



# School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

## *Dancing with Fire*

**University of Florida  
Symphonic Band & Wind Symphony**

John M. Watkins, Jr., Dr. Archie G. Birkner, IV  
Symphonic Band & Wind Symphony Musical Directors

Thursday, September 18, 2025  
7:20 p.m.  
University Auditorium

# Program

## Symphonic Band

<i>Burst of Flame March</i>	Richard Bowles (1918-2009)
<i>Symphonic Dance No. 3 "Fiesta"</i>	Clifton Williams (1923-1976)
<i>Folk Dances</i> <i>Dr. Archie G. Birkner, IV, Conductor</i>	Dmitri Shostakovich (1906-1975) Arr. H.R. Reynolds
<i>Blue Dances</i>	Giovanni Santos (b. 1980)
<i>Danza Finale</i>	Alberto Ginastera (1916-1983) Arr. David John

## Wind Symphony

<i>Petals of Fire</i>	Zhou Tian (b. 1981)
<i>Three Dances from On the Town</i> 1. <i>The Great Lover</i> 2. <i>Lonely Town: Pas de Deux</i> 3. <i>Times Square: 1944</i> <i>John M. Watkins, Jr., Conductor</i>	Leonard Bernstein (1918-1990) Arr. Paul Lavender
<i>Spanish Dances</i> 1. <i>Petenera</i> 2. <i>Zortziko</i> 3. <i>Jota</i>	Luis Serrano Alarcon (b. 1972)
<i>J'ai Été au Bal</i>	Donald Grantham (b. 1947)

# Program Notes

## **Burst of Flame March**

### **Richard Bowles**

This march, written in 1955 by the former UF Director of Bands, has been listed in The Instrumentalist's "100 Most Popular Marches" and shows promise of continuing its popularity with new generations of band members and audiences. With its unique accents and surprise entrances, along with its display of brilliant brass and melodic woodwinds, Burst of Flame was considered by music professor-fisherman Bowles as one of his best marches.

*-program note from Program Notes for Band*

## **Symphonic Dance No. 3 "Fiesta"**

### **Clifton Williams**

Symphonic Dance #3 "Fiesta" is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city's many Mexican celebrations, which Williams called "the pageantry of Latin American celebration - street bands, bull fights, bright costumes, and the colorful legacy of a proud people." The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announces the matador's arrival to the bullring, and the finale evokes a joyous climax to the festivities. Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band, where he was chairman of theory and composition.

*-program note from Wind Repertory Project*

## **Folk Dances**

### **Shostakovich/Reynolds**

Composed in Shostakovich's light-hearted style, this single-movement work is filled with the joy and exuberance of the Russian people. The many folk melodies are strung together so that musical energy abounds and the spirit of folk dances can easily be imagined. The first version of Shostakovich's composition was instrumented by M. Vakhutinsky for Russian bands. The version being performed today was edited by H. Robert Reynolds in 1979.

*-program note from Wind Repertory Project*

## **Blue Dances**

### **Giovanni Santos**

"Blue Dances is a work for wind ensemble dedicated to the beautiful people and island of Puerto Rico. After the devastating hurricane (Maria), I felt a need to give back in some way. My connection to Puerto Rico is deep. I had the privilege of living there for over 9 years as a young boy. When the island suffers, I suffer. When the island celebrates, I celebrate. Composing Blue Dances was an act of love. The piece starts with sounds of the

ocean, and a delicate trio between the flute, oboe, and flugelhorn. The Latin melodies throughout the piece represent a positive outlook towards the future of this island. The people of Puerto Rico are resilient, strong, positive, and always loving. These beautiful sentiments are what I hope I was able to have Blue Dances represent.”

