



# SCHOOL OF MUSIC

## TEXAS TECH

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



## HUMBLE INSPIRATIONS

**Symphonic Wind Ensemble**

*Sarah McKoin conductor*

*Richard Zec graduate conductor*

Friday, November 1, 2024 | 7:30 pm  
The Buddy Holly Hall - Crickets Theater

# PROGRAM

*Fugue in G Minor "Little" BWV 578 (1703-07)*

J.S. Bach  
(1685-1750)

arr. Mordechai Rechtman

**Richard Zec** *graduate conductor*

*Enigma (2024)*

David Biedenbender  
(b. 1984)

*...and the mountains rising nowhere (1977)*

Joseph Schwanter  
(b. 1943)

*The Adventures of Jesse Owens (2023)*

Michael Daugherty  
(b. 1954)

1. Cotton
2. Berlin (1936 Olympics)
3. Gold

## PROGRAM NOTES

### *Fugue in G Minor “Little” BWV 578 – J.S. Bach*

Let there be no confusion about it: J.S. Bach's *Fugue in G Minor* for organ (BWV 578) is known as the “Little” G minor not because it is a work of small importance or even because it is an unusually short work in its own right, but simply so that it and the much longer and later “Great” G minor *Fantasia and Fugue* (BWV 542) might not be mistaken for one another. Bach probably composed the “Little” G minor fugue sometime between 1703 and 1707, when he was a young up-and-coming organist in the city of Arnstadt.

The “Little” G minor's four-and-a-half measure subject is one of Bach's most widely recognized tunes. It is worked out in four voices, the pedal voice being honored as the full equal of the three manual voices -- even to the extent that the feet are required, in one electrifying passage late in the fugue, to have a go at a sixteenth-note figuration of the countersubject. During the episodes, Bach employs one of Corelli's most beloved sequential gestures: imitation between two voices on an eighth-note upbeat figure that first leaps up a fourth and then falls back one step at time. And those who love to find precise mathematical structural divisions and markers in Bach's music will enjoy that it is in the 33rd measure-- one measure shy of the exact midpoint of BWV 578-- that Bach introduces the subject in a key outside the tonic-dominant loop of the exposition.

- Program note by Blair Johnston, Rovi

### *Enigma – David Biedenbender*

*Enigma* was originally written for brass choir and organ for the dedication of the Red Cedar Organ in the Michigan State University Alumni Chapel. This version was created for my friend Henry Dorn and the St. Olaf Band.

*Enigma* comes from a Greek word that means “to speak in riddles,” and in this piece, the riddle—or theme—is revealed gradually. The theme comes from the *Passacaglia and Fugue in C minor* by Johann Sebastian Bach, which is one of my favorite pieces of music, and, once the theme is revealed, it is repeated cyclically with 21 variations, just like in Bach’s original. This piece is dedicated to my former teacher, José-Luis Maúrtua, a composer, theorist, conductor, and teacher with whom I studied at Central Michigan University. José-Luis was an extraordinary musician and teacher who was tirelessly dedicated to his students and to pushing them to do their best. I am forever grateful for the lessons I learned from him, and my music and my life are far better for having known him. Unfortunately, he was taken from this earth far too young—at the age of 57—by pancreatic cancer in the spring of 2022. I miss him dearly, and this music is for him.

- Program note by composer

*...and the mountains rising nowhere* – Joseph Schwantner

Commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *...and the mountains rising nowhere* was Joseph Schwantner’s first composition for wind ensemble (and is part of a “trilogy” that includes *From a Dark Millennium* and *In evening’s stillness*). The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children’s author Carol Adler; its title inspired by a line in her poem *Arioso*:

Arioso bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes  
- Program Note by Nikk Pilato

## *The Adventures of Jesse Owens – Michael Daugherty*

The Adventures of Jesse Owens for Symphonic Band was commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority for the National Intercollegiate Band. The world premiere was given by the National Intercollegiate Band, conducted by Rodney Dorsey, in Orlando, Florida, on July 11, 2023.

1. *Cotton*. Jesse Owens (1913-1980) was the youngest of ten children, the son of a sharecropper, and the grandson of enslaved people. The family lived in a small shack in rural Oakville, Alabama, and everyone picked cotton for a living, including Jesse beginning at age seven. The first movement is a “work song” composed of pulsating, multi-layered ostinatos accompanied by a rhythmically relentless anvil.

