



Department of Music

UTA SYMPHONY ORCHESTRA

7:30 PM | Tuesday, September 29, 2026

Texas Hall

Program

Un danzón a mi manera
(A Danzón Done My Way)
Andrea Ramírez, Conductor

Ivette Herryman-Rodríguez
(b.1982)

Danzas del ballet “Estancia”
Ballet in one act based on Argentine country life
Dr. Silas Huff, Conductor

Alberto Ginastera
(1916-1983)

- I. Los trabajadores agrícolas (*The land workers*)
- II. Danza del trigo (*Wheat dance*)
- III. Los peones de hacienda (*The cattle men*)
- IV. Danza final (Malambo) (*Danza final—Malambo*)

Symphony No. 8 in G Major, Op. 88
Dr. Silas Huff, Conductor

Antonín Dvořák
(1841-1904)

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso
- IV. Allegro ma non troppo

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UTA Symphony Orchestra

Dr. Silas Huff, Director

Andrea Ramírez, Assistant Conductor

Flute/Piccolo

Kate Ullrich*
Maverick Jacobs

Oboe/English Horn

Andrea Moreno*
Olivia Redford

Clarinet

Clinton Anderson*
Kaylee Hankinson

Bassoon

Jacquelyn Martinez-Flores*
Triston Morrison

Horn

Kate Marvin*
Jacoby Gray
Hector Jaime
Caitlyn Morris

Trumpet

Eric Woods*
Jonathan Rakestraw

Trombone

Drake Williams*
Gabriel Martinez
Robert Sparrow

Tuba

Jordan Sanchez

Percussion

Davis Cooke*
Tyler Clayton
Ari Delgado†
Lia Kitchen†
Leo Prothero
Andy Sanders
Jeremy Spoonemore†
Evan Zackery

Piano

Nathan Nguyen*

Harp

Alison Read†

Violin I

Katie Omundson**
Joel Cabral
Cesar Gonzales
Victor Snead
Andrea Trevino
Avram Williams

Violin II

Daria Oleinik*
AnaMaria Berumen
Lidia Hernandez
Savio Mang
Andrea Ramírez
Maddie Roza
Yahaira Solis

Viola

Antwan Garcia*
Aben Alex
Arden Bradley
Raiven Brown
Michael Evans
Abigail Jennings

Cello

David Le*
Lj Henry
Riley Hylkema
Ruby Meza
Laurann Sepulveda

Bass

Joseph Fisher-Schramm*
Cole Hylkema
Kaleb Kawecki
Abayomi Osisanya

Librarian

Katie Omundson

** Concertmaster

* Principal

† Guest artist

Program Notes

***A Danzón Done My Way* (2016) – Ivette Herryman-Rodríguez**

This piece departs from the Cuban musical genre *danzón*, which is also a dance. The form of a *danzón* can be understood as an evolutionary process in itself. It starts with a slow introduction called *paseo*, in which the dancers are walking and relating to each other as in a conversation. The main theme is played next alternating with other themes as the *danzón* progresses. The final section, which was added some years after the genre had been conceived, is called *mambo*. This section presents a riff that is repeated in the form of an *estribillo*. Its tempo is slightly faster and rhythmic activity takes prominence.

Keeping in mind the structure of a *danzón*, I gave myself two goals with the composition of this piece. My first goal was to have two coexisting contrasting harmonic worlds. On the one hand, the first harmonic world is a resemblance of the conservative and traditional, emulating the idea of the *danzón* as an “old” genre. In this harmonic world, tonal centers can be easily identified. The second harmonic world, on the other hand, relies on dissonances intended to disrupt the flow of the traditional harmonic world. My second goal was to play with the tempo of the piece, starting moderately slow and increasing the speed gradually as the work unfolds to end with a fast tempo.

Lastly, I have a personal desire with this work, which is to provide a space for the orchestra to ENJOY as they play this music. The final section of the piece was particularly composed keeping this in mind. I wrote down several solos that alternate with the rest of the orchestra in an antiphonal way, which resembles the Cuban *son* and *salsa*. These solos are for me, a glance at the virtuosity that performers of popular Cuban music can display. They alternate with syncopated riffs played by the rest of the orchestra.

—notes by composer

Danzas del ballet “Estancia” (1941) – Alberto Ginastera

Lincoln Kirstein commissioned this ballet at the time of the 1941 South American tour of the Ballet Caravan with George Balanchine as choreographer.

