



Department of Music

# UTA SYMPHONY ORCHESTRA

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7:30 PM | Tuesday, November 25, 2025

Irons Recital Hall

*All your support empowers our program to strive toward excellence.*

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# Program

*The Bamboula*, Rhapsodic Dance No. 1, Op. 75

Samuel Coleridge-Taylor  
(1875-1912)

Dr. Silas Huff, Conductor

Pavane, Op. 50

Gabriel Fauré  
(1845-1924)

Sarah Pollan, Conductor

*Peer Gynt* Suite No. 1, Op. 40

Edvard Grieg  
(1843-1907)

- I. Morning Mood
- II. The Death of Åse
- III. Anitra's Dance
- IV. In the Hall of the Mountain King

Andrea Ramírez, Conductor

- *Intermission* -

Symphony No. 2, Op. 30 "Romantic"

Howard Hanson  
(1896-1981)

- I. Adagio
- II. Andante con tenerezza
- III. Allegro con brio

Dr. Silas Huff, Conductor

# UTA Symphony Orchestra

**Silas Huff, Director**

**Andrea Ramírez, Assistant Conductor**

## **Flute/Piccolo**

Jessica Baird\*  
Olivia O'Brien  
Elijah Taylor

## **Oboe/English Horn**

Matthew Howard\*  
Ronald Atienza  
Andrea Moreno

## **Clarinet**

Elizabeth Monzon\*  
Axel Pacheco

## **Bassoon**

Jacquelyn Martinez-Flores\*  
Scott Pelland

## **Horn**

Kate Marvin\*  
Trevor Costello  
Christopher Alvarado  
Hector Jaime

## **Trumpet**

Antonio Vina\*  
Eric Woods  
Lloyd Eb-Nchenge

## **Trombone**

Ryan Tran\*  
Nelson Moreno-Hernandez  
Drake Williams†  
Colin Odum

## **Tuba**

Ethan Mathews\*

## **Percussion**

Aaron Milam\*  
Andy Sanders  
Davis Cooke  
Gabriel Estrada

## **Harp**

Alison Read\*†

## **Violin I**

Mauricio Campos\*\*  
Katie Omundson\*  
Joel Cabral  
Gael Guzman  
Victor Snead  
Andrea Trevino  
Klaudia Cop-Akin†  
Matthew Gonzales†

## **Violin II**

Brang Aung\*  
Avram Williams  
Yahaira Solis  
AnaMaria Berumen  
Maddie Roza  
Mark Sanchez†  
Triet Hoang†  
Andrea Ramírez

## **Viola**

Karen Morales\*  
Juan Méndez Flores  
Lucas Pagano  
Antwan Garcia  
Oscar Villanueva  
Michael Evans  
Maricela Velazquez  
Abigail Jennings  
Raiven Brown  
Arden Bradley

## **Cello**

Jack May\*  
David Le  
Riley Hylkema  
Laurann Sepulveda  
Ruby Meza  
Hyrum Barksdale  
Luis Mejia

## **Bass**

Ronan Bodisch\*  
Joseph Fisher  
Armando Barajona  
Abayomi Osisanya  
Leslie Vasquez  
Kaleb Kaweck

## **Librarian**

Katie Omundson

\*\* Concertmaster

\* Principal

† Guest artist

# **Maverick Orchestra Society**

**“Our mission is to cultivate a supportive, inclusive, and connected community within the UTA Orchestra, where every member feels valued, engaged, and inspired.”**

## **Executive Leadership**

Raiven Brown, President

Ruby Meza, Vice President

## **Officers**

Ronan Bodisch, Secretary

Juan Méndez, Treasurer

Kaleb Kaweicki, Marketing Director

David Le, Fundraising Director

Yahaira Solis, Events Director

Maddie Rozo, Outreach Director

Maricela Velazquez, Social Media Director

Joel Cabral, Graphic Design Director

Abigail Jennings, Program Editor

Karen Morales, String Education President and Liaison

# Program Notes

by Andrea Ramírez

## ***The Bamboula* (1910) – Samuel Coleridge-Taylor**

Coleridge-Taylor wrote *The Bamboula* on commission for the Norfolk Music Festival, established by prominent American philanthropists and arts patrons Ellen and Carl Stoeckel. The main melodic idea that drives the work is, in the composer's own words, "a well-known West Indian Negro Dance called 'The Bamboula,' the tempo of the original 'Bamboula' being quite fast throughout. No other subject matter is used throughout the composition, which is merely a series of evolutions of the phrase mentioned. This refers to the middle part also, which is introduced for the sake of contrast."

*The Bamboula* is first referenced in 24 Negro Melodies, Op. 59, one of Coleridge-Taylor's earlier works, in a movement by the same name. He had a specific goal in mind when composing the set of movements, which he shared when describing the work. "What Brahms has done for the Hungarian folk music, Dvorak for the Bohemian and Grieg for the Norwegian, I have tried to do for these Negro melodies."

Lively from the outset, *The Bamboula* is vivaciously tender with a warmth that occasionally brings a Tchaikovsky waltz to mind. Coleridge-Taylor embraces the dark, rich timbre of the brass and low strings in the introduction, creating a sense of ceremony in the work's opening. Throughout the rest of the piece, Coleridge-Taylor plays with the presence and absence of weight for moments of indulgence, longing, levity, and gravitas.

