COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, November 6, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Wind Ensemble

Amy Woody, conductor

Made in America

American Overture for Band (1955/1956/2003) ..... Joseph Willcox Jenkins (1928–2014)

Ghosts of the Old Year (2016) ..... James David (b. 1978)
Calm but Determined
Ferocious, Intense

Blue Shades (1997/2020) ..... Frank Ticheli (b. 1958)

-INTERMISSION-

Danza de los Duendes (1996) ..... Nancy Galbraith (b. 1951)
Nathan Wise, conductor

Danzón no. 2 (1994/1998/2009) ..... Arturo Márquez (b. 1950)

Program one hundred ninety of the 2025–2026 season
Photography and videography are prohibited

Program Notes

Joseph Willcox Jenkins (1928–2014) was born in the Philadelphia area in 1928; he began composing as a child, as part of his piano instruction. After writing a musical and an orchestral work in high school, Jenkins studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music while pursuing a pre-law degree at Saint Joseph's College.

Jenkins earned a Bachelor's and Master's degree from the Eastman School of Music where he studied with Howard Hanson, Bernard Rogers, and Thomas Canning. His military service followed, serving on the arranging staff of the U.S. Army Field Band in Fort Meade, Maryland.

After beginning doctoral work at Catholic University, Jenkins re-enlisted to work as chief arranger and assistant conductor of the newly-formed U.S. Army Chorus for which he created over 350 arrangements as well as original works. Following a 1959 Ford Foundation grant to serve as composer-in-residence at Evanston (IL) Township High School, he worked as editor for the Minneapolis-based music publisher Schmitt, Hall and McCreary. Jenkins joined the faculty of Duquesne University in 1961, where he taught virtually every academic music course, as well as composition until his retirement in 2000, after which he had continued teaching a course or two in the graduate school as Professor Emeritus.

Composed while Jenkins was serving on staff for the United States Army Field Band, ***American Overture for Band*** (1956) is dedicated to their conductor, Colonel Chester E. Whiting. Opening with the horns stating one of the most recognized motives in band repertoire, the piece continues in a neo-modal style that relies heavily on Lydian and Mixolydian modes. The composer also uses call and response as one of the unifying factors of the work. Reminiscing about his first piece for band, Jenkins states:

> I wanted to write something for our magnificent horn section, because I was tired of them having to play off-beats. That was the inspiration for the piece. I have to admit that I was also inspired somewhat by the last movement of the Bartók *Concerto for Orchestra*. I heard it on a Boston Symphony Orchestra broadcast as a teenager and it really impressed me. Some of the themes in *American Overture* remind me of that piece.

James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force, Army and Navy Bands (Washington, DC), the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium,

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and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, Navona, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelcia Music.

As a native of southern Georgia, David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. David received degrees in music education and music composition from the University of Georgia and Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

About the piece, David writes:

> ***Ghosts of the Old Year*** (2016) is among the most personal and challenging works I have yet written. The genesis of the piece was my sense of unease about the state of the world and particularly the Southern US where I grew up. In particular, the last decade of Southern violence caused me to question the purpose and intent of my own music. The idea that the South could continue to foster such hatred and ignorance more than fifty years after the civil rights era seemed like a call to action. So often the intellectual response of Southerners has been tepid and aloof, with an indifference to the seething stew of race and poverty around them. This work, then, is a raw and unvarnished response to these feelings.
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> The title is taken from the great James Weldon Johnson's poem of the same name which is excerpted here:
>
> *The snow has ceased its fluttering flight,*
> *The wind sunk to a whisper light,*
> *An ominous stillness fills the night,*
> *A pause — a hush.*
> *At last, a sound that breaks the spell,*
> *Loud, clanging mouthings of a bell,*
> *That through the silence peal and swell,*
> *And roll, and rush.*
>
> *What does this brazen tongue declare[?]…*
> *'Tis telling that the year is dead,*
> *The New Year come, the Old Year fled,*
> *Another leaf before me spread*
> *On which to write.*

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Johnson's imagery of a bell sounding in the winter night also felt like another call to action and brought to mind numerous musical possibilities. Bells and other metallic percussion play a significant role throughout the work as a result. A second major source of inspiration is the hymn tune "Beach Spring" attributed to B. F. White, who was an important figure in the Southern "singing schools" of the nineteenth century. A beautifully simple tune built on the pentatonic scale, it is set with several original harmonizations and first heard in the euphonium.

This tune along with two original melodies serve as the backbone of the work's two movements. The first movement presents a pastoral idea of the South that revels in its natural beauty and the deep cultural roots found there. The second movement calls all of this into question and notes the brutality of its past and present. However, the work ultimately concludes with a final call to action through an optimistic last statement of "Beach Spring" combined with Johnson's bell sounding through the night.