-program note by composer

## **Danza Finale**

### **Ginastera/John**

The Argentine composer Alberto Ginastera was perhaps the most influential composer of classical music from Latin America of the 20th century. His contacts and influences were great: he studied with Aaron Copland, taught Astor Piazzolla, and the rock group Emerson-Lake-and-Palmer used a movement of his Piano Concerto on their album *Brain Salad Surgery*. *Danza Final* is the final movement of Ginastera’s four-movement orchestral suite *Estancia*. The dance is cast in the form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clapping of hands and a use of the feet akin to tap dancing are the hallmark of this style. The composer’s *Malambo*, Op. 7, for piano, composed in 1940, preceded the orchestrated version of 1941. The version for band was arranged by David John in 1965.

-program note by University of Michigan

## **Petals of Fire**

### **Zhou Tian**

*“Petals of Fire* is a fierce and colorful rhapsody inspired by American artist Cy Twombly’s 1989 painting of the same title. Part of the work was adapted from a movement of my Concerto for Orchestra. I’ve always been interested in learning how artists mix different styles and techniques to create a unique, new look. Inspired by Twombly’s attempt to combine text and color to express himself visually (literally, words are part of his painting, much like what Chinese painters did during the Song dynasty), I, as a composer, wanted to create a fusion of musical styles, harmony, and timbre, using a large wind ensemble. In a way, everyone in the ensemble is a ‘petal’: together, the fire glows, disappears, and dances...”

-program note by composer

## **Three Dances from On the Town**

### **Bernstein/Lavender**

The first batch of lyrics for the musical *On the Town*, for all their effervescent glamorizing of New York City life, were actually penned from a hospital room shared by Leonard Bernstein and lyricist Adolph Green. The two were both due for minor surgery in June 1944, but, eager to start work on the new show, they decided to go in at the same time and work on the musical while recovering.

Very little of the show was created during that stay, but work on the musical progressed rapidly. By December 1944, Bernstein, Green, and lyricist Betty Comden had finished writing and were planning a premiere later that month. It was the second appearance that year of a Bernstein stage production (the first was his ballet *Fancy Free*, a

collaboration with Jerome Robbins), and both shows followed the exploits of sailors on Navy shore leave in New York City.

Yet Bernstein insisted that “there was not a note of *Fancy Free* music in *On the Town*” and that the similarities were merely variations on a theme that resounded particularly well with audiences immersed in the end of World War II. Still, the resemblance runs deep. Both shows follow the adventures of three sailors spending their leave scouring the city for available women. And although *On the Town* is not formally a ballet, the action is heavily dependent upon dance (Bernstein said that the move was intentional, since the show’s genesis “arose from the success of the ballet”).

More noticeably, both productions profess a boisterous love for New York in the ’40s. The city (depicted in the original production in sets by Oliver Smith) breathes in *On the Town*, and the story is not so much a picture of Chip, Gabey, and Ozzie chasing after girls as it is a tale of the three chasing after the town itself. When condensed into the Three Dance Episodes, the story loses its lyrics but keeps its characteristic spunk.

The first sketch, “The Great Lover,” is an ecstatic dream scene: Gabey, who has fallen in love with subway poster girl “Miss Turnstiles,” falls asleep on the train while searching the city for the object of his affections. In his dream, shy Gabey wins over his girl with pure romantic fury (and Bernstein responds with strutting, jazz-influenced woodwinds and witty dance flavor).

“Lonely Town,” the second episode, finds Gabey in Central Park watching another sailor who flirts with a young girl and then abandons her for her naïveté. The score is lush and sensual, a prime example of Bernstein’s characteristic string writing, and tinged throughout with a bittersweet melancholy.

Bernstein saves what is probably the best-known theme of the show, “New York, New York” for the final sketch, “Times Square, 1944.” Rough, rugged, and harmonically dense, the music shapes the famous theme in canon, interrupted repetitions, and an assortment of voicings. The result is a cityscape that conveys the sailors’ (and Bernstein’s) youthful enthusiasm and affection for the New York of yesteryear.

