



Symphonic Band

Fall Concert

ALL THAT
JAZZ



Friday, Nov. 7, 2025 at 7:30 p.m.

SYMPHONIC BAND

Piccolo

Pamela Carreon

Flute

Karina Peñaloza

Yahir Santillán

Mia Zamora

Clarinet

Esther Morales

Daniel Perez

Luis Flores

Alex Gutiérrez

Bass Clarinet

Sergio Pedraza

Soprano Saxophone

Christian Mendoza

Alto Saxophone 1

Christian Mendoza

Andru Perez

Alto Saxophone 2

Tomas Lorenzo

Salvador Treviño

Tenor Saxophone

Rosemarie Cruz

Baritone Saxophone

Johnathan Guardioloa

Trumpet

Saul Salazar

Brandon Castro

Jorge García

Gilberto Buenrostro

French Horn

Gotti Martínez

Carlos Perez

Gabriel Verastegui

Jorge Gomez

Trombone

Caleb Kim

Isabella Santiago

Mario Ordoñez

Bass Trombone

John A. Treviño

Euphonium

Mikey Segura

David Maldonado

Tuba

Raul Ramírez

Tadeo Condelle

Percussion

José Hernández

Martin Granados

Luis Martínez

Rafael Domínguez

Abisai Banda

Vevlyn Macias

David Canchola

Joseph Borrego

Arnold Villalon

Angel Ramos

Alejandro Muñoz

Pablo Montalvo

Ernie Hernández

Miguel Santana

Piano

Karina Ramirez Carrillo

Guitar

Conner Reimund



from the conductor:

Our program tonight includes a tilt towards an American original, jazz. From Sixty-Six's Benny Goodman tribute to Blue Shades, there will be a variety of jazz infusions into the music. We also continue our tradition of featuring a student conductor, who was among those who auditioned in front of and voted on by the band. This semester's winner is Caleb Kim, a graduate of United High School. He will open the concert with "Festival Prelude." Paul Hindemith's "March" is an excellent transcription for band from his orchestral masterpiece, "Symphonic Metamorphosis." Robert Sheldon's "Sixty-Six" adds a fun detour from the classical part of the program.

David Gillingham and Frank Techili are among the most celebrated band composers of our time. "Heroes Lost and Fallen" and "Blue Shades" are considerably demanding masterworks for the concert band, both thrilling, exciting, and enjoyable.



PROGRAM

Festival Prelude Alfred Reed
1921-2005

Kaleb Kim, student conductor

March Paul Hindemith
1895-1963
Transcribed by Keith Wilson

Heroes, Lost and Fallen David Gillingham
b. 1947

Sixty-Six Robert Sheldon
b. 1954

Blue Shades Frank Ticheli
b. 1958

Program Notes by members of the band

A Festival Prelude (1956) was composed by Alfred Reed for the 25th Anniversary of the Tri-State Music Festival in Enid, Oklahoma. This piece is exciting and joyous in nature, intended to kick off the festivities for the festival. The piece opens with a strong brass fanfare that engages listeners from the get-go. This versatile composition also incorporates lyrical woodwind lines that draw emotion from the audience. Alfred Reed then concludes the piece by reintroducing the initial themes and tempo. Alfred Reed was enrolled in Juilliard and studied with Vittorio Giannini. Alfred Reed is also known for composing for NBC and ABC. Upon his retirement, Reed had compiled over 250 published works. He is now known as one of the most frequently performed composers in the United States. - *Notes by Karina Peñaloza*

March from Symphonic Metamorphosis by Paul Hindemith is a powerful and energetic piece that showcases the strength of a concert band. Originally written for orchestra in 1943 and later arranged for band by Keith Wilson, this movement transforms a simple theme by Carl Maria von Weber into something bold and dramatic. The music feels heroic and intense, with driving rhythms, sharp brass fanfares, and moments that evoke a sense of almost militaristic grandeur. It's the kind of piece that grabs your attention from the start and doesn't let go, showing how Hindemith could take traditional melodies and make them into a modern, exciting twist. *Notes by Salvador Treviño*

David Gillingham's **Heroes, Lost and Fallen** is a moving tribute to those who served and sadly died during the Vietnam War. This piece was composed in 1989 and was awarded the Barlow International Composition Prize. This work is drawn from Gillingham's own experience as he, too, is a Vietnam veteran, making the music deeply expressive and very personal. The music unfolds with emotional intensity, moving from being violent, chaotic, and horrifying passages to moments of peace and clarity. The dissonant harmonies and dramatic contrasts depicted in this piece bring the trauma of war to life through music. And yet in the hymn-like sections offer space for hope and awareness. This piece is the perfect combination of conflict, loss, and, eventually, peace that war brings. - *Notes by John Treviño*