On a personal note, this piece was composed during my father's ultimately terminal struggle with cancer. He was always in my thoughts as I was composing and remains so as I write these words. He believed that it was more appropriate to ask for more, rather than expect less, from each other.

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is a two-time winner of the NBA/William D. Revelli Memorial Band Composition Contest, first in 2006 for Symphony No. 2, and again in 2021 for *Lux Perpetua*. Other awards for his music include the Charles Ives and the Goddard Lieberson Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Frank Ticheli writes the following about his work:

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing With Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. That work was composed as a celebration of the traditional jazz music I heard so often while growing up near New Orleans.

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I experienced tremendous joy during the creation of *Playing With Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing ***Blue Shades*** (1997). As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent — however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily *influenced* by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

Nancy Galbraith (b. 1951) resides in Pittsburgh, Pennsylvania, USA, where she is Chair of Composition at the Carnegie Mellon University School of Music, and holds the Vira I. Heinz Professorship of Music endowed chair at the College of Fine Arts.

In a career that spans four decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her works have been directed by some of the world's finest conductors, including Gennady Rozhdestvensky, Mariss Jansons, Keith Lockhart, Donald Runnicles, Robert Page, and Manfred Honeck. Her compositions are featured on numerous recordings, including eleven anthologies.

With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

Originally composed as an Orchestra piece in 1992 for the Orquesta Sinfónica de Tucumán in Argentina, the wind band edition of ***Danza de los Duendes*** (1996) was revised and rescored by Galbraith. Her wind band version has become one of her most popular works; the dramatic thematic material and pulsating rhythms make the piece a popular selection for concert bands. The unique title was suggested by the composer's student and refers to the malicious goblin-like creatures (*los duendes*) of South American folklore.

Arturo Márquez (b. 1950) is considered to be one of the leading composers of contemporary Mexican art music. The son of a mariachi musician and the grandson of a Mexican folk singer, Mexico's musical culture enveloped Márquez from his earliest days. Following in the family tradition, he became a musician as well, studying piano, violin, and trumpet. At age sixteen he discovered his ultimate outlet of musical expression, composition, which he studied at the National Conservatory of Music in México in Mexico City, the Taller de Composición of the Institute of Fine Arts in México in Mexico City, with Jacques Castérède in private lessons in Paris, and at the California Institute of the Arts in Valencia. The distinct sounds of Mexican dance salons, which Márquez knew so well from childhood, became an important influence on his mature work. He is best known for a series of compositions based on the *danzón*, a traditional Mexican dance.

The composer provides this account of ***Danzón no. 2*** (1995):

> The idea of writing the ***Danzón no. 2*** originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón,* which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.
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> The *Danzón no. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. ***Danzón no. 2*** was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

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.

Nathan Wise is currently pursuing his Doctor of Musical Arts in Wind Conducting at the University of North Texas where he currently serves as a Teaching Fellow for the Wind Studies area. His conducting teachers include Eugene Migliaro Corporon, Andrew Trachsel, and Amy Woody.

Prior to studying at North Texas, Nathan earned his Master of Music in Wind Conducting at Ohio University. There, he served as an Ohio Bands Graduate Associate where he worked with the Marching Band, Wind Symphony, and Symphonic Band; taught lectures in the History of Wind Band Literature, Instrumental Music Methods, and Marching Band Techniques, provided lessons to undergraduate conducting students, and played in the Wind Symphony and the Graduate Tuba and Euphonium Quartet. At Ohio University, Nathan studied conducting with William Talley and Richard Suk. Prior to earning his master's degree, he taught for three years in Conneaut, Ohio as the Director of Bands at Conneaut Middle School and Conneaut High School. His responsibilities included Marching Band, Concert Band, Jazz Band, and three middle school concert bands. Under his direction, the high school Concert Band performed at the Ohio Music Education Association's District Large group event for the first time in fifteen years and earned a Superior Rating which qualified the ensemble for the State Large Group Event.

Nathan is a 2020 Magna Cum Laude graduate of Ohio University with a Bachelor's Degree in Music Education with Instrumental Emphasis. In his undergraduate studies, Nathan performed in the Marching 110, Wind Symphony, Symphonic Band, and Tuba and Euphonium Ensemble. He studied conducting with Andrew Trachsel and Richard Suk, and studied euphonium with Jason Smith.

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
Anna Sinosic

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

Harp
Isabella Grace Ebo
Eliza Fichalialos

Double Bass
Makayla McDonough
Alain Mpinda

Conducting Associates
Melinda Coleman
Katharine Reed
Nathan Wise

Graduate Associates
Cameron Bilek
Caeley Hovanec
Stoney Shelton

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