-program note by Jessica Schilling

## Spanish Dances

### Luis Serrano Alarcon

Spanish Dances (First book) is the beginning of a project that aims to explore some of the sources of the rich and varied traditional Spanish music. In this work all the music is original by the composer. No quotation is used (except for the coda of the Zortziko and other very specific winks that the composer invites you to discover). Furthermore, the author does not intend to write authentic Spanish dances but, from the basic essence of each one of them (rhythm, tempo, melodic character, structure, etc.), to explore its possibilities through his own language and musical aesthetics.

#### I. PETENERA

The petenera (or peteneras) is a flamenco *palo* with a 12-beat measure. This would relate it to other characteristic styles of this Andalusian popular music such as *bulerías* or *alegrías*. In each of the measures of the petenera, the accentuation occurs in beats 1, 4, 7, 9 and 11. This is represented in the score, generally, with a simple alternation of 6/8 and 3/4 measures. There are different versions of this *cante*: the old and the modern, and this in turn can be short (*chica*) and long (*grande*). The so-

called *petenera grande* is not danceable, unlike the short one, which can be danced accompanied by clapping. The tempo of the sung *petenera* is usually slower than its danced variant. Within Spanish music we find examples of *peteneras* in pages of Sarasate, Albéniz, Turina or Moreno-Torroba, among others.

## II. ZORTZIKO

The *zortziko* is a typical rhythm of traditional dance in Euskadi and Navarra. Although there are variants in time signature of 2/4 and 6/8, the most common *zortziko* is written in 5/8, with three beats of different lengths: eighth note, quarter note, quarter note.

The typical instrument used to perform the *zortziko* is the *chistu* accompanied by the *tamboril*. Some theories indicate that the *zortziko* measure was due to an evolution of a 3/4 deformed by the musicians with the intention of following in the footsteps of the *dantzaris*.

## III. JOTA

The *jota* is one of the most widespread traditional dances and songs in Spain. We find variants in practically all the regions of the country: Aragon, Castilla, Valencia, Navarra, Mallorca, Basque Country, Extremadura, etc. Closely related to the *fandango*, the *jota* is a dance generally written in 3/4 measure, although we find examples written in 6/8, a measure that, according to some authors, is better adapted from a choreographic point of view. The traditional harmonizations stick to tonic and dominant chords in a major mode, while the accompaniment is usually carried out by a *rondalla* and castanets.

*-program note by composer*

## J'ai Été au Bal

### Donald Grantham

*J'ai été au bal* is a celebration of some of the popular/folk music styles of Louisiana, in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" ('lets go dancing, Colinda') is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." The touching little tune does work better in a syncopated two, but is usually represented in the notation as 3+3+2. The second Cajun song is "Les flames d'enfer" ('the flames of hell'), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

*-program note by composer*

# Symphonic Band Fall 2025

## Flute

B Foster  
Aliya Zarrouk  
Isabella Barry-Guerrero  
Camryn Middlebrooks  
Paige Vandiver  
Mercinda Cabrera  
Grace Lamothe  
Abigail Prettyman  
Yongqi Chen

## Clarinet

Josh Moyel  
Larissa Samson  
Sofia Caruso (Eb)  
Calvin Delaney  
Ashley Kline  
Lauren Fernandez  
Dalena Calvo  
Sabrina Jacobson  
Emma Peck  
Lauren Gandy  
Henry Palacios-Martinez

## Bass Clarinet

Evan Phan

## Oboe/English Horn

Justin Miranda  
Hannah Randall  
Sophia Lehrmann (EH)  
Mika Deorajh  
Christian King  
Anderson Taylor  
Cordelia Pfund

## Bassoon

Owen Leath (CB)  
Brady Stemac  
Ryan Schoenfeld  
Max Altree  
Jake Grubba  
Caitlin Bruscino

