



SCHOOL OF MUSIC

TEXAS TECH

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



MARCH FORWARD! AND NOSTALGIA

Concert Band and Symphonic Band

Joel Pagán and Eric Allen *conductors*
Sean Hogan *graduate conductor*

Monday, October 28, 2024 | 7:30 pm
The Buddy Holly Hall - Crickets Theater

PROGRAM

Ceremonial March (2000)

Takamasa Sakai
(b.1977)

The Thunderer (1889)

John Phillip Sousa
(1854-1932)
ed. Frederick Fennell
(1914-2004)

Symphony on Themes of John Philip Sousa (1991/1995)
II. After The Thunderer

Ira Hearshen
(b.1948)

Centennial-Fanfare March (1972)

Roger Nixon
(1921-2009)

A.B.A. Symphonic March: Kitty Hawk (1986/2010)

John Cheetham
(1939-2024)

-Intermission-

Irish Tune from County Derry (1918)

Percy Grainger
(1882-1961)

Sean Hogan *graduate conductor*

Death and Disfigurations (2024)

Scott McAllister
(b. 1969)

Lost Vegas (2011)

Michael Daugherty
(b. 1954)

I. Viva
II. Mirage
III. Fever

PROGRAM NOTES

Ceremonial March – Takamasa Sakai

Ceremonial March is a concert march composed in the image of “splendor” and “dynamism.” The march follows a fanfare-march-trio-trio reproduction-fanfare form. In 2000, *Ceremonial March* won the Shimotani Award sponsored by the Japan Brass Band Instructors Association. It was also featured in the 4th iteration of the 21st Century Brass Band, and then adopted as a topic song for the Chubu Japan Brass Band Competition in 2005 and 2006.

- Program Note from score

The Thunderer – John Philip Sousa ed. Frederick Fennell

Three years after Sousa was inducted into the Knights Templar of Washington, D.C., he dedicated this march to that organization. The Thunderer was Mrs. Sousa's favorite march, and was chosen by Sousa as one of five to be featured by his Great Lakes Naval Training Station Band on their tour on behalf of the American Red Cross during World War I.

The second section includes an adaptation of Here's to Your Health, Sir!, which Sousa had written for his 1886 collection Trumpet and Drum.

At the time this march was written, Sousa was 35 years of age. He had led the Marine Band for nine years and was considered an outstanding conductor and composer. However, he was still naive in many business matters. Before he changed publishers in 1892 and began to make his own business arrangements, he sold many of his most popular marches, including The Thunderer, for \$35 each.

- Program Note from Program Notes for Band

Symphony on Themes of John Philip Sousa II. After the Thunderer – Ira Hearshen

Symphony on Themes of John Philip Sousa
is dedicated to Lt. Col. Lowell E. Graham.

Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of The Stars and Stripes Forever. While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I figured that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991.

I began this piece by taking the “trio” theme of the march, The Thunderer, slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler’s Third Symphony.

From the audience reaction to the first performance of (after) The Thunderer, I knew I was involved with something unusual in the realm of band music. The weight of the piece and its 8 minute time performance meant that the idea of a light concert suite of four to six movements as originally commissioned was out of the question. It was at this time, I realized that I had the beginning of a full-scale symphony in both length and depth.

I began to envision this work as a four movement symphony classically constructed. It would have first movement written in “sonata-allegro” form, a slow movement, a scherzo, and a finale. Each of the four sections would be based on a different Sousa march and the outer movements must be at least twice as long as the internal two so that the work would have integrity of true symphonic form.

There are two problems that had to be solved: each movement had to be playable as a separate piece, and there needed to be some unifying melodic material that could bring four different Sousa marches together. I found the solution in Sousa’s scores. There was a four note melodic fragment common to virtually every tune I wanted to use, the same four notes that begin the “Dies Irae” portion of the Catholic Requiem Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. In the key of C Major or A minor, these notes would be C-B-C-A. This melodic motive occurs in the trios of both Hands Across the Sea and Washington Post as well as in the introduction to Fairest of the Fair. In fact, these are the first four notes one hears in The Stars and Stripes Forever.

I used this four-note Sousa “signature” to introduce and end the symphony, in the construction of the scherzo, and to create the finale. The coda of the last movement became extended as a prologue to the entire symphony preceding the first movement. Thus, the symphony became a cyclical work unified in its construction, with each movement playable as a separate entity.

Sousa’s melodies are all strong and of a wide variety of architectural styles. They range from complex (Hands Across the Sea), to simple (Washington Post), and are all stirring, intense, and above all, really fun to listen to. This is what makes Sousa’s music “classic”. I hope listeners have as much of an adventure listening to this as I did putting it together.

- Program Note by composer

Centennial-Fanfare March – Roger Nixon

Commissioned for the 100th anniversary of the founding of the city of Modesto, Calif.

- Program Note from score

A.B.A. Symphonic March: Kitty Hawk – John Cheetham

Formerly published as Kitty Hawk, this energetic contemporary concert march for mature groups represents an important addition to the march repertoire with its fresh-sounding harmonic structure and creative twists and turns.

