

**The University Of Texas At Tyler  
College of Arts and Sciences  
School of Performing Arts**



*presents*

**UT Tyler Symphonic Band & Wind Ensemble**

*with*

**Caldwell Arts Academy Middle School Band**

Alexander Scott, conductor  
Jamie Neeley, guest conductor  
Harvey Nguyen, saxophone soloist

**Thursday, April 23, 2026**

**7 pm**

**Cowan Center**

# PROGRAM

<b>Work</b>	<b>Composer</b>
<b>Symphonic Band &amp; Wind Ensemble</b>	
<b>Hope Relentless (2026)</b> <i>World Premiere</i>	Connor Wooley (b. 2001)
<b>Symphonic Band</b>	
<b>Semper Fidelis (1888)</b> <i>Jamie Neeley, conductor</i>	John Philip Sousa (1854-1932)
<b>Dusk (2004/2008)</b>	Steven Byrant (b. 1972)
<b>Third Suite (1966)</b> I. March II. Waltz III. Rondo	Robert Jager (b. 1939)
<b>Symphonic Band and Caldwell Arts Academy Middle School Band</b>	
<b>Untamed (2024)</b>	Jay Coles (b. 1995)
<b>Stay (2024)</b>	Randall Standridge (b. 1976)

## *Intermission*

<b>Work</b>	<b>Composer</b>
<b>Wind Ensemble</b>	
<b>"The Alcotts" from Piano Sonata No. 2, "Concord Mass., 1840-1860" (1920/1972)</b>	Charles Ives (1874-1954) Transcribed by Richard E. Thurston
<b>Concerto for Alto Saxophone and Wind Orchestra (1949/1953)</b> II. Adagio (Passacaglia) <i>Harvey Nguyen, saxophone</i>	Ingolf Dahl (1912-1970)
<b>Go Down Moses (2023)</b>	Carlos Simon (b. 1986)
<b>DOPE (2022)</b>	Katahj Copley (b. 1998)

## PROGRAM NOTES

### Wooley

Connor Wooley (b. 2001) is an award-winning composer, educator, and performer from Northeast Indiana. Wooley has been commissioned by numerous performers and ensembles across the United States, with works being performed at professional development conferences and symposia such as the Indiana Music Educators Association (IMEA) and the College Band Directors National Association (CBDNA) conferences. He has worked with and collaborated with performers and groups at the student, community, collegiate, and professional level. An alumnus of an unsupported music program in rural Indiana, Wooley seeks to provide performers of all ages an opportunity to experience quality music that is exciting and enjoyable to perform. He enjoys being able to work with students to help them and their own connections within his music. Collaboration between the composer and the performers is something about which he is deeply passionate.

The composer writes:

*Hope Relentless* was written during the midst of a truly violent time in the United States. As of writing these program notes, it is still unclear what the outcome will be. I hope that the world will come to be what I desire it to be for the generations that follow, and that while it is currently filled with so much violence, hate, and injustice, that the same hope will inspire others to do their part in making it happen.

This is the world premiere performance of the work and was commissioned by Dr. Alexander Scott and The University of Texas at Tyler Bands.

-Note by Alexander Scott

## Sousa

It is unfortunate that President Chester A. Arthur, the man responsible for this march, did not live to hear it. In a conversation with Sousa, then leader of the U.S. Marine Band, he expressed his displeasure at the official use of the song “Hail to the Chief.” When Sousa stated that it was an old Scottish boating song, the President suggested that he compose more appropriate music. Sousa responded with two pieces, not one. First, he composed “Presidential Polonaise” (1886). Then, two years after Arthur’s death, he wrote “Semper Fidelis.”

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis”- “Always Faithful.” The trio is an extension of an earlier Sousa composition, “With Steady Step,” one of eight brief trumpet and drum pieces he wrote for *The Trumpet and Drum* (1886). It was dedicated to those who inspired it- the officers and men of the U.S. Marine Corps. In Sousa’s own words: “I wrote ‘Semper Fidelis’ one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For the first performance, Sousa demonstrated his flair for the theatrics:

“We were marching down Pennsylvania Avenue and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed our playing of the march that the ‘trumpet’ theme would be heard for the first time, just as we got to the front of the reviewing stand. Suddenly ten extra trumpets were shot in the air, and the ‘theme’ was peeled out in unison. Nothing like it had ever been heard there before- when the great throng on the stand had recovered its surprise, it rose in a body and led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.”

