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Welcome to

CADENZA

Showcasing UTSA School of Music

Friends,

I am delighted to bring you the first issue of Cadenza for the 2024-2025 academic year! We are beating the heat with a fresh start in rehearsals and auditions to get the year started, as well as our first Spirit of San Antonio performances this past weekend! We look forward to welcoming you to UTSA's Main Campus – and several other exciting venues throughout the year – for a wonderful season of performances.

If you are available for a mid-day concert, please join us Sept. 3rd at 11:30 a.m. in the UTSA Recital Hall, when our faculty will present a "Meet the Faculty" concert. It's a whirlwind program, and a great opportunity for you to meet many of our wonderful colleagues. Our first concert of the year is the ever-popular Sombrilla Concert on September 19th at 7:00 p.m. Read ahead for information about all of our upcoming September concerts.

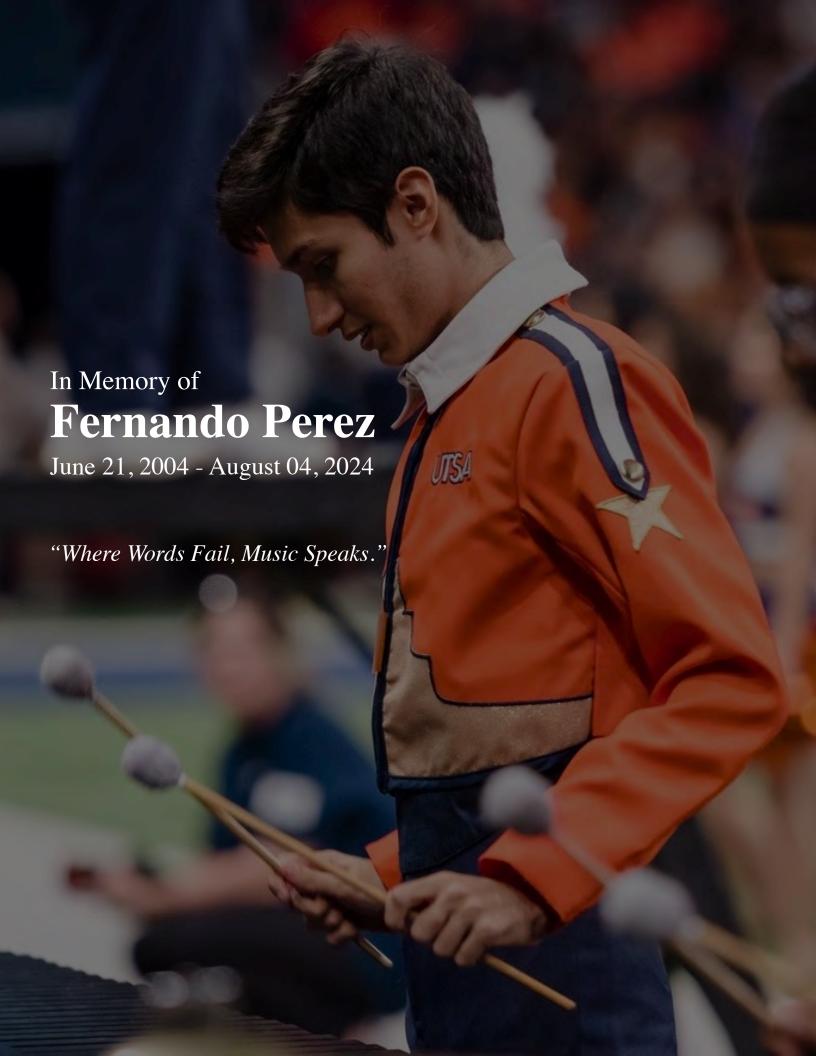
Feature articles in this issue include our Alumni Spotlight on Roselyn Rios, articles about our veteran beginning band program, On-Corps, our new Bachelor of Arts degree in Digital and Commercial Music, and a new feature – a donor spotlight on Linda Purcell! We hope you enjoy learning about these special people and important elements of our School of Music.

