COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Thursday, November 5, 2026 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

North Texas Wind Ensemble

Katharine Reed, conductor
Lt. David Drescher, conductor

Catapult (2022) ..... Jay Kennedy
(b. 1951)

Unseen Wings (2025)..... James David
(b. 1978)

LeShaun Nelson, narrator

Riften Wed (2013) ..... Julie Giroux
(b.1961)

Lt. David Drescher, conductor

- INTERMISSION -

The Gum-Suckers March (1942/1996).....Percy Grainger
(1882–1961)
ed. R. Mark Rogers

Libertadores (2010) .....Óscar Navarro
(b. 1981)

Program one hundred twenty-one of the 2026–2027 season
Photography and videography are prohibited

Program Notes

***Catapult*, Jay Kennedy**

Born: 1951, Franklin, Pennsylvania

Work composed: 2022, commissioned by the Northwestern University Symphonic Wind Ensemble and Mallory Thompson

Estimated duration: ca. 6 minutes

Premiere information: February 18, 2022, by the Northwestern University Symphonic Wind Ensemble, Mallory Thompson, conductor, at Pick-Staiger Concert Hall in Evanston, IL. First performed at University of North Texas on February 7, 2023, Andrew Trachsel, conductor

Jay Kennedy's career has followed a unique trajectory, initially encompassing highly successful experiences as an entrepreneur and composer, arranger, and producer of music for commercials, television, and motion pictures. Subsequently, he transitioned to Berklee College of Music in Boston, Massachusetts, one of the world's leading music schools, becoming an educator and administrative leader.

Kennedy has been an active composer and arranger for a wide variety of genres. He has composed or arranged more than 200 works for concert band, marching band, jazz ensemble, percussion ensemble, and symphony orchestra. In the world of concert music, his commissioned compositions have been premiered by many college and high school ensembles, as well community bands. His works have been heard in a broad array of media and venues, including television and radio, feature films, high school and college concert halls and marching band productions, drum and bugle corps competitions, Radio City Music Hall, the Tournament of Roses Parade and Rose Bowl, Macy's Thanksgiving Day Parade, and Caesar's Palace in Las Vegas. Of his work, ***Catapult***, Kennedy writes:

> Mallory Thompson asked for an energetic, forward-driving, and flashy opener-type that would celebrate the return of large ensembles after the Covid interruption. The title, *Catapult*, signals the energy in the piece, as well as hinting at the nickname for Northwestern University, which is Wildcats.
>
> Being a graduate of Northwestern sparked the idea to use its alma mater as the impetus for the piece. Northwestern's alma mater is based on *Chorale St. Antoni*, a piece historically attributed to Joseph Haydn and popularized in *Variations on a Theme by Haydn* by Johannes Brahms. In the Brahms opus, and typical of the theme and variations form, the theme is stated at the beginning and followed by variations. The structure for *Catapult* is the opposite – variations of alma mater phrases are presented first using an array of melodic approaches, including being compressed, expanded, truncated, and inverted. Alma mater motives appear, but the full tune is not heard in its entirety until near the end.

Catapult propels forward from its opening fanfare that uses compressed snippets of the alma mater phrases. It settles into a lower intensity transition that sets up the primary theme. That theme takes precedence in the first portion of the piece, as the alma mater appears in a supportive role with hints of its motives acting as responses to the primary theme. It progresses through a series of variations, one of which is driven by the snare drum quoting Northwestern's marching band field entry cadence. Weaving through a series of variations, the direction in the score is to "Push On." *Catapult's* primary theme gradually gives way and the NU alma mater is presented in its entirety as the piece flourishes its way to the finish.

***Unseen Wings*, James M. David**

Born: 1978, Cairo, Georgia

Resides: Fort Collins, Colorado

Work composed: 2025, commissioned by Tulane University bands for Director Emeritus Barry Spanier

Premiere information: April 17, 2026 by the Tulane Concert Band, Dylan Parrilla-Koester, conducting. Tonight's performance will be the University of North Texas premiere.

Estimated duration: ca. 12 minutes

James M. David is a leading American composer for winds and percussion and serves as professor of music theory and composition at Colorado State University. His works have been performed and recorded by many prominent ensembles, including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own", the U.S. Army Field Band, the U.S. Navy Band, the Showa Wind Symphony, the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than eighty 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, and the World Saxophone Congress. David was the winner of the 2025 CBDNA Frederick Fennell Prize, the 2022 William D. Revelli Composition Contest, named a three-time finalist for the Sousa-ABA Ostwald Award, winner of the ACC James Croft Grant, winner of an ASCAP Morton Gould Award, and national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA).

