

THE UNIVERSITY OF TEXAS AT TYLER
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF PERFORMING ARTS



Presents

“PATHWAYS”
UT TYLER SYMPHONIC BAND & WIND
ENSEMBLE

DR. ALEXANDER SCOTT, CONDUCTOR
DR. JEREMY MCBAIN, TRUMPET

TUESDAY, SEPTEMBER 30, 2025
7:30 PM
COWAN CENTER, VAUGHN AUDITORIUM,

SYMPHONIC BAND

Ayo

Katahj Copley

Diamond Tide

Viet Cuong

Moderato

Allegro

Tuebor Suite

Andrew David Perkins

The Promised Land

Siren Songs

Timber!

Intermission

WIND ENSEMBLE

Smetana Fanfare

Karel Husa

Centennial Horizon

Kevin McKee

Aspen Grove

Interlude-Alpenglow

Roaring Gunnison

Jeremy McBain, trumpet

Deep River

Benjamin Horne

First Suite in Eb for Military Band, Op. 28, No. 1

Gustav Holst

Chaconne

Intermezzo

March

PROGRAM NOTES

Copley

Salutations. Greetings. Hello. Hi. Hey. Yo. Ayo.

These terms along with countless others have been used to greet people throughout history. However, the term "AYO" is different. Rooted from hip hop and jazz culture, AYO is built in the black language. It's used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. Its use is seen with your closest people, your family, or people who know you best. It's personal. In short, "AYO" is a personal embrace that can represent life. With this piece I wanted to build the kind of embrace you would get from this word alone while also honoring its beginnings- using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home; and with the uniqueness of the piece, we in turn celebrate not only a word like AYO but also celebrate life.

-Program Note by composer

Cuong

A 2010 article published in Nature Physics details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure—40 million times the pressure we feel on Earth at sea level—is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjectures, but this alluring imagery provided heaps of inspiration for Diamond Tide, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout.

- Program Note by composer

Perkins

Michigan Folksongs gathered in the Upper & Lower Peninsulas by Alan Lomax for the Library of Congress and set for Concert Band (Military Band) by Andrew David Perkins (ASCAP).

The official Flag, Coat of Arms, and Great Seal of the state of Michigan were designed by Lewis Cass, Michigan's second territorial governor. The iconography was patterned after the seal of the Hudson Bay Fur Company and was adopted in 1835. In the center, the Latin "TUEBOR," meaning, "I will defend," refers to Michigan's frontier position, surrounded by the Great Lakes on every coast, and bordering Canada to the north and east.

In 1938, a young folk music collector named Alan Lomax came from Washington, DC to record Michigan's folk music traditions for the Archive of American Folksong at the Library of Congress. Lomax was particularly interested in the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. In ten weeks, he recorded more than 120 performers from Detroit to the western Upper Peninsula, many of them immigrants who brought their rich musical heritage with them from France, Ireland, Romania, Poland, and the Middle East. These recordings, along with the 1950's recordings of Duane Starcher (recorded for WMUK Radio at Western Michigan University) were rich source material for this project. TUEBOR is a multi-movement suite honoring the agricultural, maritime and lumbering history of the state, incorporating the melodies of numerous Michigan folk-tunes in the tradition of Grainger, Holst, Vaughan Williams, and Copland.

Folk song suites are a staple of the wind band repertoire and many of the iconoclastic works for the medium are adaptations of these cherished melodies. Passed down through generations via oral tradition, and often sung accompanied by guitar, banjo or melodeon, folk songs are rich sources of material that paint pictures and tell stories of bygone eras. They help us understand what life was like for our ancestors, their traditions and values, their trials and successes, their hopes and dreams.

- Program Note by composer

Husa

The Czech American composer Karel Husa was born in Prague where he received his early musical training. After World War II, Husa traveled to Paris and studied with Arthur Honegger and Nadia Boulanger. Husa immigrated to the United States in 1954 and became an American citizen in 1959, serving on the faculties of Cornell University and Ithaca College until his retirement. He was awarded the 1969 Pulitzer Prize in Music for his *String Quartet No. 3* in addition to many other prestigious awards and honors.

Husa's *Smetana Fanfare (1984)* was commissioned by the San Diego State University for a 1984 festival honoring Czech composer Bedřich Smetana and was premiered by the SDSU Wind Ensemble. The piece incorporates two excerpts from Smetana's 1859 symphonic poem, *Wallenstein's Camp*, which Husa transforms through his distinctive modern style, featuring stacked dissonant fanfares and major/minor "Renaissance thirds" chords, building to a powerful climax.

- Program Note by Alexander Scott

McKee

When Catherine Sheridan first wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers, and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State," a nickname given to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence. With two contrasting movements (Aspen Grove and Roaring Gunnison), connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place. The first movement in particular is an homage to her.

Centennial Horizon was later arranged for wind ensemble and solo trumpet at the behest of a consortium of university and community wind ensembles, including the University of Maryland Wind Orchestra and the Maryland Community Band.

- Program Note by composer

Horne

Deep River is a setting for wind band embodying the traditional African American spiritual of the same name. This work takes inspiration from the earliest published settings of the song by Harry T. Burleigh in the 1910s. His work, as well as the recordings of Paul Robeson, provided great influence in creating this setting. The song's lyrics read as follows:

Deep river, my home is over the Jordan.

Deep river, Lord, I want to cross over into campground

Oh, don't you want to go to that Gospel feast?

That Promised Land, where all is peace?

