

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



**UT Tyler™
MUSIC**

presents

**“WE HOLD THESE TRUTHS”
UT TYLER SYMPHONIC BAND &
WIND ENSEMBLE**

DR. ALEXANDER SCOTT, CONDUCTOR

TUESDAY, MARCH 3, 2026

7:30 PM

COWAN CENTER, VAUGHN AUDITORIUM

PROGRAM

UT Tyler Symphonic Band

American Riversongs (1991)	Pierre La Plante (b. 1943)
Sheltering Sky (2012)	John Mackey (b. 1973)
Chorale and Alleluia (1954)	Howard Hanson (1896-1981)
Music from Jurassic Park (1993)	John Williams (b. 1932) arr. Jay Bocook

INTERMISSION

UT Tyler Wind Ensemble

Prelude in E-flat Minor, Op. 34, No. 14 (1933/1988)	Dmitry Shostakovich (1906-1975) Transcribed by H. Robert Reynolds
Commando March (1943)	Samuel Barber (1910-1981) Edited by R. Anderson Collinsworth
Graceful Ghost Rag (1970/2011)	William Bolcom (b. 1938)
“Chester” from New England Triptych (1956)	William Schuman (1910-1992)
Armenian Dances, Part I (1972)	Alfred Reed (1921-2005)

PROGRAM NOTES

LAPLANTE

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

American Riversongs begins with a rousing setting of “Down the River,” followed by an expansive and dramatic treatment of “Shenandoah,” or “Across the Wide Missouri,” as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster’s “The Glendy Burk.” As the “Glendy Burk” travels along, a second theme is introduced by piccolo, flutes, and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula, Op. 2* for piano and his *Symphony No. 1*, subtitled *A Night in the Tropics*. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

- Note by composer

MACKEY

Sheltering Sky has a folksong-like quality- intended by the composer- and through this an immediate sense of familiarity emerges. Certainly, the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holas and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporate extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song*, while reminiscent of his other folk songs treatments, was in fact entirely original- his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies- the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns- the opening chords finally coming to rest.

- Note by Jake Wallace

HANSON

Chorale and Alleluia was completed in January 1954 and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.

The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

- Note by composer

WILLIAMS

The iconic John Williams is often considered to be the most important, influential, and successful film composer in the nearly 100-year history of the form. He scored his first film, the B-movie *Daddy-O*, in 1959 (the official credit lists "Johnny Williams" as composer), about 30 years after the film industry began to effectively sync music with visual images on the screen. With over 100 film scores to his name, Williams has provided us with some of the most evocative music in the current vernacular, most notably in the scores he wrote in close collaborations with George Lucas and Steven Spielberg. Film music scholar Martin Marks notes of Williams, "More than any of his contemporaries he has developed the ability to express the dramatic essence of a film in memorable musical ideas; likewise, he is able to shape each score to build climaxes that mirror a particular narrative structure."

Jurassic Park is a 1993 American science fiction adventure film directed by Steven Spielberg. The first installment of the *Jurassic Park* franchise, it is based on the 1990 novel of the same name by Michael Crichton, with a screenplay written by Crichton and David Koepp.

The film is set on the fictional Isla Nublar, an islet located off Central America's Pacific Coast, near Costa Rica, where a billionaire philanthropist and a small team of genetic scientists have created a wildlife park of cloned dinosaurs.

Spielberg expressed his own awe at Williams's achievement with his *Jurassic Park* music: "John's score is reverential and triumphant. His music never makes the dinosaurs seem like monsters or creatures or leviathans. The score gives them all the dignity they're owed."

This medley arranged for concert band by Jay Bocook includes End Credits, Journey to the Island, Theme from "Jurassic Park", My Friend, The Brachiosaurus, and Remembering Petticoat Lane—and was published the same year as the film's theatrical release.

- Note by Alexander Scott

SHOSTAKOVICH

Dmitry Shostakovich... is not an American composer. However, much of his music is intimately connected to the political environment in which he lived. Despite enduring intense scrutiny from the Soviet government, Shostakovich's music succeeds in conveying great expressivity and independence of thought, often with underlying political messages. This expressivity through the values of independence is a trait shared with many American composers, and as such was included on this concert as a connection to the music of Barber and Schuman.

Historian Anatole Leikin asserts that the composer's Twenty-Four Preludes, Opus 34, are "among his most underrated and misconstrued works." Composed in 1933, shortly after the disbanding of the Russian Association of the Proletarian Musicians, these preludes reflect an acute sense of musically veiled parody. All told, the set includes 24 short piano works that are arranged in alternating major and minor keys. This scheme of releasing a set of keyboard music that traverses all 24 tonalities is an homage to Johann Sebastian Bach's famous *The Well-Tempered Clavier*. The prelude in E-flat minor, however, stands apart from the underlying political program of the collection as a whole and evokes comparisons to the late works of Chopin and Liszt. H. Robert Reynolds transcribed this work for the concert band medium in 1988.