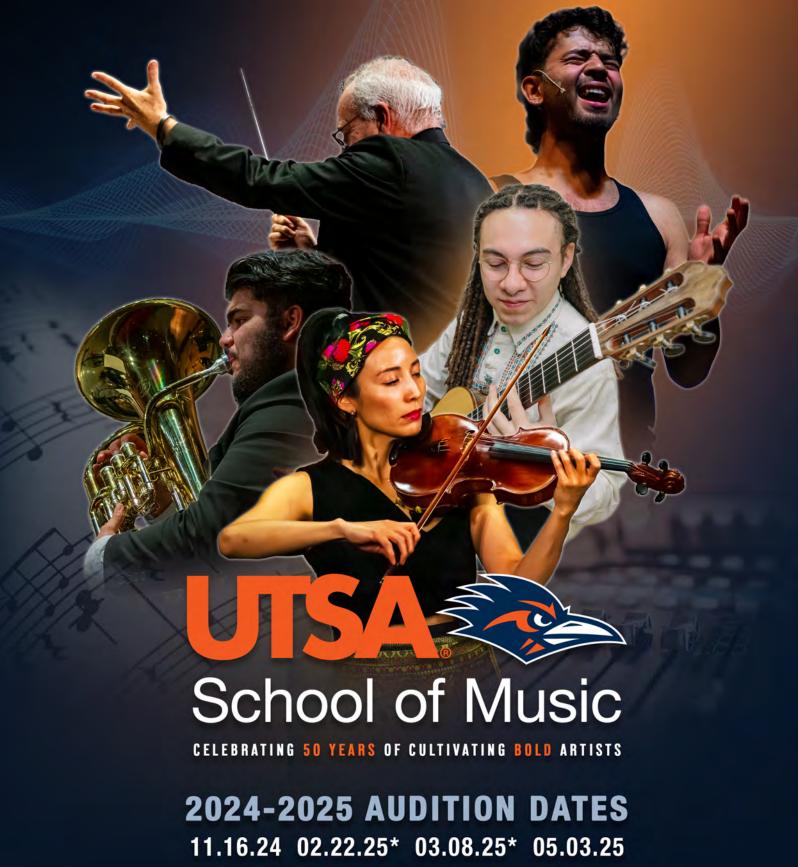
We are inspired to begin a new academic year, continuing the celebration of the 50th anniversary of the School of Music at UTSA, and we are grateful for all of you who support the work we do to learn and share music with those around us. As we begin this new concert season, we look forward to warmly welcoming you to celebrate with us all that the arts bring to our lives!



Dr. Tracy CowdenRoland K. Blumberg Endowed Professor in Music
Director of the UTSA School of Music







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ON CORPS: YEAR THREE AND ITS IMPACT ON VETERANS

UTSA's beginning and intermediate band program has impacted the lives of veterans by providing a source of mental stimulation and emotional health support

By Rolando Ramon | Photos by Breanna Castillo



AN INTRODUCTION

Since its launch in September 2022, On-Corps has provided veterans with an outlet for artistic expression and created meaningful relationships. Though still early in its existence, the program shows significant potential for transforming the lives of veterans and being a case study on the benefits of music for health and well-being.

On-Corps is a community engagement program offered to U.S. veterans by UTSA Arts at no cost to provide an artistic challenge and foster camaraderie among its members. It includes instrumental instruction and live musical performances for its members. The program was established by UTSA School of Music director Tracy Cowden, inspired by the existing New Horizons International Association to create a beginning and intermediate band for veterans. The class meets for two hours every Saturday in the fall and spring for group sectional lessons for woodwind, brass, and percussion instruments and large band ensemble rehearsals.

Though only having existed for two years, On-Corps and its veteran students, some of whom entered the program without any prior musical experience, have made remarkable progress across four semesters of weekly classes. It has grown from its first class of 23 to 80 members as of last semester and comprises three ensembles: Missions Band (beginner), Alamo Band (intermediate), and 210 Jazz Band. All three ensembles perform a concert in the UTSA Recital Hall at the end of every semester.

