow in the Wind Studies Area at UNT, and duties included teaching the Concert Band, University Bands, Fundamentals of Conducting and assisting with all aspects of concert and athletic ensembles. She was named one of four UNT Outstanding Teaching Fellow Award recipients for the 2022–2023 school year. Her teachers include Eugene Migliaro Corporon, Andrew Trachsel and Daniel Cook. Prior to UNT, 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.

Recently, 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 Ensemble (WASBE), Texas Bandmaster's 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 the Oswego Opera Orchestra.

Ms. Woody is a graduate of the University of North Texas (DMA Wind Conducting), Eastman School of Music (Master of Music in Clarinet Performance), and Baylor University (Bachelor of Music Education). Ms. Woody serves as an active clinician and adjudicator in the greater DFW area, Texas, and across the U.S.

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.

Wind Ensemble Personnel

Flute

Michael Boike Jr.
Jadelyn Donoho
Rachel Hatanaka
Emma Martin
Leonardo Martinez
Kristian Ng
Joseph Sic
Julianne Williams

Oboe

Brenda Espinosa
Victoria Hartman
Justin Reece

Bassoon

Tyler Breindel
Anthony Jordan
Joaquin Soto
Emaline Wylie

Clarinet

Jay Berry
Caden Burnett
Cristian Canales
Nochebuena
Fia Cole
Marissa Cuetlach
Landon Foy
Valentina Gomez
Katherine Law
Vincent Miravella
Jacob Rodeghero
Robin Sabatini
Maria Sotello Castillo
Ethan Wann
Nicholas Yeng

Saxophone

Jordan Calhoun
Pin Yen Chen
Jackson Cutter
Sethan Felkins
Sarah Mizzen
Jacob Ryter

Trumpet

Zuzanna Belka
Jakob Burnham
Dallas Gordon
Michael Guzman
Lucas Laster
Geovanny Mancera
Aidan Massengill

Horn

Joseph Brown
Sarah Gamble
Trampus Marek
Gianncarlo Ramirez
Pedraza
Alex Salazar
Chelsea Song

Trombone

Harley Barrett
Joan Martinez
Nicolas Perreault
Ethan Scranton

Bass Trombone

David Smith

Euphonium

Adonijah Lovett
Azariah Tower
Tyler Trahan

Tuba

Zach Kaufman
Ricardo Loera
Donald Nagle

Percussion

Taylor Bowen
Noah Carrillo
William Chenoweth
Hanna Le
Chris Mason
Reagan McClead
Braden Price
Molly Rivera
Cayson Yi

Piano

Marco Acosta

Double Bass

Makayla McDonough
Alain Mpinda

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