2. *Berlin (1936 Olympics)*. As a student athlete on the track and field team at Ohio State University, Jesse Owens set five world records in 1935. He was subsequently invited to join the United States Olympic team for the 1936 Olympic Games in Berlin, Germany. The German Nazi Party hoped that hosting the 1936 Olympic Games in Berlin would provide an international showcase for the Third Reich and give legitimacy to its racist policies of Aryan supremacy. The participation of American Jewish and Black athletes subsequently caused great controversy. In the second movement, I allude to three different musical works associated with the opening ceremonies of the 1936 Berlin Olympics: Richard Strauss: *Olympische Hymne* (1936); *My Country, 'Tis of Thee* (also known as *America*, 1831); *Deutschlandlied* (German National Anthem, 1922). As these melodies are interrupted by rolling drums, the ominous mood of the music anticipates World War II, started by Germany in 1939.

3. *Gold*. By winning four gold medals and setting world records in the 100 meter, 200 meter, 400 meter relay and long jump, Jesse Owens became the most successful athlete of the 1936 Berlin Olympic Games. His victories made international headlines as

“the fastest man in the world,” challenging the German Nazi doctrine of Aryan supremacy. Inspired by the superhuman feats of Jesse Owens at the Olympics, the brightly orchestrated final movement, marked “Presto”, moves at breakneck speed to a triumphant finish line.

- Program Note by composer

# SYMPHONIC WIND ENSEMBLE

Sarah McKoin *conductor*  
Richard Zec *graduate conductor*

## FLUTE

Kristin Elliot  
Elizabeth Kennedy  
Laisha Lozano  
Kassie Lindamood Smith\*  
Maya McBrayer  
Lillian Peterson *piccolo*

## OBOE

Wesley Barton\*  
Angeli Nicolas *english horn*  
Annant Odell  
Jacob Ratliff *english horn*

## BASSOON

Jacob Prentice  
Ian Resurreccion\*  
Sabrina Stovall  
Ashleigh Wagnon

## CLARINET

Dillan Francis *bass*  
Amy Gilmore  
Reilly Ledbetter  
Kaitlyn Low  
Josue Molina\*  
Natalie Odom  
Quinn O'Hagan Lopez  
Elizabeth Wolfe  
Ryan Rodarte\* *bass*

## SAXOPHONE

Solomon Caraway\*  
Roger Dominguez  
Carson Tucker *tenor*  
Natalie Wilson *baritone*

## HORN

Esteban Chavez  
Quentin Fisher\*  
Jack Mellinger  
Brett Ramirez  
Callie Trankel  
Seth Wallace

## TRUMPET

Katy Baker  
Jacob Garcia  
Diana Gonzalez\*  
Angelika Moreland  
Luke Reyna  
Andrew Reynolds  
Joshua Tolosa

## TROMBONE

Jackson Franco *bass*  
Xavier Moncada  
Jacob Moore  
Matthew Ramirez  
Julio Rivera\*

## EUPHONIUM

Kyle Boschen\*  
David Hewitt  
Matthew Jourdan

## TUBA

Bruno Brandalise Leonardi\*  
Jake Dossing  
Bailey Dorsey

## PERCUSSION

Ari Castorena  
Jacob Cauley\*  
Anthony Flores  
Natalie Nance  
Cody Otis  
Grant Potts  
Meliza Reyes

## DOUBLE BASS

Fernando de Almeida

## PIANO

Andrey Guerrero

\*denotes principal



## UPCOMING EVENTS

### **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  
Hemmle Recital Hall

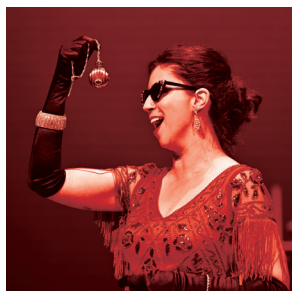
### **Eva Browning Artist Series**

#### **William Westney and Daniel del Pino, duet piano**

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

### **Trombone Ensembles**

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



### **Clarinet Ensembles**

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

### **Jazz Ensemble and Jazz Orchestra**

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



### **Lubbock Concert Band**

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

### **John Gilbert**

#### **Violin Faculty Recital**

Saturday, November 16 | 8:00 pm  
Hemmle Recital Hall

### **Sinfonietta**

Sunday, November 17 | 4:00 pm  
Hemmle Recital Hall



### **University Symphony Orchestra**

Sunday, November 17 | 7:30 pm  
Hemmle Recital Hall

### **IGNITE!**

Tuesday, November 19 | 7:30 pm  
Buddy Holly Hall - Helen Devitt Jones Theater