“Semper Fidelis” subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march, musically speaking. It became one of his most popular marches, and he once stated that it was the favorite march of Kaiser Wilhelm II of Germany- before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim as a well-known composition. Few knew that it had been sold outright to the publisher for the unbelievable low sum of \$35.

-Note by Paul E. Bierley

## **Bryant**

This simple chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

*Dusk* is part of a three-work "night cycle," continuing with *The Marbled Midnight Mile*, and concluding with *First Light*.

-Note by the composer

## **Jager**

Robert Jager is an American composer, conductor, arranger and educator. Jager studied at the University of Michigan with William Revelli and Elizabeth Green before joining the U.S. Navy, where for four years he served as the Staff Arranger at the Armed Forces School of Music. Jager taught at Old Dominion University and Tennessee Tech University, where he was Professor of Music and Director of Theory and Composition. He retired from Tennessee Tech in May 2001 as professor emeritus.

Jager has over 150 published compositions and has won several awards for his music, being the only three-time winner of the American Bandmasters Association's Ostwald Award. In addition, he has won the Roth Award twice (National School Orchestra Association); received Kappa Kappa Psi's Distinguished Service to Music Medal in composition in 1973; and won the 1975 Friends of Harvey Gaul bicentennial competition.

The Third Suite was written for Leo Imperial, director of the Granby High School Band of Norfolk, Virginia. First premiered in December 1965, each of the suite's three movements depict quirky, slightly distorted, and cheerful melodies that are quickly developed.

The first movement is a march which is altered rhythmically using alternating meter signatures. The second movement, Waltz, again distorts the sense of time within the dance, interspersing light and bright colors within the band's boisterous interjections. The final movement, Rondo, develops the entire movement based on the first five chords played in the introduction.

-Note by Alexander Scott

## Ives

Born in Danbury, Connecticut, in 1874, Charles Ives had one of the most extraordinary and paradoxical careers in American music history. His father, George Ives, was a U.S. Army bandleader in the Civil War. As a young boy, Ives often sat in the Danbury town square and listened to his father's marching band and other bands that he could hear playing nearby at the same time. His father, who was one of Ives' primary creative influences, later encouraged him to experiment with these bi-tonal and polytonal sounds and harmonies.

As an adult, Ives emerged as one of the most original and significant American composers of the early twentieth century. An insurance salesman by day and an organist and composer by night. Ives sought a highly personalized musical expression through the most innovative and radical technical means possible. Significant works include his well-known Variations on "America," the Unanswered Question, and his symphonies. Ives received the 1947 Pulitzer Prize for his Symphony No. 3: The Camp Meeting.

The Alcotts is the subject of Ives' Essays before a Sonata, which he published concurrently with the Concord Sonata (of which the third movement is titled "Alcotts") in 1920. In the essay, Ives takes us inside the elm-sharded Orchard House where "sits the old spinet piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at Beethoven's Fifth Symphony." (The opening of Beethoven's symphony is in fact heard in Ives' opening measures.) Warming as always to such a scene of domestic music-making he continues: "All around you, under the Concord sky there still floats... that human faith melody reflecting an innate hope, a common interest in common men, a tune that the Concord bards are ever playing while they pound away at the immensities with a Beethoven-like sublimity, and with vengeance and perseverance."

-Note written by Alexander Scott

## Dahl

Ingolf Dahl is an example of the phenomenon of European-born composers emigrating and subsequently acculturating completely into musical life of their adoptive countries. After studying music in Germany and Switzerland, Dahl worked as a conductor of the Zurich Orchestra before immigrating to the United States in 1938. Settling in Los Angeles, he found work as a composer and conductor for radio and film. He also became close friends with Arnold Schoenberg and Igor Stravinsky. Dahl became a naturalized citizen in 1943 and joined the faculty of University of Southern California in 1945. In addition to his work at USC, where he remained until his death, Dahl served on the faculty of the Berkshire Music Center at Tanglewood from 1952 to 1955. The composer received many awards and commissions throughout his lifetime.