## **Pavane (1887) – Gabriel Fauré**

Originally composed for piano, Fauré's Pavane has also been orchestrated for performance by an orchestra or a choir. "Elegant, assuredly, but not particularly important," per Fauré's own admission, an existing recording of his piano performance cements this point with his favoring a lighter, *con moto* tempo—moving forward with purpose and not overly romanticized. When lyrics were added in anticipation of a performance combining orchestra, choir, and dancers, Fauré felt that while the music was "already complete," the writer gave it "a delightful text: sly coquetties by the female dancers, and great sighs by the male dancers that will singularly enhance the music. If the whole marvelous thing with a lovely dance in fine costumes and an invisible chorus and orchestra could be performed, what a treat it would be!"

The orchestral version of Pavane features a prominent flute solo, accompanied by *pizzicato* (plucking) in the strings and dialogue from the other solo woodwinds. At times innocent, grand, or seductive, the work is a slow unfolding of melodic grace. The violins and flutes lead us into a dramatic middle section, and the Pavane concludes with a delicate finish.

## **Peer Gynt Suite No. 1 (1874-1875, revised 1885, 1888) – Edvard Grieg**

The origins of *Peer Gynt* can be found in *Per Gynt*, the Norwegian fairytale that loosely inspired Henrik Isben's expansive play *Peer Gynt*. Isben's verse captures Peer's extensive odyssey, spanning his youth to the moment he returns home as a curmudgeon confronted by the consequences of his life choices. While by no means a hero or a virtuous role model, Peer's temperament and decision making lend themselves well to vivid storytelling and rich imagery, characteristics that come to life with Grieg's use of texture, color, and melody in the incidental

music that accompanies the play.

Grieg extracted eight movements from the ninety minutes of music composed for the staged play, which then became the two *Peer Gynt* suites. The movements are not presented chronologically according to the play's narrative, as Grieg endeavored to not merely write incidental music but to compose excellent orchestral music. Of the two suites, Suite No. 1 is the most programmed and well-known, included in movie soundtracks, commercials, and other forms of pop culture.

Suite No. 1 is an intriguing juxtaposition of sound worlds—a magnificent dawn, a beautiful, inevitable tragedy, a clever seduction, and a spirited, chaotic fever dream. *Morning Mood* begins with the flute presenting the melodic phrase around which the whole movement is centered, passing it around to various parts of the orchestra. The work's interior movements, *The Death of Åse* and *Anitra's Dance*, feature the strings, with the addition of triangle in the latter. *In the Hall of the Mountain King* closes the suite with a rambunctious race to the end, as though we are, much like Peer, running to save ourselves from some very displeased trolls and their king.

## **Symphony No. 2 “Romantic” (1930) – Howard Hanson**

To celebrate the fiftieth anniversary of the Boston Symphony Orchestra, then-music director and renowned Russian conductor Serge Koussevitsky commissioned Hanson's second symphony. In Hanson's words, “My aim in this symphony has been to create a work young in spirit, romantic in temperament, simple and direct in expression.” It is this endeavor that earned him his reputation as a neo-Romantic composer, in addition to the audible influence of Sibelius and Grieg on his compositions. Hanson's use of Respighi-like, lush orchestration is a souvenir from his three-year stay in Italy after being the first American to win the Rome Prize in 1921.

The combination of rich orchestral sound and straightforward melodic ideas in Hanson's works, especially his “Romantic” symphony, make it perfect source material for the silver screen. Fans of science fiction may recognize the last three minutes of the first movement as the glorious accompaniment to the final moments of the 1979 film *Alien* or note the opening of the third movement's influence on a pivotal chase scene in John Williams's score for *E.T. the Extraterrestrial*. A more recent example of the work's influence can be found in Hans Zimmer's *Boss Baby* film score, at times direct quotes (like the three-note motif that opens the symphony or the melody at the start of the second movement) or a re-imagining using similar texture and orchestration.

The second symphony is a masterclass in sentimental economy—established melodic ideas in the first two movements reappearing throughout the course of the work rather than remaining confined to their original movements. The return of these ideas evokes a sense of nostalgia, longing, tenderness, or foreboding in the listener, as though each iteration offers a clear window into the symphony's current emotional state. Instances of this include the very first three notes we hear acting as accompaniment for the theme of the second movement, a variation of the second movement's theme becoming a trumpet fanfare during the final movement, the piccolo and strings recalling the descending horn line from the first movement after the aforementioned fanfare, and a final recounting of the expressive, heartfelt string melody from the first movement. The work's conclusion is a gradual but enthralling push to the end, filled with more references and vividly emotive with the same directness of spirit that suffuses the piece from start to finish.

# UTA Music Department Calendar of Events

Tonight's performance concludes UTA Music's Fall 2025 events. Check our website at [www.uta.edu/music](http://www.uta.edu/music) for our Spring 2026 offerings. More events will be added during the course of the year. To confirm an event, please call the UTA Music Office at 817/272-3471.

Unless noted, all events are free and performances will be held in Irons Recital Hall (105 Fine Arts Building). Most concerts and recitals will be streamed live. To check on whether or not a concert or recital will be streamed live, go to [www.uta.edu/music/live.php](http://www.uta.edu/music/live.php).

\*Admission charges of \$10 adults and \$7 students & seniors apply for these events. Tickets for these events can be purchased online at [www.utatickets.com](http://www.utatickets.com)

Parking for all Music Department concerts and recitals is available in the West Campus Parking Garage at hourly rates. The West Campus Parking Garage is located at the corner of UTA Boulevard and W. Nedderman Drive.

ADA parking is available on the meters in front of Texas Hall for concert held at Department. More information on ADA parking can be found at [www.uta.edu/parking](http://www.uta.edu/parking).