A highlight from the previous semester included a performance of the national anthem by members of the Alamo Band at a San Antonio Missions baseball game. It was the first public outreach performance for On-Corps in the wider San Antonio metropolitan area. On-Corps has already received multiple invitations to perform at other venues in San Antonio leaving the door open for more opportunities to spread word on the program



"It's exciting to realize that we can start to begin to look at a little more challenging music because the folks have made such progress, and the group has gotten larger," said On-Corps director Dean Zarmbinski.

THE IMPACT

Many of the veterans in the program have attested to its positive impact on them. The impact ranges from alleviating anxiety and depression to veterans finding a renewed sense of purpose and meaning in their lives.



"I was brand new to music, never touched an instrument in my life, don't know how to read music...going on two years now [in On-Corps], I would say it's had a pretty big impact on my life," said David Mercado, who plays trumpet in On-Corps. "It's been like learning a whole new language."

Mercado spent four years in the Army and another four in the Coast Guard during his military career. Participating in On-Corps for two years and his increased interest in music has led to him purchasing his own instrument and tak-

ing lessons from a private tutor. He's also observed how the program has given other veterans a new hobby and passion to enrich their lives, as it has for him.

"It's something to get them out," said Mercardo. "They get to be in the community again and be around fellow vets, and it's something positive to look forward to...playing and reading music helps keep our minds active."





On-Corps is diversified by veterans with different military backgrounds. Some of the more experienced musicians served in military bands during their careers, while others had never touched an instrument in their lives. However, the mutual trust between the veterans as former military members creates a level of comfort that allows the members to open up.

"We have a vast variety of musical experiences. But more than that, we have a depth of military experience. And everybody accepts each other," said Patricia Snelson. "We're all welcome because we're one brotherhood."

Snelson is a former Women's Army Corps member, an auxiliary unit of the U.S. Army that was active from 1942 through 1978. She is a flutist in the On-Corps, though she primarily plays piccolo due to its lighter weight and less strain on her neck. She's also a member of a New Horizons chapter in Washington, the program that inspired On-Corps.

"We're all different services, Coast Guard, Navy, Army, Air Force, Marines... we're

all here for one purpose. We're all one cohesive unit that's very warming and rewarding to be a part of...I think that's healing for many veterans," Snelson said.

In addition to these different experiences, the members lead vastly different lives with their own challenges. 7% of all veterans have or will experience PTSD in their lifetime, according to statistics from the National Center for PTSD. The therapeutic and healing aspects of the program were touched upon in On-Corps, a documentary directed by UTSA Film and Media student Ireland Robinson that focuses on capturing the veterans' experiences.

"Some of those [veterans] that are in this program have gone through quite a bit. [Some] had experiences that were pretty traumatic," said On-Corps's assistant director Juan Garcia.

One of the participants, Ed Silva, who was featured in the documentary, found healing through On-Corps and other musical activities when his wife passed away after being married for 56 years.

"I joined the choir, joined On-Corps...I try to stay busy. I have to keep my mind occupied, but I still go to the cemetery to see her," Silva said.



"It's helped it tremendously...music had a lot to do with 'me' coming back. It's like my mind is in a different place now," said Silva.

Silva was his wife's caretaker for six years until she passed due to Alzheimer's and dementia. In the process, he neglected his own physical and mental health before picking up the trombone and joining On-Corps.

Since joining in September 2022, Silva has maintained a weekly practice routine year-

round in addition to fall and spring rehearsals, even participating in meetups with other members of the trombone section for sectional practices. He's noticed that the program has become a source of emotional healing from past trauma for himself and others.

"For veterans, it's therapeutic...I've noticed some of them used to go into there with their [service] dogs. Some of them have PTSD and other issues, but they brought that to the table, and it seemed to have helped them," Silva remarked.

The positive impact that On-Corps has had on its veterans has also been observed and, as a result, extended to Director Major (ret.) Dean Zarmbinski, former commander of the Air Force Band of the West.

"There are several folks in the band that do have mental health issues, and I think music is a

powerful thing," said Zarmbinski. "It can have such a profound psychological impact for some people."

Zarmbinski's time spent directing the ensemble of veterans is entirely volunteered. His compensation has been to lead and witness the band's progress.

