



University of North Texas College of Music

**Ensemble Concert | Thursday, September 10, 2026 | 7:30 p.m. |
Winspear Performance Hall at the Murchison Performing Arts Center**

North Texas Wind Orchestra **Amy Woody, conductor**

Adrenaline City (2006)Adam Gorb
(b. 1958)

Fantastic Dreams (2023)Frank Ticheli
Dancing with the Muses (b. 1958)
Gently Lifting
Magic Carpet
L.A. Noir

-INTERMISSION-

Tunbridge Fair (1951)Walter Piston
(1894–1976)

Lt. David Drescher, conductor

Spiritual Symphony (2025/2026)Benjamin Horne
Drinkin' Gourd/Wade in the Water (b. 1995)
Motherless Child
Deep River
What a Morning/Go Tell It

Program fourteen of the 2026–2027 season
Photography and videography are prohibited

Program Notes

Adam Gorb (b. 1958) started composing at the age of ten. At fifteen he wrote a set of piano pieces – *A Pianist's Alphabet* – of which a selection was performed by Susan Bradshaw on BBC Radio 3. He attended Cambridge University where his teachers included Hugh Wood and Robin Holloway. After graduating he divided his time between composition and working as a theater musician. In 1987 he began studying privately with Paul Patterson and graduated with the highest honors, including the Principal's Prize in 1993.

His works have been performed, broadcast, and recorded worldwide. Notable pieces include *Metropolis for Wind Band* (1992), which has won several prizes including the Walter Beeler Memorial Prize in the USA in 1994. His *Awayday* (1996) along with *Yiddish Dances* (1998) for wind band have had thousands of performances world-wide, and many commercial recordings. Of his work, ***Adrenaline City***, Gorb writes:

Adrenaline City is a six-and-a-half-minute concert overture, inspired by both the stress and vibrancy of twenty-first century city life. It is in sonata form and is notable for a time signature in 10/8. The harsh and dissonant opening passage is contrasted by a mellow second subject theme in the saxophones. The percussion comes to the fore in the middle section, and at the close of the work the harmonic tension reaches an exhilarating breaking point before resolving on the tonal centre of A.

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 until 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.

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Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberman 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.

Fantastic Dreams (2023) was composed during a six-week residency in the late summer and early fall of 2023 at the McDowell Colony in Petersborough, New Hampshire. The piece was later included in the Davis Commissioning Project for the San Diego State University Wind Symphony with Shannon Kitelinger conducting. The work's four short movements—dreamscapes—are wide ranging in mood and style, yet connected via shared musical motives, gestures and themes. About the piece, the publisher writes:

"Dancing with the Muses" bursts forth ecstatically, settling into a series of short, light-hearted variations, each showcasing a different instrument or group—bassoon, oboe, horns, alto saxophones, trumpets. Short episodes and ghostly gestures interrupt the variations, like unrelated thoughts interrupting a dream.

"Elysian Fields" is a meditation directly influenced by my quiet morning walks at the MacDowell Colony amid peaceful forests and meadows. Unhurried lyrical lines float over a gentle walking motif that lilts back and forth like a lullaby.

"Magic Carpet" is a brisk two-minute scherzo that whirls and whisks in daring flight. At the midpoint, a respite—featuring solo oboe and flute with celesta—is but a moment to catch one's breath before hurtling on again in magical flight.

The dream journey takes a dark turn:

"L.A. Noir" pays tribute to old Hollywood's film noir tradition – a frantic chase scene, a dark figure lurking in the shadows, a moment of

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quiet, anxious anticipation. Midway through, the calm oboe melody from the scherzo's middle section reappears, now in a more menacing atmosphere. The suspense builds relentlessly, the music culminating in a ferocious roar that suggests the melodramatic endings typical of many film noir pictures.