The Concerto for Alto Saxophone was the composer's first composition for a large ensemble. Previously, his limited output consisted only of music for chamber ensembles and piano. Sigurd Rascher, considered to be the world's first classical saxophone virtuoso, commissioned the work. Dahl composed slowly and revised constantly. The premiere of the concerto was planned for January 14, 1949, with Rascher and the University of Michigan Symphony Band, conducted by William D. Revelli. The score was not complete, and the premiere was cancelled, as were several other planned performances until the premiere finally took place on May 17, 1949, with the University of Illinois Concert Band, conducted by Mark Hindsley, and Rascher as soloist. Despite the success of the first performance, Dahl revised the concerto multiple times between 1953 and 1959, scoring it for smaller accompanying forces and reducing the length by nine minutes.

The hauntingly beautiful melodies of the second movement, Adagio (Passacaglia), have a vocal quality. The saxophone is placed in dialogue with several soloists, including the trombone and the horn. The soaring lyricism of the primary melody is enhanced using the saxophone's altissimo range, a technique that few beyond Sigmund Rascher could master when the work was premiered.

The high quality and interest of Dahl's music, especially after his revisions, have made this work a standard in the saxophone repertoire. Its musical and technical demands have set the standard by which saxophonists have been judged for more than seventy-five years.

-Note written by Alexander Scott

## **Simon**

The Jewish biblical story of the Plagues of Egypt resonated with the enslaved and they created songs that related to this story of bondage. While the horrific plagues that swept across Egypt are compelling in and of itself, the focus of this piece is recounted from the perspective of the stubborn Pharaoh, who unwillingly loosens his grip on the enslaved people. Pharaoh's hardened heart is conveyed through two sharp, accented chords. The spirit of God, represented by light, heavenly, metallic sounds from the percussion signal the beginning of each new plague. Frogs, pestilence, and sickness are not enough to break the Pharaoh's will. It is only with the "Angel of Death," which takes the life of Pharaoh's first-born child, represented by dark, brooding harmonies, that he relents in despair. The orchestral texture grows thinner and thinner as Pharaoh loathes in emotional anguish. The once prideful Pharaoh is now broken down to a powerless whimper. I use the Negro Spiritual, "Let My People Go (Go Down Moses)" as a musical framework throughout this movement.

Go down Moses  
Way down in Egypt land  
Tell ol' Pharaoh to  
Let my people go!  
When Israel was in Egypt land  
Let my people go!  
Oppressed so hard they could not stand  
Let my people go!

-Note written by composer

## Copley

During the first semester of my Masters-- I was in a new headspace. I had just finished writing *Where The Sky Has No Stars* and in the moment of completion, I felt different... I felt like there was a huge restart creatively. However, I didn't know what else to write. *Where The Sky Has No Stars* was a major work that spanned my (at the time) 23-year mental health journey, so much work had been put into the piece-- and I felt like I had given my all into it. So, I began to write music that felt disingenuous to my spirit—I was going on autopilot, and I felt like I had lost my creative voice.

During one of my composition lessons at the University of Texas Austin, my professor Omar Thomas and I began listening to a piece I had moved up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece, and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with rap, R&B, jazz and soul. This type of music has surrounded me all my life. I grew up listening to and loving rap music, having an appreciation and love for jazz, and having my family embrace soul music.

The he asked an important question-- “Why do you make a barrier between those ideals?”

I didn't have an answer. I sat there— contemplating about why. I didn't know why I hushed that side of my love for music when it came to band writing. Like many students, I learned how to compartmentalize music, subconsciously I had created a switch from band to my home music. He continued, “if you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope...”

And with that this piece was born.

DOPE is a gumbo of all the music that inspires and influences me from Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world—my life.

-Note written by composer

# PERSONNEL

## Symphonic Band

### Flute

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

### 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  
Brallan Rodriguez

### Percussion

Jordan Dunn  
Karrigan Heiser

## Wind Ensemble

### 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

Samuel Antonio  
Cameron Bussell  
Joel Figueroa  
Bradley Guttierrez  
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

Ajani McKentie  
Matthew Smith

### Tuba

Dominick Gregory  
Luke Hughes  
Brayden Persinger

### Percussion

Rebecca Canaday  
Ethan Frederick  
Zackary Gee  
Austin Vickers  
Conner Wilcoxson

### Piano

John Canaday

## *Spring 2026 School of Performing Arts Events*

<b>DAY</b>	<b>DATE</b>	<b>TIME</b>	<b>LOCATION</b>	<b>EVENT</b>
<b>Fri</b>	Apr 24	6:30 pm	BRH	Percussion Studio Recital
<b>Sat</b>	Apr 25	7 pm	Chapel of St. Peter and Paul	Choral Spring Concert

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