The deep and bare beauty of the land, its richness and natural strength, constitutes the basis of Argentine life. This ballet presents various aspects of an “*estancia*’s” (Argentine ranch) activities during a day, from dawn, to dawn, with a symbolic sense of continuity.

The plot of the ballet shows a country girl who despises the man of the city. She finally admires him when he proves that he can perform the most rough and difficult tasks of the country.

The first performance of “Danzas del ballet ESTANCIA” took place at a symphonic concert at the Teatro Colon of Buenos Aires on May 12th, 1943 conducted by Ferruccio Calusio.

—notes by composer

Symphony No. 8 (1889) – Antonín Dvořák

Antonín Dvořák (1841-1904) belonged to a group of Czech composers (along with Smetana and Janáček) who were proponents of a late romantic movement known as nationalism. Dvořák's father, the local butcher and inn-keeper, played violin and zither, and taught his son to sing and play violin; at 9 years old Dvořák was playing and composing for the village orchestra. His parents realized his talent and sent him off to study German and music three years later, whereupon he learned piano, viola, organ, and harmony and counterpoint.

While in Prague, Dvořák fell under the spell of Wagner and Brahms, but the music that affected him the most was that of his friend Smetana and Bohemian folk songs. He wallowed in poverty for many years, but got a break when he won the Austrian State Prize four years in a row. His fame began extending from Prague to Berlin and Vienna, and in 1884 he had an opportunity to visit London. Dvořák immediately became a European superstar with all the benefits: numerous commissions, awards, and appointments at prestigious conservatories. From 1892 to 1895 he lived in the United States, composing many of his finest works, including his ninth symphony, the “New World” symphony. Although Dvořák had tried his hand at every form and genre of music (symphonies, concertos, operas, chamber music, sacred, and secular), in 1895 he decided to abandon traditional forms in order to compose truly nationalistic music—music that brought attention to the rich folk culture of his homeland. He composed exclusively symphonic poems and operas for the remainder of his life.

Dvořák's eighth symphony was composed in his newly acquired cottage just outside of Prague during a period of financial stability and general contentment. There is some confusion as to the correct number of the symphony, and this discrepancy can be attributed to Dvořák's deteriorating relationship with his publisher. Fritz Simrock, a Berlin publisher, offered only 1000 marks for the eighth symphony (he had paid 6000 marks for Dvořák's seventh symphony merely five years earlier). Disgruntled, the Czech composer approached a publisher in London, where his notoriety was growing exponentially. Two years later, Novello published the score as Symphony No. 4. The score bears the inscription “For being admitted to membership of the Emperor Franz Joseph's Czech Academy of Science, Literature and the Arts,” an honor that was bestowed upon him in April of 1890, and could account for the noble and majestic mood of the entire symphony.

—notes by Dr. Silas Huff

UTA Music Department Calendar of Events

Sunday	October 4	7:30pm	UTA Symphonic Winds and Symphonic Band Concert Texas Hall
Thursday	October 8	8:00am	UTA Annual Choral Festival Music Building
Tuesday	October 13	7:30pm	Guest Recital Dr. Luis Sanchez Irons Recital Hall
Sunday	October 18	3:00pm	UTA Wind Symphony Concert Texas Hall
Sunday	October 18	7:30pm	Faculty Recital Dr. Hannah Leffler Chiasson Irons Recital Hall
Monday	October 19	7:30pm	Viola Studio Recital Irons Recital Hall
Tuesday	October 20	7:30pm	Clavier Recital Irons Recital Hall
Wednesday	October 21	12:00pm	Noon Recital Music Building (FA), Room 258
Thursday	October 22	7:30pm	Faculty Recital Dr. Jamila Javadova-Spitzberg Irons Recital Hall
Friday	October 23	8:00am	Choral Music Education Day Irons Recital Hall
Friday	October 23	7:30pm	Faculty Recital Dr. John Solomons Irons Recital Hall
Thursday	October 29	8:00pm	UTA Trombone Ensembles & Choir Recital Irons Recital Hall
Friday	October 30	7:00pm	UTA Symphony Orchestra Halloween Family Concert Texas Hall

The above are the events scheduled in the Music Department as of press time. More events will be added during the course of the year, and changes may be made to the events listed. For a current listing of upcoming events, check our website at www.uta.edu/music. To confirm an event, please call the UTA Music Office at 817/272-3471.

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.

*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

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.