Born in Rockland Maine, **Walter Piston** (1894–1976) was recognized in his lifetime as a musical craftsman, producing a body of orchestral and chamber work distinguished by its neo-classic qualities of clarity and proportion. Also a noted educator, Piston taught at Harvard from 1926 to 1960 and wrote three significant music textbooks: *Harmony* (1941), *Counterpoint* (1947), and *Orchestration* (1955). Among Piston's many noted students were Elliott Carter, Leonard Bernstein, and Arthur Berger.

Following military service as a saxophonist in the United States Navy during World War I, he graduated from Harvard in 1924. Piston then moved to Paris to study with Nadia Boulanger and Paul Dukas. There he became enamored of French neo-classicism and the later works of Fauré and Roussel. A musical climate celebrating a revival of Bach and the discovery of jazz infiltrated his work. Returning to the United States, Piston developed a sophisticated and witty compositional style, capturing with precise accuracy the many cultural and philosophic trappings of his native New England. His Symphonies Nos. 3 and 7 earned him Pulitzer Prizes and works like the ballet suite *The Incredible Flutist* and *Three New England Sketches* brought popular success and renown for a musical style that struck a perfect balance between form and expression. Piston enjoyed a close working relationship with Serge Koussevitzky and the Boston Symphony Orchestra which commissioned several works from the composer.

Tunbridge Fair (1950) was commissioned by the League of Composers in 1950. Subtitled "Intermezzo for Symphonic Band," the work is contrapuntal in texture throughout, utilizing informal early jazz-like rhythms and sonorities in a more formal structural setting.

Two subjects are heard. The first is heavily accented and bouncy. The second is more flowing, yet syncopated, and is sounded with a hocket-like alteration of voicing. The work is bright and loud, yet quietly underscored with subtle humor. Its performance demands fine players in all choirs, for it must be played.

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at a rapid pace with chromatic and octave doublings in practically all instrumental lines. It is full of brilliant upper passages with abrupt resolutions.

Benjamin Horne (b.1995) is a conductor, educator, and composer. He currently serves as Visiting Assistant Director of Bands at the University of Florida where he assists in directing the Gator Marching Band, coordinates the athletic pep bands, directs the Concert Band, and teaches undergraduate conducting. Horne has served as a guest conductor and clinician for many diverse ensembles and mediums across the United States. Horne began his teaching career as a middle school band director in Georgia. He has worked with numerous athletic bands at both the high school and collegiate levels including the Sacramento Mandarins Drum and Bugle Corps.

As an award-winning composer, Horne's works have been widely performed internationally by ensembles such as Musiq, Decoda, Picos, the SOLI Chamber Ensemble, and the Atlanta Chamber Players. His works have also been programmed by several of the leading wind bands in the US winning the 2025 National Band Association/William D. Revelli Memorial Composition Contest. His music has also been performed at several events including state music educator conferences, the Midwest International Band and Orchestra Clinic, the International Trombone Festival, the Lätzsch Trombone Festival in Germany, the International Tuba and Euphonium Conference, the International Euphonium Tuba Festival, the Leonard Falcone International Euphonium and Tuba Festival the International Trumpet Guild Conference, and College Band Director National Association division conferences.

Horne holds a DMA in wind conducting and a MM in composition from Michigan State University. Horne also completed a MM in music performance from Indiana University and two BM degrees from Columbus State University (GA) in music education and music performance.

Spiritual Symphony is a collection of settings of African American spirituals for wind band. Together, this compilation synthesizes into a large work that engages with symphonic form. About the piece, the publisher writes:

"Drinking Gourd" is primarily based on "Follow the Drinking Gourd". Filled with many inferences and descriptions, there is belief that the song may have been used as directions for slaves escaping along the Underground Railroad.

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The lore around this song also includes Peg Leg Joe as the "old man" referenced in the lyrics "comin' just to carry you to freedom". Joe was believed to have been a figure who would travel to plantations to deliver the "instructions". This work uses the melody from the chorus of the song as a strophic theme that gradually intensifies and recedes like Peg Leg Joe coming to teach you how to escape and then disappearing in the dead of night. Wade in the Water, another spiritual believed to be used for a similar purpose, is also interwoven throughout this movement.