The band is co-directed by Juan Garcia, a retired Sergeant First Class who served a long career in the Army Band. He now serves as Assistant Director for On-Corps



"The progress that I see...it's amazing to get somebody that knows absolutely nothing, and after a couple of weeks, if they apply themselves, of course, you see the progress, and you see the enthusiasm," said Garcia. "It's very satisfying. I had forgotten how much I enjoyed teaching."



Garcia emphasizes that trust between the veterans and staff has been key to On-Corps' success.

"I think those veterans look up to me because I tell them right off the bat, 'Look, I'm a veteran too. I was in an army band for all these years.' They relate to me, which makes them open up a bit more," Garcia said.

FUTURE OUTLOOK

As On-Corps continues to grow, so does its national reputation. The program has begun to capture the attention of other nationwide institutions looking to begin their own. One year after the program's launch, an ensemble called The Congaree New Horizons Armed Services Veterans Band was formed in affiliation with the University of South Carolina's Congaree New Horizons Band Program. Further development and growth of these programs will be assisted by the Music for Veterans National Association (MVNA), a national advisory organization of which Tracy Cowden and Dean Zarmbinski are both on the Advisory Board.



Several veteran service organizations in

San Antonio are distributing information about On-Corps to their members, with handouts such as flyers and cards distributed at veteran information fairs in Kerrville and San Antonio in the Summer of 2024.

To further develop the vision for the On-Corps program, an Advisory Committee is in the planning stages. It is anticipated to include representatives from the participants, leadership, UTSA, and the broader San Antonio community.

On-Corps is offered at no cost to veterans in order to eliminate barriers to entry. The program is generously supported by grants from the Stumberg Foundation, the Texas Commission on the Arts, Feherty's Troops First Foundation, and the San Antonio Area Chevy Dealers, as well as by individual contributions.

Become an On-Corps donor today and help change veteran lives through music.

UTSA School of Music

ITSA BANDS FALL 2024 SCHEDULE

SEPTEMBER 19

SOMBRILLA CONCERT

7:00 P.M. | JOHN PEACE LIBRARY

SEPTEMBER 22

UNIVERSITY BAND

3:00 P.M. | UTSA RECITAL HALL

SEPTEMBER 24

SYMPHONIC BAND

7:30 P.M. | UTSA RECITAL HALL

SEPTEMBER 26

WIND SYMPHONY

7:30 P.M. | UTSA RECITAL HALL

OCTOBER 20

UNIVERSITY BAND

3:00 P.M. | UTSA RECITAL HALL

OCTOBER 22

SYMPHONIC BAND

7:30 P.M. | UTSA RECITAL HALL

OCTOBER 29

WIND SYMPHONY

7:30 P.M. | UTSA RECITAL HALL

NOVEMBER 17

UNIVERSITY BAND

3:00 P.M. | UTSA RECITAL HALL

NOVEMBER 19

SYMPHONIC BAND

7:30 P.M. | UTSA RECITAL HALL

NOVEMBER 21

WIND SYMPHONY

7:30 P.M. | UTSA RECITAL HALL

DECEMBER 5

WINTERLUDE

7:30 P.M. | UTSA RECITAL HALL



MEET THE FACULTY

Introducing the UTSA School of Music's newest faculty members!



Elizabeth Schultz, PhD

Associate Professor of Instruction, Music Education

Dr. Elizabeth Schultz is a music educator who previously served as a music education faculty member at Cleveland State University, the University of Florida, and Shenandoah University Conservatory of Music. Her research interests include itinerant music teaching, effectively integrating students with disabilities into music classrooms, and connecting music education research to practicing music educators. Dr. Schultz completed her PhD in Music Education at the University of Florida, her MM in Clarinet Performance from Louisiana State University, and her MAED in Curriculum and Instruction and BA in Music Education and Clarinet Performance from Virginia Tech.