- Program Note from publisher

Irish Tune from County Derry– Percy Grainger

Grainger's Irish Tune from County Derry has stood the test of time for a number of reasons: colorful sonorities, straightforward accessibility, and a memorable climax. It is also a versatile piece, playable by both younger band and mature players, symphonic bands and wind ensembles. Irish Tune could balance a heavier work on the concert program, or it could be a thoughtful closing piece just before intermission. The broad appeal of this piece will undoubtedly assure its position atop the wind band repertoire for years to come.

- Program Note from Great Music for Wind Band

Death and Disfigurations – Scott McAllister

Death and Disfigurations is a “time capsule” tone poem where the music also serves as an historical marker of our current time. An early influence on Scott McAllister's music was Karel Husa's Apotheosis of This Earth. Like Husa's composition, McAllister hopes to illuminate and continue Husa's idea of “Man's brutal possession and misuse of nature's beauty-.” This work will also draw inspiration from Richard Strauss' *Death and Transfiguration* where the death of an artist is the story of the composition, but in McAllister's composition, the death will be humanity. The loss of hope in humankind will be the central focus of this work until the final movement, when hope will be somewhat restored.

Like many of Scott McAllister's compositions, this work was also inspired by the sound worlds of popular genres and bands like Pink Floyd, Radiohead, and Nirvana as they are woven into the fabric of an eclectic musical quilt of original music for the concert stage.

- Program Note by composer

Lost Vegas – Michael Daugherty

Lost Vegas (2011) was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor. *Lost Vegas* is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the “Strip,” promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, *Lost Vegas* is divided into three movements.

The first movement, *Viva*, is inspired by the seminal book *Learning from Las Vegas* (1968–72), by modernist architects Robert Venturi and Denise Scott Brown, who likened the symbolism of the Vegas “Strip” to the Piazza Navona in Rome. The music in *Viva* unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations.

Mirage, the second movement, was inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one of the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with Harmon mutes, is surrounded by steamy brass chords and twisting counter-melodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in *Mirage* appears and disappears, like an optical illusion one might encounter in the scorching desert, or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas.

The final movement, *Fever*, is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s “Rat Pack” performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.

Torn down long ago, the original neon signs, casinos and hotels of the Vegas “Strip” have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the “Rat Pack” once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition for symphony band is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in *Lost Vegas*.

- Program Note by composer

CONCERT BAND

Joel Pagan *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 Itlis
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*
Rafael Quilpas
Nolan Sheridan

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 Schuetz

*denotes principal

SYMPHONIC BAND

Eric Allen *conductor*
Sean Hogan *graduate conductor*

FLUTE

Sydni Acosta
Kristin Elliott*
Edith Frank
Elizabeth Kennedy
Laisha Lozano

OBOE

Adrian Chila
Caiden Cuevas
Jacob Ratliff*
Ahsley Thomas

BASSOON

Sabrina Stovall*
Ashleigh Wagnon
Ian Resurreccion

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 Saltee, *bass*

EUPHONIUM

Nathan Dahlberg
Patrick Hannigan
Maxwell Maldonado
Jared Sherman*

TUBA

Trenton Ownby*
Bernardo Plascencia

PERCUSSION

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

DOUBLE BASS

Flores Cruz Ricardo

PIANO

Seungwon Lee

*denotes principal



UPCOMING EVENTS

Mariachi los Matadores de Texas Tech Concert

Monday, October 28 | 8:00 pm
Hemmler Recital Hall

Lubbock Civic Orchestra

Tuesday, October 29 | 7:30 pm
Buddy Holly Hall - Crickets Theater

Octubafest: Tuba Euphonium Ensemble

Wednesday, October 30 | 8:00 pm
Hemmler Recital Hall

Symphonic Wind Ensemble

Friday, November 1 | 7:30 pm
Buddy Holly Hall - Crickets Theater

Matador Singers and Scarlet Voce

Saturday, November 2 | 7:30 pm
Buddy Holly Hall - Crickets Theater

Caprock English Bagpipe Consort

Monday, November 4 | 8:00 pm
The Kent R. Hance Chapel

Percussion Ensemble, Steel Drum Band, and Samba Ensemble Concert

Monday, November 4 | 8:00 pm
Hemmler Recital Hall

Eva Browning Artist Series

William Westney and Daniel del Pino, duet piano

Friday, November 8 | 6:00 pm
Hemmler Recital Hall

Trombone Ensembles

Friday, November 8 | 8:00 pm
Hemmler Recital Hall

Clarinet Ensembles

Sunday, November 10 | 4:00 pm
Hemmler Recital Hall

Jazz Ensemble and Jazz Orchestra

Thursday, November 14 | 7:30 pm
Hemmler Recital Hall

Lubbock Concert Band

Friday, November 15 | 7:30 pm
Buddy Holly Hall - Crickets Theater