BARBER

When he was inducted into the Army in September 1942, Samuel Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. Although he expressed surprise at the Army's apparent lack of interest in using his music for propaganda purposes, in a November 1942 letter to confidant Katherine Chapin he wrote "I have been asked by the Philharmonic and other orchestras for war music."

Commando March was not only Barber's first for wind band, but his first work after entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have encountered during his basic training. In a letter to friend William Stricklan, Barber expressed mild frustration at the process:

"I've finished a march for band and I think I shall ask Thor Johnson to try it out for me. I wonder how his band is. It must be played in this Service Command first. It was a nuisance to score- millions of euphoniums, alto clarinets and Db piccolos to encumber my score page."

Commando March was completed in February 1943. Despite its large instrumentation, Barber often referred to the work in letters as his "little march." The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers, conductor on May 23, 1943, in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.

BOLCOM

William Bolcom is an American National Medal of Arts, Pulitzer Prize and Grammy Award-winning composer of chamber, operatic, vocal, choral, cabaret, ragtime and symphonic music.

At the age of 11, he began composition studies with George Fredrick McKay and John Verall at the University of Washington, continuing piano lessons with Madame Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his Master of Arts degree, with Leland Smith at Stanford University while working on his doctorate, and with Olivier Messiaen and Milhaud at the Paris Conservatoire, where he received the 2^{ème} Prix de Composition.

While his early compositions employed the somewhat severe 12-tone technique, he later embraced a wider variety of musical styles. Through a majority of his career, Bolcom's music has been characterized by an erasure of the boundaries between popular and classical music.

Bolcom's *Graceful Ghost Rag* was first composed for piano as a reminiscence of his father. It was designed to expand on possible extensions of composer Louis Chauvin's French Creole qualities, as displayed in that composer's sole existing publication, *Heliotrope Bouquet*. The rag begins with no introduction, suggesting both D-flat major and B-flat minor tonalities until the very end of the first section, when it settles into the minor. Several syncopations forecast harmonic changes that follow and several temporary keys until working its way back to B-flat minor.

The band version is scored by the composer to replicate a pit band from the ragtime era and is one of several arrangements of this popular work.

- Note by Alexander Scott

SCHUMAN

William Schuman was born in New York City in 1910. After playing in dance bands and writing pop songs as a teenager, Schuman turned to classical composition after hearing the New York Philharmonic at Carnegie Hall in 1930. He received his bachelor's in music education from Columbia University while studying composition privately with Roy Harris before joining the faculty of Sarah Lawrence College in 1935. His success as a composer resulted in Schuman being named the first recipient of the Pulitzer Prize for Music in 1943 for his *Secular Cantate No. 2: A Free Song*. Schuman's reputation as a composer, teacher, and visionary artistic leader led to his appointment as the president of the Julliard School, a post he held from 1945 to 1962. His distinguished career brought him many honors, awards, and accolades, including two Guggenheim Fellowships and honorary degrees from twenty American colleges and universities. At the time of his death in 1992, he was a revered musician and an eloquent spokesperson for American music.

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Although he composed in all genres, Schuman was primarily a composer of large-scale symphonic works. Most of his ideas were conceived in terms of a large sonic arsenal, capable of infinite variety. One of Schuman's more popular compositions, the *New England Triptych*, was written in homage to the 18th century Boston composer William Billings (1746-1800), who is often cited as America's first composer. Commissioned by the conductor André Kostelanetz, the Triptych received its orchestral premiere in Miami in October 1956.

The composer penned the following introduction to the work:

“William Billings is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a ‘fantasy’ on themes of Billings, nor ‘variations’ on his themes, but rather a fusion of styles and musical language.”

Among the patriotic anthems sung during the Revolutionary War, only “Yankee Doodle” was more popular than Billings’ “Chester.” The song first appeared in 1770 and was revised by Billings in 1778. It is the later version that is best known today. After presenting Billings’ tune in two simple hymn-like statements, Schuman’s work departs from the familiar by varying tempo, rhythmic structure, articulations, texture, and harmony, before returning to the opening simplicity and triumphant final statement.

Schuman created a band version of his New England Triptych beginning in 1957. “Chester” was the first of the three movements to be re-worked, and this iteration is 77 measures longer than the original, as it features an expanded development section.

Chester

Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, we trust in God,
New England’s God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet’rans flee before our Youth,
And Gen’rals yield to beardless Boys.

What grateful Off’ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev’ry Chord.

REED

Armenian Dances, Parts I and II, constitute a four-movement suite for concert band or wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music.

Part I, containing the first movement of the suite (the remaining three movements constituting Part II), is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated concert band or wind ensemble. While Alfred Reed has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral, approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work if this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves. Hopefully, this new instrumental setting will prove to be at least a small step in this direction.

Part I of the *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian, (to whom the work is dedicated), and the University of Illinois Symphonic Band, on January 10, 1973, at the CBDNA Convention in Urbana, Illinois.