"Motherless Child" is the musical bedrock for the second movement. Shrouded in anguish and desperation, the song's lyrics suggest a state of worthlessness and a sense of one feeling lost -- having squandered their sense of identity and humanity.

"Deep River" was previously a standalone setting written for my friend Anthony Morris. This edited version makes up the third movement. The setting pays homage to Henry Burleigh whose published versions in the 1910s helped popularize the song as well as the recordings of Paul Robeson. In contrast to the earlier movements, Deep River expresses a sense of hope and a longing desire to "cross over" to a land of freedom and peace.

The final movement, "Go Tell It," opens with "My Lord, What a Morning" as a chorale before progressing into an exuberant rendition of "Go Tell It on the Mountain." Both songs contain references to biblical events in their lyrics, but the connecting idea of a "new life" or a "new age" resonates throughout.

Biographies

Amy Woody currently serves as Assistant Professor of Wind Studies at the University of North Texas. Her previous UNT position was Lecturer in Wind Studies and Director of Athletic Bands with prior service as a Teaching Fellow in the Wind Studies Area where 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, Dr. 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.

Dr. Woody has collaborated and conducted on a multitude of projects and events that include College Band Directors National Association national and regional conferences, the Midwest Band and Orchestra Clinic, the Texas Music Educators Association Conference, and several honor groups both regionally and nationally. She has collaborated with a variety of artists and composers including Manuel Martinez Miguez, Jung Choi, Brian Walker, Lotus Saxophone Quartet, Jermaine Stegall, Jack Stamp, Haley Woodrow, Gala Flagello, and Elena Specht.

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 Dallas/Fort Worth area. Her past performance engagements include the Richardson Symphony Orchestra, Waco Symphony Orchestra, and the Oswego Opera Orchestra.

Dr. 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). As an advocate for her students to continue to cultivate their own musicianship and training and works to focus her energies toward helping students establish their own teaching skills. Dr. Woody serves as an active clinician and adjudicator in the greater Dallas/FortWorth metroplex and across the United States.

Lt. David Drescher enlisted in the Navy in 2008 and, after completing Musician "A" School, reported to Seventh Fleet Band in Yokosuka, Japan for duty as a saxophone and clarinet instrumentalist. Lt. Drescher's subsequent enlisted tours include U.S. Fleet Forces Band and Navy Band Great Lakes. He earned his commission as a bandmaster through the Limited Duty Officer program and reported to United States Navy Band, Washington, D.C. for his first assignment as Staff and Concert/Ceremonial Band Department Head. Before enrolling at the University of North Texas, he served as Director, Navy Band Northwest in Silverdale, Washington. Lt. Drescher is a graduate of Indiana State University (Bachelor of Music Education, Master of Music in Saxophone Performance). His military decorations include the Navy and Marine Corps Commendation Medal (three awards) and Navy and Marine Corps Achievement Medal (five awards).

North Texas Wind Orchestra Personnel

Fall 2026

Flute

Hsiang-Yen Chiu
Emma Martin
Kristian Ng
Yuma Okada
Julianne Williams
Meige Yang

Oboe

Rachel Billings
Brenda Espinosa
Doga Isik
Logan Pierce

Bassoon

Tyler Breindel
Ansel Christensen
Anthony Jordan
Raul Rodriguez

Clarinet

Trevor Brutka
Cristian Canales Nochebuena
Leviticus Cano
Rebecca Davis
Courtney Joiner
Dylan Lari
Mebrahtu Mengsteab
Renaë Rea
Beatrice Saffer
Fabiana Sanchez-Viquez
Maria Sotello Castillo
Jilin Zhang

Saxophone

Jackson Cutter
Jinkai Li
Amantio Racelis
Nattanich Suwanphen
Haoran Yu
Yuyang Zheng