Lydia Beasley, DMAAssistant Professor of Practice, Voice

Soprano Lydia Beasley is an active performing and teaching musician in the San Antonio area. She has performed with Peabody Opera, Emerald City Opera, The Figaro Project, Erie Opera, Birmingham Music Club, and University of Alabama Opera in such roles as Mimì in La Bohème, Donna Anna in Don Giovanni, Countess Almaviva in Le nozze di Figaro, Frau Fluth in Die lustigen Weiber von Windsor, Marietta in Naughty Marietta, and Mrs. Garland in the world premiere of Amir Zaheri's Freedom and Fire! A Civil War Story. An experienced oratorio soloist, she has appeared in Texas, Alabama, Maryland, Pennsylvania,

Virginia, and Italy in Mendelssohn's Elijah, Poulenc's Gloria, Honegger's King David, Haydn's Creation and Lord Nelson Mass, and Monteverdi's Vespers of 1610. Lydia holds a B.M., summa cum laude, from Shenandoah Conservatory, an M.M. from Peabody Conservatory, and a D.M.A. from the University of Alabama. Previous teaching appointments include Trinity University, the University of Alabama, Mercyhurst University, Southern Virginia University, and Judson College. She is a member of the National Association of Teachers of Singing and has previously served on the National Opera Association's Opera Production Committee and the Board of Directors of the Children's Chorus of San Antonio.





REDEFINING ACCESS: WHAT THE NEW BA IN COMMERCIAL & DIGITAL MUSIC PROGRAM MEANS FOR UTSA

The School of Music's new Bachelor of Arts in Commercial & Digital Music degree introduces its first class and opens the gates for more artists to attend music school.

By Rolando Ramon



UTSA Underground, an annual student-organized music/arts festival, has long shown the wide variety of artists that exist among the university's student population outside the School of Music.

The UTSA School of Music will break convention this Fall with its new degree plan: a Bachelor of Arts in Commercial and Digital Music. Over 30 students, more than half of whom are incoming freshmen, have registered for this new degree that will expand the school's academic offerings and provide broader community access to higher learning in music.

The BA in Commercial and Digital Music addresses how cultural and societal changes have impacted the creation and consumption of music. Now more than ever, music graduates need skills beyond musicianship and theory comprehension to lead successful careers. This degree addresses the dissonances

The program caters to students with diverse musical interests seeking learning pathways outside Western Classical tradition and orthodox music training. It incorporates courses in songwriting, film and video game music, popular music styles, music industry, audio engineering, digital media, and music history and culture to create a curriculum that students can customize according to their focus area. The degree's focus areas include Music Technology, Composition and Production, Music History and Culture, and Music Performance.



Admissions for this degree will also

have a new look, with students able to audition with electronic and multicultural instruments and vocal styles. Students can also audition through a digital audio workstation (DAW) to showcase their skills in audio production. These new methods of determining auditions provide access to prospective students in ways previously unexplored, mirroring the incredibly diverse community surrounding UTSA and various careers within the music field.

The degree's structure as a Bachelor of Arts program also allows for more flexibility in course choice through non-music electives to enhance or complement their degree focus area. The practicality of having a degree balanced with music courses and studies in other areas, such as marketing, film studies, communication, and business management, would allow students to graduate with a well-rounded skill set and portfolio. This would bode well for preparing graduates ahead of the employment growth rate projected for the remainder of the decade in particular areas of the media industry. The Bureau of Labor Statistics predicts a 10% growth in employment for broadcast, sound, and video technicians from 2021 to 2031, with 13,200 annual job openings. Music producers, music directors, and composers are expected to see a 6% growth from 2020 to 2030, with 20,800 annual job openings.

Other careers coinciding with the degree plan material include artistic management, tour managers, A&R coordinators and representatives, concert promoters, and music streaming analysts.

Additionally, the BA intersects with other programs within the UTSA School of Music, such as the BM in Music Marketing and Minor in Music Technology, through common courses in audio engineering and music business. This allows students pursuing the new degree plan to efficiently network within a larger cohort with similar focuses during their studies. Students will also be able to participate in music ensembles, including Contemporary Studio Ensemble (MUS 3931), a new course created for the degree.

BACHELOR OF ARTS IN COMMERCIAL AND DIGITAL MUSIC

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UNIVERSITY

SEPTEMBER 22 3:00 P.M. UTSA RECITAL HALL



UTSA School of Music





ROSELYN RIOS

BM Music Marketing, 2019
Digital Content Coordinator, *Houston Grand Opera*

Alumni Spotlight returns for Fall 2024 to highlight a recent UTSA music alum working for one of Houston's major art organizations. Roselyn Rios '19 studied music marketing at UTSA under former program director Dr. Stan Renard and received her Bachelor of Music in May 2019. She now works as the Digital Content Coordinator for the Houston Grand Opera.