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 the 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 ***Unseen Wings,*** David writes:

> ***Unseen Wings*** is a meditation on the poetry of Bob Kaufman (1925-1986) as well as a celebration of the musical culture of the city of New Orleans. Born in New Orleans and of both African American and Jewish heritage, his writings were heavily influenced by jazz much like his contemporary Beat Generation poets and associates Allen Ginsberg and Lawrence Ferlinghetti. He frequently spoke to the power of jazz in its unbridled expression and its ability to question authority. My work references the deep traditions of New Orleans music while utilizing the symphonic breadth of the modern wind symphony with the goal of evoking both Kaufman's fiery language and his steadfast love of jazz. This piece was commissioned by the Tulane University Concert Band for its emeritus director Barry Spanier.
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> The work is comprised of three connected movements each based on New Orleans music and a poem by Kaufman:
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> *Waiting Thunder* is inspired by Kaufman's Jail Poems. Kaufman describes his rage and dread while being imprisoned for his "radical" views. A slowly rising minor blues motive accompanied by the traditional second line rhythm builds to a cataclysm only to quickly fade to impotence.
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> *Blue Slanted into Blueness* is a bold and defiant declamation [sic] of the self. It takes the form of serene and plaintive echoes of Bechet's Blue Horizon and Morton's "Spanish tinge" as many members of the ensemble cry out in their own time into the void.
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> *My Secret Heart, Beating* – New Orleans explodes with unique rhythms borrowed from the world over as mambo, funk, and zydeco intermingle freely. The principal theme of the first movement returns defiant and triumphant, followed by a joyous and breathless finale lifts us all on the "unseen wings of jazz."

***Riften Wed*, Julie Giroux**

Born:
1961, Fairhaven, Massachusetts

Resides: Madison, Mississippi

Work composed: 2013, for Dennis Fisher and the University of North Texas Symphonic Band

Estimated duration: ca. 7 minutes

Premiere information: October 24, 2013 by the University of North Texas Symphonic Band, Dennis Fisher, conductor

Being in an Air Force family, **Julie Giroux** was raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University where she majored in music performance. She has studied composition with John Williams, Bill Conti, and Jerry Goldsmith, and worked alongside Greig McRitchie, Charlie Bernstein, and Danny Elfman. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had her first piece published at the age of nine.

Giroux has written works for symphony orchestra, chamber ensembles, wind ensembles, choirs, soloists, brass and woodwind quintets and many other mediums. She has composed and published numerous works for professional wind ensembles, military bands, colleges, and public schools and has conducted her music worldwide. She is regularly scheduled as both a speaker and clinician of many national clinics, including the American Band College and the Midwest International Band and Orchestra Clinic. About ***Riften Wed***, she writes:

> Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga. Skyrim is an open-world game that by any video game standard is geographically massive.
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> Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.
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> Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it

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also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple as dialogue like "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heartwrenching, especially if related or injected into real-world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

Rifften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "'til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly "Riften Wed."

***The Gum-Suckers March*, Percy Grainger**

Born: 1882, Melbourne, Victoria, Australia

Died: 1961, White Plains, New York

Work composed: 1914, arranged for wind band by the composer in 1942, dedicated to "Henry and Abbie Finck, with love", edited by R. Mark Rogers in 1996

Estimated duration: ca. 4 minutes

Premiere information: June 8, 1916, Norfolk Music Festival Orchestra, James Mees, conductor. First performance of the wind band adaptation at University of North Texas on April 6, 1987, Robert Winslow conducting

Percy Grainger was born at Brighton, Melbourne, Victoria and displayed artistic talent at an early age, studying piano and harmony. His earliest composition dates from 1893, and he began performing publicly in 1894. He left Australia to further his studies in Germany in 1895. After completing his studies, he launched his professional career as pianist, composer, and conductor in England, where he lived until August of 1914.

Grainger emigrated to America in 1914 and later enlisted in the United States Army as a bandsman in 1917. He became a naturalized American citizen in 1918 and was discharged from the military in 1919 and began touring regularly across the globe.

Grainger's eclectic musical interests led him to compose pieces that draw from many sources, but his most well-known works are those inspired by the tunes sung by every-day people in and around the British countryside. His *Molly on the Shore* (1907), *Irish Tune from County Derry* (1918), and *Lincolnshire Posey* (1937) are just a few of his many celebrated works for wind band. About ***Gum-Suckers March***, Grainger writes:

> A "Gum-Sucker" is an Australian nickname for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers," so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nicknamed "Buckeyes."