Gomidas Vartabed (1869-1935), the founder of Armenian classical music, is credited with collecting well over four thousand Armenian folk songs. Born Soghomon Soghomonian in Keotahya, a small town in Anatolia, Turkey, he would later be given the name Gomidas. His exceptional lyric voice led the prelate of the region to select the orphan Soghomon, at the age of eleven, to study at the Kevorkian Seminary in Etchmiadzin, Armenia. He was ordained an Apegha (monk) in 1895, at which time he assumed the name Gomidas, after the Armenian architect-musician Catholicos Gomidas. His desire for further musical training led him first to studies with Magar Yekmalian in Tiflis, Georgia, and from 1896-1899 to Berlin, where he studied at the Richard Schmidt Conservatory, as well as Frederic Wilhelm University, under eminent musicians of the time. In 1899 he graduated from both the Conservatory and the University, receiving his Ph.D. in musicology; his dissertation topic was Kurdish Music.

Gomidas was a founding member of the International Music Society (1899-1912), for which he read important papers on Armenian neumatic notation, the structure of Armenian sacred melodies and folk melodies. At the age of forty-six, at the apex of his career, Gomidas was exiled, together with other Armenian intellectuals, by the Turks, in April 1915, at which time the genocide of one and a half million Armenians took place. He was released within a short time, but the sufferings and atrocities which he had witnessed resulted in a complete mental and physical breakdown from which he never recovered. He died in Paris in 1935. His legacy to the Armenian people, and to the world's ethnic music, is invaluable, and his major contribution lies in preserving so many centuries-old melodies from obscurity, or oblivion.

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Part I of the Armenian Dances is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are: Tzirani Tzar (The Apricot Tree); Gakavi Yerk (Partridge's Song); Hoy, Nazan Eem (Hoy, My Nazan); Alagyaz and Gna, Gna (Go, Go).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Eem was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

Go, Go is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, The Jug. Its repeated note pattern musically depicts the expression of laughter. This song also is in a recitative style.

- Note by Violet Vagramian

SYMPHONIC BAND PERSONNEL

Flute

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

Oboe

Jeff Emge

Bassoon

Anthony Orduna

Clarinet

Samuel Antonio
Keelyn McCary
Jovanny Morales
Harvey Nguyen
Neida Perez

Saxophone

Sebastian Flores
Bradley Guttierrez
Jose Herrera
Bryan Reyes
Gracie Sexton

Horn

Eduardo Ortiz
Jordan Keeny

Trumpet

Timothy Davis
Christian Dsouza
Juan Hernandez
Nicholas Nard
Noah Nunez
Rymington Raven
Jade Washington
Trey Willis

Trombone

Jovanny Mendoza
Thomas Pecot
Dominick Gregory

Euphonium

Leonel Botello
Ajani McKentie

Tuba

Danielle Dickens
James Higgs
Brallan Rodriguez

Percussion

Jordan Dunn
Karrigan Heiser

WIND ENSEMBLE PERSONNEL

Flute

Ani Aparicio
Maddison Jones
Avery Winfield

Oboe

Max Burell
Ayden Haun

Bassoon

Harvey Nguyen
Brianna West

Clarinet

Ksenia Alvarez
Nahomi Briones
Adadrian Cleaver
Brayden Miller
Mia Tamez
Savannah Wasinger
Brycen Williams

Saxophone

Cameron Bussell
Joel Figueroa
Dylan Melvin
Jovanny Morales

Horn

Sarah Elliott
Marjorie Miller
Gabriel Montemayor

Trumpet

Mitchell Gilbert
Sebastian Hernandez
Thomas Miller
Zachary Paul
Dominic Theriot

Trombone

Isaac Sanders
Taylor See
Caitlynn Vanzandt

Euphonium

Matthew Smith

Tuba

Dominick Gregory
Luke Hughes
Brayden Persinger

Percussion

Rebecca Canaday
Ethan Frederick
Zackary Gee
Austin Vickers
Conner Wilcoxson

Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Fri	Mar 6	6 pm	BRH	Consonari Guest Recital
Fri	Mar 6	7:30 pm	St. Mary Magdalene Church	Choral Masterworks Concert
Fri	Mar 13	7 pm	BRH	Jazz Combos Concert
Tue	Mar 17	12:30 pm	BRH	Student Recital
Thur	Mar 19	7:30 pm	BRH	Faculty Trio Recital
Tue	Mar 24	7:30 pm	Cowan	Collage Concert
Tue	Mar 31	12:30 pm	BRH	Student Recital
Tue	Mar 31	7:30 pm	BRH	McBain & Daughtery Faculty Recital
Mon	Apr 6	7:30 pm	FAC 1003	Evening of Brass
Tue	Apr 7	12:30 pm	BRH	Student Recital
Tue	Apr 7	7:30 pm	BRH	Piano Studio Duo Piano Recital
Thur	Apr 9	7:30 pm	BRH	Saxophone Studio Recital
Tue	Apr 21	12:30 pm	BRH	Student Recital
Tue	Apr 21	7:30 pm	Cowan	Jazz Ensembles Concert
Thur	Apr 23	7 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 24	6:30 pm	BRH	Percussion Studio Recital
Sat	Apr 25	7:30 pm	St. Mary Magdalene Church	Choral Spring Concert

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