



SCHOOL OF MUSIC

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



VIBRANT JOURNEYS: RHYTHMS AND DANCE IN SOUND

Concert Band and Symphonic Band

Joel Pagán and Eric Allen *conductors*

Sean Hogan, Kirsten Rivera, Richard Zec *graduate conductors*

Tuesday, October 1, 2024 | 7:30 pm
The Buddy Holly Hall - Crickets Theater

PROGRAM

***Canzona* (1951)**

Peter Mennin
(1923-1983)

***Dance Rhythms* Op. 58a (1954/1956)**

Wallingford Riegger
(1885-1961)

Sean Hogan *graduate conductor*

***Colonial Airs and Dances* (1987)**

Robert Jager
(b. 1939)

- I. The Contented Farmer
- II. The Thirsty Topper
- III. The Debtor's Welcome
- IV. The King and the Miller
- V. Good Advice

***Chorale Prelude on a German Folk Tune* (1986)**

James Barnes
(b. 1949)

Kristen Rivera *graduate conductor*

***Chorale and Shaker Dance* (1972)**

John Zdechlik
(1937-2020)

Intermission

Celebrations

John Zdechlik
(1937-2020)

Colonial Song

Percy Grainger
(1882-1961)

Richard Zec *graduate conductor*

Suite Francaise

Darius Milhaud
(1892-1974)

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

In Living Color

Katahj Copley
(b.1998)

PROGRAM NOTES

Canzona – Peter Mennin

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951.

- Program Note by Peter Mennin

Dance Rhythms Op. 58a – Wallingford Riegger

Dance Rhythms is a minuet and trio structure with similar thematic material used in both large sections. The “trio” deviates from the topic E-flat major to the lower submediant equivalent, B major. The transition to the reprise is by way of the initial motif and a short chordal trombone trio. The melodic and harmonic elements of *Dance Rhythms* are traditional; its interest comes from tone color and rhythmic variety.

- Program Note from Program Notes for Band

Colonial Airs and Dances – Robert Jager

The five movements of this suite are based on songs from the American colonies written in the 17th century. The melodies have a decidedly English flavor. These settings feature the inherent musical character of each tune rather than the text of the songs for their musical basis. The diverse instrumental color within each movement enhances the contemporary sound of these melodies.

Colonial Airs and Dances was commissioned by the Georgia Music Educators Association in commemoration of the fiftieth anniversary of their first In-Service Conference. The work was premiered January 24, 1987, performed by the Georgia Intercollegiate Band.

- Program Note from score

Chorale Prelude on a German Folk Tune – James Barnes

Commissioned by Kappa Kappa Psi and Tau Beta Sigma and dedicated to the memory of the composer's friend Andrew Gurwitz, the work is based on the J.S. Bach chorale *Mein junges Leben hat ein End*. This old tune's tragic text, its melancholy nature, and its haunting simplicity provided the appropriate thematic nucleus with which to compose a work expressing the sorrow and sympathy, the anguish and frustration, and the ultimate realization that one of us suddenly left in the prime of his life.

- Program Note from publisher

Chorale and Shaker Dance – John Zdechlik

Chorale and Shaker Dance was commissioned by the Bloomington (Minn.) Jefferson High School Band. However, the community-based Medalist Concert Band, also of Bloomington, premiered the work in March 1972 at the Music Educators National Convention, with the composer conducting. The work combines an original chorale tune and the traditional Shaker song *The Gift to Be Simple*. Zdechlik transforms, varies, and juxtaposes both themes throughout the entire composition, incorporating intricate counterpoint and jazz-influenced syncopated rhythms. The Shaker melody does not appear in its entirety until near the end of the piece, when the trumpet section plays the tune over a flurry of activity in the upper woodwinds and a sonorous low-brass accompaniment. A short allegro section follows, and the work draws to a close with several dissonant whole notes that resolve into a brilliant D major chord.

- Program Note by Travis J. Cross

Celebrations – John Zdechlik

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson conducting. This seventy-member community concert band was awarded the prestigious Sudler Silver Scroll by the John Philip Sousa Foundation in 1996. *Celebrations* is a dynamic work that alternates between two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked

background by the brass and percussion and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

- Program Note from United States Marine Band concert program, 6 June 2019

Colonial Song – Percy Grainger

The editor writes, “Percy Grainger’s art is inextricably linked to folk music. Grainger’s settings of British, Danish, and American folk music are the finest of their kind, prompting no less a figure than Benjamin Britten to declare that Grainger was his ‘master’ in the art of setting folk music. Among those works written in conscious imitation of folk-style, *Colonial Song* is perhaps the finest of any of his original works.”

The musical material of *Colonial Song* dates from 1905. The work is dedicated to Grainger’s mother, and Grainger describes,

“No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land, Australia, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art. I have also noticed curious almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.”

- Program Note by Jennifer Daffinee

Suite Francaise – Darius Milhaud

For a long time I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.”

- Program Note by the composer

In Living Color – Katahji Copley

In 2020, the world had to pause as the global pandemic of COVID-19 entered all of our lives. So many events and so much of life's simple joys were taken from us including for many the opportunity to perform music. Music is one of the greatest means of communication and when taken away, the language of music becomes foreign and for some the passion for music is lost. Now as the world slowly begins to turn again, the passion of music and the passion to hear live music has grown. Through separation, we have grown stronger.