Trumpet

Joshua Craig
Dallas Gordon
Geovanny Mancera
Joe Marta
Shawn Paniagua
Michael Simmons

Horn

Chance Browning
Luke Castleberry
Nathan Laurel
Evan Littleton
Deija Nunn
Jordyn Sullins

Trombone

Gianluca Castro
James Meissner
Michael Pair
Ashlee Thompson

Bass Trombone

Connor Baggette
Duncan Lancaster

Euphonium

Jonah Astrup
Joey Julich
Lucas Lyon
Chase Thomas

Tuba

Tristan Chavez
Austin Falck
Kat Garman
Ricardo Loera

Percussion

Henry Duff
Qai Hunzai
Hanna Le
Lorraine Macharia
Christian Mullino Holden
Braden Price
Ethan Scheller
Diego Tiessen

Piano

Jingwen Zhang

Double Bass

Makayla McDonough
Julie Rompf

Conducting Associates

Gabriel Dellatorre
David Drescher
Carlos Granthon Boy
Eric Mills
Stephan Naylor
Nathan Wise

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

Faculty and Staff

Wind Studies

Andrew Trachsel, Director of Wind Studies; Conductor, Wind Symphony
Amy Woody, Assistant Professor of Wind Studies; Conductor, Wind Orchestra
Katharine Reed, Director of Athletic Bands; Conductor, Wind Ensemble
Jennifer Oliverio and Raquel Samayoa, Conductors, Brass Band
Gabriel Dellatorre, Carlos Granthon, Eric Mills, Stephan Naylor, Nathan Wise, Doctoral Conducting Associates
Lt. David Drescher, Master's Conducting Associates
Heather Coffin, Administrative Coordinator
Fia Cole, Jill Nemergut, Anthony Piñeiro, Librarians
Selene Faltaous, Charles Hayley, Naveen Jennings, James Meissner, Jacob Salazar, Cole Self, Felix Tovar, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1936–1945)
Maurice McAdow, Director of Bands, Emeritus (1945–1975)
Robert Winslow, Director of Bands, Emeritus (1975–1993)
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)
Eugene Migliaro Corporon, Director of Wind Studies, Retired (1994–2026)

Instrumental Studies & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute	Rob Parton, trumpet	Jose Aponté, drumset
Elizabeth McNutt, flute	Raquel Samayoa, trumpet	Quincy Davis, drumset
Terri Sundberg, flute	Katherine McBain, horn	*Stockton Helbing, drumset
Jung Choi, oboe	Stacie Mickens, horn	Ed Smith, vibraphone
Daryl Coad, clarinet	Tony Baker, trombone	Dave Hall, percussion
Deb Fabian, clarinet	Nick Finzer, trombone	Paul Rennick, percussion
Kimberly Cole Luevano, clarinet	Timothy Owner, trombone	*Sandi Rennick, percussion
Phillip Paglialonga, clarinet	Steven Menard, trombone	Jaymee Haefner, harp
Darrel Hale, bassoon	David Childs, euphonium	Liudmila Georgievskaya, piano
Eric Nestler, saxophone	Ryan McGeorge, euphonium	Pamela Mia Paul, piano
*Mikayla Peterson, saxophone	Jeff Baker, tuba	Adam Wodnicki, piano
Philip Dizack, trumpet	*Matthew Good, tuba	*Laehyung Woo, piano
Brian Walker, trumpet	Jeffrey Bradetich, double bass	Malcolm Matthews, organ
Jennifer Oliverio, trumpet	Gudrun Raschen, double bass	
	Eric Hitt, double bass	

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Kirsten Soriano - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Mark Montemayor - Director, Undergraduate Studies
Jaymee Haefner - Director, Graduate Studies
Debbie Rowher - Chair, Division of Conducting & Ensembles
Matt Hardman - Director, Communications, Marketing and Public Relations
Joel D. Wiley - Director, Admission