The march served as the fourth movement of the larger In a *Nutshell* (1942) suite, composed for orchestra, piano, and Deagan percussion. Grainger used his own *Australian Up-Country Song* (1905) melody, written to typify Australia as the second theme. He employed the same melody in *Colonial Song* (1911). *The Gum-Suckers March* was the only movement from the original suite that the composer arranged himself for concert band. R. Mark Rogers completed his edition in 1996, aligning Grainger's manuscripts and previously published editions.

***Libertadores*, Óscar Navarro**

Born: 1981, Novelda, Alicante, Spain

Work composed: 2010, for the 39th Vila d'Altea International Band Competition

Estimated duration: ca. 14 minutes

World premiere: November 29, 2010, Vila d'Altea International Band Competition, Palau Altea Centre d'Arts, Altea, Alicante, Spain. Tonight's performance will be the University of North Texas premiere

Óscar Navarro was born in the town of Novelda (Alicante), where he began his musical studies, receiving the Extraordinary Prize at the end of the elementary level and Honorable Mention in the Extraordinary Award along with an Honorary Degree at the end of his higher studies, with a specialty in clarinet, in the "Conservatorio Superior Oscar Espla" in Alicante (Spain).

Later, he studied composition and conducting at the Allegro Internacional Music Academy in Valencia in which Ferrer Ferrán was his main teacher and friend, then going on to be selected by the prestigious University of Southern California, USC (Los Angeles) to specialize in Composition for Film and TV, working under the tutelage of great professionals in the film industry.

His music has been performed in large concert halls around the world, highlighting La Scala Theater in Milan (Italy), Walt Disney Hall in Los Angeles (USA), Carnegie Hall in New York (USA), Musikverein (Vienna), Tchaikovsky Hall in Moscow (Russia), Tanglewood Music Festival (USA), Lincoln Center in New York (USA), Zaryadye Concert Hall in Moscow (Russia), Frankfurt Radio and TV Auditorium (Germany), Palau de la Música in Valencia (Spain) and the National Auditorium of Spain. Of his work, Libertadores, the composer writes:

> The work was commissioned for the 39th edition of the International Musical Band Contest "Vila d'Altea" with the theme of "Peoples of America" being central to this year's competition. Libertadores is a piece divided into two parts: the first, inspired by the Amazon River and the second, dedicated to the leaders for independence or so-called "liberators" of South America, Simon Bolivar and Jose de San Martin represented by a fanfare.
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> The first section tries to drop us into the heart of the Amazon River, with its characteristic landscapes, indigenous tribes, songs, etc. The use of voice and body percussion are indispensable tools when reproducing indigenous songs, helping give a touch of color to the work.
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> The second section is fully dedicated to the Libertadores (Liberators) in March-Fanfare form. Of a martial and triumphant character, the main theme cycles through the different sections of the band until reaching a final burst where a group of military drums lifts the theme of the "liberators" to the highest levels.
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> Both the musical content and the visual content of the work are fundamental parts in conveying to the public the idea of diving into the heart of the Amazon and forms part of the triumphant fanfare of the end of *Libertadores*.

Biographies

Katharine Reed is the recently appointed Director of Athletic Bands and Lecturer in Wind Studies at the University of North Texas. In this role, she serves as Director of the Green Brigade Marching Band, conducts the Wind Ensemble, and teaches Symphonic Literature for the Wind Band. Reed previously served as a Doctoral Teaching Fellow and Graduate Coordinator of Wind Studies at UNT while pursuing her Doctor of Musical Arts degree in Wind Conducting. As a Doctoral Teaching Fellow, she taught Fundamentals of Conducting and conducted the Concert and Symphonic Winds ensembles. Her principal conducting teachers at UNT include Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Amy Woody.

A proud fourth-generation band director, Reed has built a career as a conductor and music educator committed to excellence in performance, teaching, and program development. She has conducted numerous honor bands and served as a guest clinician throughout Iowa, Alabama, Colorado, and Ohio. Before joining the UNT faculty, she served as Director of Bands at Hudson High School in Hudson, Ohio, where the HHS Wind Symphony qualified for and performed at Ohio's State Concert Band Festival for the first time in program history. Previously, Reed served as Director of Bands at Durango High School in Durango, Colorado. Under her direction, the program's student enrollment grew by 600%, with ensembles earning consistent Superior "I" ratings, qualifying for the Colorado State Concert Band Festival for the first time in school history, advancing as Class 3A Finalists in the Colorado State Marching Band Competition, and winning the Fort Lewis College Jazz Festival. Reed also served as a sabbatical replacement at Fort Lewis College, where she conducted the concert band and taught instrumental music methods to music majors.