This is why I wrote this piece. *In Living Color* is an ode to live music and he return to the wind band stage. This piece was inspired by the different colors of modern jazz like Snarky Puppy and the likes of George Gershwin to hits like Estelle's *American Boy* in order to create a kaleidoscope of colors and energy. This is a celebration of life and all the small things that lead to the big things. This is *In Living Color*.

- Program Note by composer

CONCERT BAND

Joel Pagan *conductor*
Sean Hogan *graduate conductor*
Kristen Rivera *graduate conductor*

FLUTE

Kenna Billings
Isabelle Dees*
Juan Jungo
Trinity Melcher

OBOE

Annika Coyle
Graham Hutton
Bryant Le
Seth Leaton*

BASSOON

Ethan Hull*
Katherine Kimberlin

CLARINET

Nishant Argekar*
Tyler Bergin, *bass**
Kathleen Cleburn
Natalie DeChaine, *bass*
Emily Eligio
Caia Hernandez
Anthony Horne
Silas Hughes
Caroline Iltis
Nia Jackson
Alexis Jacobi
Melody Sanchez

SAXOPHONE

James Fludd
Mateo Holcombe*
Marisol Manzanares, *tenor*
Porter McClellan, *baritone*

HORN

Tabbi Carey
Sam Clear
Parker Fowlkes
Kathryn Jordan
Rebekah Luce
Janiel Nevarez
Mauricio Pena*
Nolan Sheridan
Rafael Quilpas

TRUMPET

Rosie Brocato
Jose Campos
Adrian Fowlkes
Andrew Lanigan
Kylie McAdams
Michael McNeely
Tate Searcy
Gavin Tworek*
Jessica Woolam

TROMBONE

Stefy Alvarado
Michael Barlow
Eva Espinosa
Luke Helleson
Natalie Mata
Jacob Moore, *bass*
Graham Rhoades
Justin Wooten*

EUPHONIUM

Walker Andrews*
Carson Cooper
Keely Simon
Emma Wilson

TUBA

Austin Lavery
Robert Mcelya
Zach Wilkinson*

PERCUSSION

Cole Darden
Marissa Joy
Xavier McGarrell
Jake Schafer*
Gabriela Schuetzke

*denotes principal

SYMPHONIC BAND

Eric Allen *conductor*
Richard Zec *graduate conductor*

FLUTE

Sydni Acosta
Tristan Castorena
Kristin Elliott*
Edith Frank
Laisha Lozano

OBOE

Adrian Chila
Caiden Cuevas
Jacob Ratliff*
Ahsley Thomas

BASSOON

Sabrina Stovall*
Ashleigh Wagnon

CLARINET

Emma Borisevich
Cameron Dawes
Ethan Do*
Sarah Fowler
Anson Holder
Katie Lee
Rose McAllister-Ou, *bass**
Tyler Moore
Madison Ortega
Jon David Rawls
Sofia Rogers, *bass*

SAXOPHONE

Michael Addonizio
Matthias Alvarado*
Isaac Nuno, *baritone*
Nestor Olguin, *tenor*

HORN

Homero Aguilar-Vega
Mason Archacki
Palmer Biggers*
Joshua Graves
Beck Haynes
Abbigayle Keesee
Samuel McDowell
Or Natan

TRUMPET

Lawson Bateman
Chloe Ellis
Nathaniel Good
Patrick Karis
Angelika Moreland*
Jeffrey Meyer
Josue Ramirez
Thomas Rupsis
Aidan Thames

TROMBONE

Dillon Bednarz
Haden Crawford
John McWilliams, *bass*
Bailey Newton
Jonathan Llewellyn
Dylan Pratt*
Jae Perez
Carter Sallee, *bass*

EUPHONIUM

Nathan Dahlberg
Patrick Hannigan
Maxwell Maldonado
Jared Sherman*

TUBA

Trenton Ownby*
Bernardo Plascencia

PERCUSSION

Angel Gallegos
Tyler Harrison
Noah Ivie*
Elias Jordan
Jacob Masters
Jack Vongsamphanh

DOUBLE BASS

Flores Cruz Ricardo

PIANO

Seungwon Lee

*denotes principal



UPCOMING EVENTS

Jazz Ensemble and Jazz Orchestra

Thursday, October 3 | 7:30 pm
Buddy Holly Hall - Crickets Theater

University Symphony Orchestra

Saturday, October 5 | 7:30 pm
Hemmle Recital Hall

Faculty Collaborations

Chamber Music Series

Sunday, October 6 | 4:00 pm
Buddy Holly Hall - Crickets Theater

Spencer Hartman

Flute Faculty Recital

Monday, October 7 | 8:00 pm
Hemmle Recital Hall

OctOboeFest

Double Reed Ensemble

Tuesday, October 8 | 8:00 pm
Hemmle Recital Hall

Dal'Ouna Guest Artist Ensemble

Friday, October 11 | 6:00 pm
Hemmle Recital Hall

Trombone Choir featuring Guest Artist Jim Nova

Friday, October 11 | 8:00 pm
Hemmle Recital Hall

Alice Anne Light and Guest Artist

Luke Williams Duet Voice Recital

Saturday, October 12 | 8:00 pm
Hemmle Recital Hall

Chamber Music Showcase I

Sunday, October 13 | 2:00 pm
Hemmle Recital Hall

Chamber Music Showcase II

Sunday, October 13 | 4:00 pm
Hemmle Recital Hall

Tech Folk Orchestra and Historical Performance Ensemble

Saturday, October 19 | 10:00 am
LHUCA