This setting now serves as the third movement of *Spiritual Symphony*. The *Symphony* aims to describe an evolution of Black religious music. As the cornerstone of that larger work, *Deep River* symbolizes a shift from the traditional style of jubilee singing groups to the birth of Gospel music. This transition is highlighted by the saxophone soli at the midpoint of the movement. The *Symphony* expounds upon the initial intentions of this setting by paying homage to the heritage and history of spirituals.

- Program Note by composer

Holst

Gustav Holst was born in Cheltenham, England into a musical family. His father conducted the town's chamber orchestra, and a young Holst got his first experience in orchestration by writing cues to account for missing instruments. During the 1890s he studied composition with Robert Bridges and Charles Villiers Stanford at the Royal College of Music before setting off on his own, first as a professional trombonist, then as a teacher. One of his classmates was Ralph Vaughan Williams, who remained a close, lifelong friend. The year 1905 brought a tremendous surge of interest in folk music: Béla Bartók and Zoltan Kodály in Hungary, as well as Cecil Sharp, Percy Grainger, and Vaughan Williams in the United Kingdom. All traveled into the countryside to collect folk songs and dances from primary sources. Holst was also intrigued by folk music, and although he did not collect folk materials himself, he did more than his share of arranging them.

The First Suite in E-flat for Military Band, Op. 28, No. 1 (H 105) was composed in 1909 after Holst had penned well over 100 compositions. There is no established evidence that reveals a specific commission for the piece, but it seems certain that it was written for the band housed at the Royal Military School of Music at Kneller Hall. By the time Holst began this work, he was well into his second stylistic period, one that was heavily influenced by two diverse areas: the English folk song movement and Sanskrit literature.

All three movements of the suite are based on the same motif: an ascending major second followed by an ascending perfect fifth. Holst expertly manipulates and turns this motif around throughout the work and finally leads to an explosive final performance of the original motif in the coda of the third movement. All of which leads to a satisfying and bombastic conclusion.

- Program Note by Alexander Scott

SYMPHONIC BAND PERSONNEL

Flute

McKenzie Jacobs
Isaiah “Perry” Perez
Aracely Perez-Gonzalez
Seth Silberman
Nicole Sims

Oboe

Ayden Haun

Clarinet

Ksenia Alvarez
Samuel Antonio
Jeff Emge
Dakota McDowell
Harvey Nguyen

Saxophone

Sebastian Flores
Bradley Guttierrez
Jose Herrera
Keelyn McCary
Anthony Orduna
Domanic Riebschlager
Gracie Sexton

Horn

Jordan Keeny

Trumpet

Christian Dsouza
Juan Hernandez
Nicholas Nard
Eduardo Ortiz
Rymington Raven
Jade Washington

Trombone

Logan Kendrick
Jalynn Stowe
Daniel Tubb
Caitlynn Vanzandt

Euphonium

Leonel Botello
Ajani McKentie

Tuba

Danielle Dickens

Percussion

Jordan Dunn
Karrigan Heiser
Abigail Phillips
Austin Vickers

WIND ENSEMBLE PERSONNEL

Flute

Ani Aparicio
Maddison Jones
Chris Rahn
Avery Winfield

Oboe

Max Burell

Bassoon

Jasper Scharp
Brianna West

Clarinet

Samuel Antonio
Nahomi Briones
Adadrian Cleaver
Brayden Miller
Mia Tamez
Savannah Wasinger
Brycen Williams

Saxophone

Cameron Bussell
Joel Figueroa
Dylan Melvin
Jovanny Morales
Bryan Reyes

Horn

Sarah Elliott
Marjorie Miller

Trumpet

Mitchell Gilbert
Sebastian Hernandez
Thomas Miller
Nicholas Nard
Noah Nunez
Zachary Paul
Dominic Theriot

Trombone

Jovani Mendoza
Thomas Pecot
Isaac Sanders
Taylor See

Euphonium

Matthew Smith

Tuba

Dominick Gregory
Brayden Persinger

Percussion

Rebecca Canaday
Ethan Frederick
Zackary Gee
Samuel Hooker
Conner Wilcoxson

Fall 2025 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Mon	Oct 6	6 pm	BRH	Voice Studio Recital
Tue	Oct 7	12:30 pm	BRH	Student Recital
Thur	Oct 9	7 pm	True Vine Brewing Co	UT Tyler Jazz
Sat	Oct 11	7:30 pm	St. Mary Magdalene Catholic Church	Fall Choir Concert
Mon	Oct 13	7:30 pm	BRH	Jazz Combo Concert
Tue	Oct 21	12:30 pm	BRH	Student Recital
Sat	Oct 25	5 pm	Bergfeld Park	Concert in the Park
Tue	Nov 4	12:30 pm	BRH	Student Recital
Tue	Nov 4	7:30 pm	BRH	Evening of Brass
Wed	Nov 5	7:30 pm	BRH	Percussion Ensemble Concert
Tue	Nov 11	12:30 pm	BRH	Student Recital Hall
Tue	Nov 11	7:30 pm	BRH	Piano Studio Recital
Thur	Nov 13	7:30 pm	BRH	Saxophone Studio Recital
Tue	Nov 18	7:30 pm	Cowan Center	UT Tyler Bands Concert
Thur	Nov 20	7:30 pm	BRH	UT Tyler Chamber Strings/ Composer Readings Concert
Mon	Dec 1	7:30 pm	TBD	Jazz Combos Concert
Fri	Dec 5	7 pm	Liberty Hall	Swingin' Into Christmas with UT Tyler Jazz
Sat	Dec 6	7:30 pm	St. Mary Magdalene Catholic Church	Choral Christmas Concert

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