What were some deciding factors that led you to study music marketing at UTSA?

"Back in high school, I was very involved in several music groups and organizations. At some point, I joined a youth orchestra called Virtuosity of Houston. During my time there, I shadowed the operations director. I loved performing on stage...but I was also very interested in [questions] like, 'How do people make this happen?' 'How do we bring this on stage?' and 'What is the process that goes into planning a season or a concert?' Shadowing her really got me interested in the operations and marketing side of things. So that inspired me to apply to different colleges that had [programs with] similar career paths...and I just fell in love with San Antonio and UTSA's campus, so that's where I decided to go. I had a great experience doing my audition and meeting the professors there."

How did some of the experiences or projects at UTSA have a meaningful impact on your growth and career direction?

"I had an incredible four years there under the direction of Doctor Renard, Dr. Dowdy, Dr. Westney, and Dr. Pellegrino. All of our professors were amazing, and they genuinely cared. All the professors always had an open-door policy...I can attribute much of my growth and success to them and many of my colleagues I met along the way. And I felt like our college was small enough to where everybody either knew each other or knew of each other."

"For my senior marketing project that I had to do as part of my degree, I decided to market my senior recital. I made a lot of marketing materials, I went to social media, and I did video blogs. I named it [La Vie de Rosalyn] in honor of Doctor Renard, who is French. It was a 'full circle' moment for me. [It was] what I worked towards for the past four years...I loved every step of doing this project, and I wanted to make a career out of it."

Rios's senior recital became one of the most attended senior recitals in school history. Former UTSA School of Music chair Eugene Dowdy remarked that it was the largest attendance he'd ever seen at a UTSA student recital

now and forever, I am roadrunner

What role did the UTSA String Project play in your undergraduate life?

"I've always been interested in teaching, not as a career, but because I love working with kids. They're so inspirational, funny, and fun to work with. In late high school, I started teaching private lessons just to have a job. Then I came to UTSA and saw that they had a program for teaching young kids, and it was like a collaboration with college students where we could be the teachers but with guidance from our professors. Dr. Pellegrino and Dr. Dowdy worked with us on a weekly basis on how to become better teachers, be better in the classroom, and make an impact on these kids. I met some great kids and great students. I am grateful for my experience because after college...my first job was teaching at a private lesson studio, and UTSA String Project helped nurture my initial interest in music education."

How else has music education factored into your career path?

"I get to see firsthand how organizations like HGO have a hand in the continuation of music education programs. We do a lot of summer programs. I've been in the room when they do a program called 'Sing, Move, Play,' where they take an opera, but they simplify it and do a lot of music and movement. Last season, we did The Sound of Music, and for our video content, we interviewed many of the onstage artists so that we could get content for social media to promote the show in the weeks leading up to it. I got to interview the kids in the production, and it was kind of like mini-classroom management. My charisma from teaching a classroom and being entertaining and engaging transferred over to that. We did Instagram stories where I posted live behind the scenes of one of the actual show dates. I love seeing the next generation getting involved with music and seeing their passion for it."

Speaking of your role with the Houston Grand Opera, can you tell me what that experience has been like?

"I just finished my first season with the opera, and we're about to start the new season in October. I just realized that we're about three months away, and it sounds like it's far away, but it's really not. It's been quite a ride for sure, bringing in my existing knowledge and learning how to integrate it into how HGO is establishing its marketing and brand awareness within the city and nationally. I want to say that our company is starting to get up there with the Met and Lyric Opera and all of these bigger companies in the nation. Just this one season alone, I definitely saw that growth, and I'm very happy to be a part of the team that helps contribute to that."

Can you give me a rundown of what your position entails?