Reed has been recognized for excellence in teaching and leadership throughout her career. Her honors include being awarded the UNT Faculty Senate's Outstanding Teaching Fellows/Teaching Assistants Award, Graduate Student of the Year from The University of Akron; Teacher of the Year (twice), Coach of the Year, and The Legacy Award from Durango High School. She was a two-time quarterfinalist for the GRAMMY Music Educator Award and an invited clinician at the 2018 Colorado Bandmasters Association Conference, where she presented Small Band Building Blocks.

Reed holds a Bachelor of Music 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 in Wind Conducting from The University of Akron, where she studied with Dr. Galen S. Karriker and Dr. Andrew Feyes. She is in the final stages of completing her Doctor of Musical Arts degree in Wind Conducting at the University of North Texas.

Reed lives in Fort Worth, Texas, with her husband, Dr. Marc Reed, Director of the School of Music at Texas Christian University; their children, Teddy and Julia; and their Vizsla, Ruby.

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 Ensemble

Flute
Aldrin Cruz
Jadelyn Donoho
Angela Lamm
Leonardo Martinez
Lilia Niebuhr
Ava Sankey

Oboe
Wan Chi Chang
Victoria Hartman
Justin Reece
Anna Sinosic

Bassoon
Braelyn Desomeaux
Jayden Guajardo
Callie Smith
Joaquin Soto

Clarinet
Mete Berkoz
Jack Boulter
Caden Burnett
Thomas Chavez
Marissa Cuetlach
Emerson Gore
Katherine Law
Paola Lozada
McKenzie McKinney
Kate Morris
Matthew Olin
Eden Shin

Saxophone
Trinity Bahng
Cayden Espinoza
Zhixuan Jin
Austin Orr
Hector Zamora
Shigan Zong

Trumpet
Jakob Burnham
Brooklyn Davis
Zane Hamilton
Noah Hewitt
Mina Phan
Eli Rodgers
Abigail Striblen

Horn
Meg Garcia
Lance Hieb
Alex Mullins
Ella Reemts
Davis Taylor
Jett Vaden

Trombone
Zachary Close
Jenae Conner
Lewis Cowart
Alejandro Uriega

Bass Trombone
Zachary Kaufman
David Smith

Euphonium
Ruth Flunker
Soren Hendricks
LeShaun Nelson
Tyler Trahan

Tuba
Jacob Mast
Donald Nagle
Felix Tovar

Percussion
Arianne Andrepont
Tanner Easterling
Daniel Hamilton
Reagan McClead
Emily O'Neill
Quinn Palmer
Alan Sanchez
Jose Trevizo

Piano
Yuchun Song

Organ
Yuqing He

Harp
Eliza Fichialos
Addison Line

Double Bass
Adrian Curry
Grady Davidson

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

Members of the **Wind Ensemble** 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 Associate
Heather Coffin, Administrative Coordinator
Jonah Astrup, Fia Cole, Jill Nemergut, Anthony Piñeiro, Librarians
Selene Faltaous, Charles Hayley, Naveen Jennings, James Meissner, Jacob Salazar, Cole Self, Felix Tovar, Fabiana Sanchez Viquez, 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
Elizabeth McNutt, flute
Terri Sundberg, flute
Jung Choi, oboe
Daryl Coad, clarinet
Deb Fabian, clarinet
Kimberly Cole Luevano, clarinet
Phillip Paglialonga, clarinet
Darrel Hale, bassoon
Eric Nestler, saxophone
*Mikayla Peterson, saxophone
Philip Dizack, trumpet
Brian Walker, trumpet
Jennifer Oliverio, trumpet
Rob Parton, trumpet
Raquel Samayoa, trumpet
Katherine McBain, horn
Stacie Mickens, horn
Tony Baker, trombone
Nick Finzer, trombone
Steven Menard, trombone
Timothy Owner, trombone
David Childs, euphonium
Ryan McGeorge, euphonium
Jeff Baker, tuba
*Matthew Good, tuba
Jeffrey Bradetich, double bass
Gudrun Raschen, double bass
Eric Hitt, double bass
Jose Aponté, drumset
Quincy Davis, drumset
*Stockton Helbing, drumset
Ed Smith, vibraphone
Dave Hall, percussion
Paul Rennick, percussion
*Sandi Rennick, percussion
Jaymee Haefner, harp
Liudmila Georgievskaya, piano
Pamela Mia Paul, piano
Adam Wodnicki, piano
*Laehyung Woo, piano
Malcolm Matthews, organ

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, Admissions