Sixty-six, by Robert Sheldon, is a vibrant and energetic concert band piece that captures the adventurous spirit of traveling along the famous U.S. Route 66. The music evokes the excitement of a cross-country journey through changing landscapes, from bustling cities to wide-open highways. Sheldon's use of driving rhythms, syncopated melodies, and bright harmonies gives the piece a sense of constant motion and discovery. The composition celebrates the rich history of America's most iconic road, often referred to as the "Main Street of America," symbolizing freedom and exploration. With its engaging themes and rhythmic vitality, "Sixty-six" offers both performers and listeners a thrilling musical ride across the American landscape. - *Notes by Brandon Castro*

Frank Ticheli's **Blue Shades** is a compelling example of how a contemporary concert-band composer can channel the spirit of jazz and the blues while retaining a distinct personal voice. Although it never follows a strict 12-bar blues form, the piece is steeped in blues idioms: "blue notes" (flattened 3rds, 5ths, and 7ths), characteristic blues harmonies, and rhythmic gestures evoke a jazz-tinged atmosphere. In the midst of the work, a slower, introspective section evokes the smoky ambiance of a jazz club, providing contrast and space before the momentum builds again. Near the end, a featured clarinet solo nods to the style of Benny Goodman, transitioning into "wailing" brass lines and effects that recall train whistles, a playful homage to big-band and early jazz tropes. Throughout, Ticheli weaves a unifying thread built on minor-third relations, using that interval as a structural backbone in both accompaniment and theme. Together, these elements let Blue Shades evoke many different "shades" of blue, from bright to dark to gritty, while celebrating the musical traditions that inspired it. - *Notes by Ernie Hernandez*

Caleb Kim is a third-year student at Texas A&M International University, pursuing a Bachelor of Science in Biology with a minor in Music. He performs as a trombonist with the TAMIU Symphonic Band. A graduate of United High School in Laredo, Texas, Caleb served as drum major and later marched in Drum Corps International, performing with the 2023 Genesis Drum and Bugle Corps and the 2025 Boston Crusaders, earning first place at the 2025 DCI World Championship in Indianapolis, Indiana. After completing his undergraduate studies, Caleb plans to attend Baylor University to pursue a master's degree in biology and earn his teaching certification to teach in the state of Texas.

Dr. James Moyer is a native of Shamokin, PA, and has completed over four decades as an educator in both secondary and higher education. At TAMIU, he recently returned to the faculty full-time after serving for 7 years as the FPA Department Chair. In addition to conducting the Symphonic Band, he has taught conducting, instrumental literature, percussion methods, marching band techniques, and music technology. His articles appear in *Percussive Notes*, *School Band and Orchestra*, as well as multiple publications available through Alliance Publications, Studio 4 Music, and C. Alan Publications. His solo marimba CD, "Something Old, Something New," can be found on Apple Music.™ His two marimba method books are published by Studio 4 Music, and his recent marimba solo, "Urgent Matters," is being released by Marimba Productions, Inc. His 2025 publications include "The Red Rose Rag" (C. Alan Publications) and his first college percussion methods textbook, "The Total Percussion Primer" (Conway Publications).

In addition to Dr. Richard C. Gipson and Florida Orchestra timpanist John Bannon, his past teachers include retired Pittsburgh Symphony timpanist Stanley Leonard and international marimba virtuosos Gordon Stout and Lehigh Howard Stevens. Moyer also completed the Bob Becker Ragtime Xylophone Institute at the University of Delaware. His post-doctoral work includes Level II certification from the Technology Institute for Music Educators.

Dr. Moyer has performed throughout the U.S. and Europe since 1978. Moyer is the Timpanist with the Laredo Philharmonic and served as percussionist with the Illinois Symphony Orchestra, including their first CD, a live performance of *Carmina Burana*. He has also performed as a percussionist with the Oklahoma and Bartlesville Symphony Orchestras, as a Timpanist with the Allentown Symphony, and for 12 seasons as a timpanist/keyboard soloist with America's oldest civilian band, the Allentown Band. He is featured on the group's 180th Anniversary CD as a soloist performing his arrangements of xylophone rags with the band. He has also served as a guest conductor for district and regional bands, and has presented as a clinician at 6 state music conventions. Dr. Moyer is an artist/endorser with DeMorrow Instruments and Salyers Percussion.



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