"My focus is managing social media. I push out our content, engage with our followers, and establish an online presence. I give direction on what I want to see on my channels. It sounds easy ...but we're planning out content and pushing it strategically across multiple platforms. And another part of having a big online

presence is actually engaging and interacting with your followers. One big mistake that some people do... they just post. But the whole point of social media is to actually socialize, right? And so I make a big deal about that. Luckily, I'm not just a one-person marketing team. I'm very glad that I'm part of a multi-person marketing team, and I know we're luckier than most arts [organizations], because a lot of them have a very limited team or resources. We definitely have a well-oiled machine."

So how does your role fit into the grand scheme of things at your organization?

"So, I'm a more forward-facing part of the [marketing] funnel. I get to put our brand in front of new audiences. The Philanthropy Department maintains relationships with donors. And then we also have a Community Learning Department, and they are in charge of actually sending out some of our teaching artists out to the community. We have a lot of avenues where we can capture a lot of people, and once they're in, it gets handed down to a different department. We also have our customer service team, that's our box office team, and they're also the ones who handle all of the acquisitions and subscriptions. They do lots of phone calls, lots of emails that actually capture those people and retain them."

Does HGO create any live streaming content?

"We have a competition called "Concert of Aria" that we livestream; that's kind of like our American Idol opera. Another thing called "Giving Voice," which is with our partners over at Wheeler Avenue Baptist Church. That's a concert where we celebrate [African-American] opera artists in the community. So those are two big events that we do live stream."

How does HGO's marketing team curate content to effectively convey its messaging?

"Speaking on the marketing side, our department director has been very strategic compared to how HGO used to do [marketing]. They would push out multiple things in one day without intention...posting just to post. But we [approach] it as, 'Why are we posting this on this day?' We [look] at the bigger picture and have intention with how we market, cross-referencing what each person is doing and creating a calendar. Instead of [thinking] 'Oh, we have this video, let's just push it out,' we think, 'What is this video about? What would be the best function for this video? And I'm pairing it with the e-mail that is going out today.' We also put meaningful CTAs on all of our posts. I strategize not just in my little bubble, but within the other bubbles in my department [as well] so we can make a better impact with our messaging."

What are your thoughts on the current outlook for arts organizations over the next decade? Do you have any thoughts or examples from your role about the need to modernize how arts organizations operate and market themselves to ensure growth in the future?

"That is such a great and hard question. There is a bit of a crisis going on in the industry. I've seen several arts organizations have to take away certain productions and showtimes or completely cancel their season because of budget [cuts], not [low] ticket sales, or shrinking donor bases. We see this crisis; what can we do to engage with our community? How can we share art with people?"

"Not to toot our own horn...but I'm absolutely going toot it. We just came out of one of our most successful seasons...I think it [can be] attributed internally to the fresh ideas we bring to the table [and] our leadership. Our CEO, Khori Dastoor, definitely revolutionized how opera is shared with our community. She came in with a mission of making opera more accessible to the community."

"Korey said [in an interview with Business Journal] 'We made the decision early on to try to grow first before assuming that we couldn't.' We directly saw the impact of that in our past season, and we're already thinking of how to continue this momentum. Especially coming out of the pandemic, there's a desire [among people] to experience life to the fullest again. And there's a desire for culture, a desire for art, and a desire for community, and we offer that in the form of opera. It's something that the community gets to share, and I feel like [once] art organizations understand that, the message becomes, 'How can we serve you? This is what we can do for you, and [we] would love to share it with you.' It's not, 'Come see us.' Assuming that from the beginning and having that [philosophy] at the core of why we're doing what we do...organizations might have more success that way."

Where should ambitious music marketing students looking to take on a role in an arts organization after graduating start? How can they be proactive for this cause during their studies at UTSA?

"Definitely start doing research as to what music [organizations] are out there and seeing which ones catersmore to your [skills], or what positions are within those kinds of organizations. Do internships at these organizations. Go to shows and actually experience the music scene of the city you're in so that you can be inspired by its art."

"There's the big music organizations here [in Houston] like the Symphony, Opera, and the Hobby Center does a lot of Broadway productions, but there's a lot of other organizations too. For example, you know ROCO is one, and then there's the Alley Theatre. Honestly, there's all these venues that I admittedly had never heard of until I got into the arts industry. I regret not getting more exposed [to arts organizations] in college. I know it gets busy and stressful during college and you're focusing on just doing your your work and getting out. But I wish I did more research and internships. Now really breaking out of my comfort zone and actually experiencing all these different performance organizations in Houston. I keep getting surprised in a good way."