## Soprano Saxophone

Jacob Gmitter  
Estanislao Anchorena

## Alto Saxophone

Adrien Ozanne  
Lauren Basara

## Tenor Saxophone

Jason Johnson  
Georgia Chandler

## Baritone Saxophone

Nakarin Schrader  
Christine Coster

## Trumpet

John Knupp  
Henry Sansing  
Aaron Weissberg  
Ryan Horwitz  
Daniel Newton  
James Frank  
Myles Loper  
Sebastian Botero  
Derek Boyer  
Nathaniel Hawkins  
Brady Coyne

## Horn

Benjamin Stratton  
Jocelyn Pritchard  
Cole Colhouer  
Grace Barrett  
Hana Coggin  
David Reyes-Munoz  
Heidi Dillon  
Owen Nestor  
Tiegian Trachsel  
Ella Price

## Trombone

Ethan Janning  
Aaron Gamache  
Wyatt Lucas  
Alex Gerohristodoulos  
Brady Anderson  
Liam O'Neill  
Leia Hajdu  
Gabriel Henry

## Bass Trombone

Justin Haller  
Aaron Pak

## Euphonium

Isaac Savin  
Nicholas Wade  
Aidan Benjamin  
Joseph Parmer  
Lawrence Singletary  
Nicholas DeLise  
Alex Rodriguez  
Taylor Horton  
Samuel Strong  
Benjamin Weaver  
Gavin Amedro

## Tuba

Levi Vickers  
Akshay Patel  
Gustavo Forcades Rodriguez  
Ryan Conrad  
Harrison May  
Eli Corneliussen  
Alejandro Pasten  
Klayton Keen  
Christopher Blas  
Gabriel Mejia  
James Williams

## Percussion

Jackson Ohman  
Ava Rice  
Tyler Tesdall  
Veereshwar Gupta  
Phillip Margolis  
Thomas Theriot  
Jackson Kaplan  
Julissa Gonzales Arellane

## String Bass

Benjamin Manekin

## Piano

Tané Dekrey

# Wind Symphony Fall 2025

## Flutes

Kathryn Davis  
Jaiden Fisher  
Andrea Gamez-Heredia  
Kylie Ottens  
Kaylee Peters  
Valeria Salazar

## Clarinet

Simon Biddle  
Leonardo Campo  
Katlyn Collins  
Carly Crist  
Joey Flores  
Adrian Gongora  
Maia Kates  
Anna Lim  
Alicia Parfait  
Benjamin York

## Oboe/English Horn

Kevin Donnelly  
Lauren Jackson  
Kayla McCarthy  
Allan Stewart

## Bassoon/Contra

### Bassoon

Michael Hirsch  
Kaelin Walton  
Colin Whatley (CB)

## Soprano Saxophone

Alexander Kaufman

## Alto Saxophone

Julia Kaliszewski

## Tenor Saxophone

Lukas Sweeney

## Bari Saxophone

Benjamin Diaz

## Trumpet

Emma Cryer  
Nicholas Hart  
Ethan Kaminsky  
Sarah Spector  
Dartagnan Stephen  
Alex Suarez  
Andrew Waybright

## Horn

William Forbes  
Philip Shuler  
Cole Spencer  
Michaela Valenti  
Luigi Barison Vechiatto  
Harrison Zunkel

## Trombone

Corey Burton  
Kang Muscatello  
Ethan Spencer  
Lucas Velis

## Bass Trombone

Mark Johnson

## Euphonium

Kannon Goodman  
Morgan Skelley

## Tuba

Cooper Divet  
Camari Star

## Percussion

David Aloni  
Brooke Hube  
Omari James  
Trey Leslie  
Aanika Patel  
Virginia Riva-Niccolini  
Gianluca Tartaro  
Eddy Wilkinson

## String Bass

Hadiya Stewart

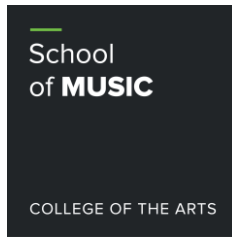
## Piano

Tané Dekrey

## Harp

Nadia Shpak





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