Now that you've finished your first season with the Houston Grand Opera, how do you feel as the next season quickly approaches.

"[The first season] was definitely a little overwhelming, but with a lot of excitement at the very beginning. I feel that now, after experiencing my first full season here, I'm ready to take on the next one, and I have a lot more confidence in myself and in my my team."

alumni spotlight september 2024



UT ARTS

School of Music



UTSA SCHOOL OF MUSIC PRESENTS JOHN ZARCO, CONDUCTOR PERFORMED BY

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WHY GIVE HIGHLIGHTING OUR DONORS WHO HELP THE UTSA SCHOOL OF MUSIC BUILD THE NEST



LINDA PURCELL

SAN ANTONIO MUSIC CLUB

September 2024's Cadenza marks the beginning of a new tradition where we recognize our generous donors who have made valuable contributions to the UTSA School of Music's endeavors.

Linda Purcell is the program director for the San Antonio Music Club and has been a generous donor to the UTSA School of Music over the years. In addition to her own personal contributions, the San Antonio Music Club, founded in 1939, annually raises money for music student scholarships.

"The more students we can sponsor, the bigger impact we can make. I think [individual expression] is the spiritual component in humans that will make us more creative...it's something worth preserving."

Purcell's passion for music was instilled in her from an early age by her mother, who was a classically trained musician. She started by learning piano and later studied voice, eventually becoming an elementary music educator for a portion of her life. She holds a degree in Music Education from Texas State University and a graduate degree in Counseling. Her combined educational background led to her developing an interest in music therapy research.

"My motivating factor has always been the love and passion; the driving forces behind the music in my heart and soul that my mother gave me," said Purcell.



San Antonio Music Club members



Linda Purcell with Celestino Rodriguez and his father

"It's such a beautiful, artistic piece of who I am, and to be able to share with everybody is just it's rich...no money can cut that."

Purcell took on her role with the San Antonio Music Club in 2022. She was subsequently recognized for her philanthropic work in 2022-2023 by the Texas Federation of Women. She has remained a strong advocate for maintaining the club's close ties to UTSA, seeing their sponsorship as a "stepping stone" for many students to reach their potential when provided the resources.

"If you can tap the heart out, the passion within the person, then you know you can plant [seeds] and grow," said Purcell.

Since taking over as program director, Purcell has forwarded intiatives to make student sponsorship feel more personal and supportive. In addition to keeping close contact with sponsored students, the club has them perform for members. It is during these performances that Purcell encourages students to go "outside the box" and be highly expressive and improvisatory.

Celestino Rodriguez, a trumpet player and UTSA alum, was sponsored by the organization during his senior year. Purcell described his performance for the club with the highest regards for his musicality.

"He was so expressionistic...I'll tell you right now, no lady in there will ever forget that performance ever. It was phenomenally unbelievable," said Purcell.

Purcell recognizes the need for music education and the benefits it can have for mental health, personal development, and community relationships, which is enough to fuel her ambitions for supporting the arts.



UTSA ORCHESTRA

Echoes of Romanticism

October 1, 7:30 p.m. UTSA Recital Hall

Louise Farrenc - Overture No. 1

Carl Maria von Weber – Clarinet Concerto No. 2
Nicholas Councilor, clarinet soloist

Antonín Dvořák – Symphony No. 9 "From the New World"

UPCOMING DATES

19	MUSIC AT THE SOMBRILLA
	7:00 PM John Peace Library

22 STUDENT RECITAL 7:30 PM | UTSA Recital Hall

24 SYMPHONIC BAND "Colors" 7:30 PM | UTSA Recital Hall

25 UTSA MARIACHI LOS PAISANOS 7:30 PM | UTSA Recital Hall

26 WIND SYMPHONY 7:30 PM | UTSA Recital Hall

01 UTSA ORCHESTRA 7:30 PM | UTSA Recital Hall



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