



SCHOOL OF MUSIC

TEXAS TECH

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



SACRED SPACES

Concert Band and Symphonic Band

Joel Pagán and Eric Allen *conductors*

Dillan Francis, Richard Zec, Kirsten Hoogstraten Rivera
graduate conductors

Monday, November 25, 2024 | 7:30 pm

The Buddy Holly Hall - Crickets Theater

PROGRAM

The Hounds of Spring (1980)

Alfred Reed (1921-2005)

Elegy (1972)

John Barnes Chance (1932-1972)

Dillan Francis *graduate conductor*

Chorale and Toccata (1971)

Robert Jager (b. 1939)

Richard Zec *graduate conductor*

Ye Banks and Braes O' Bonnie Doon (1903/1932)

Percy Grainger (1882-1961)

Galop (1959/1971)

Dmitri Shostakovich (1906-1975)

From the musical comedy, *Moscow Cheremushky*

arr. Donald Hunsberger

- Intermission -

Sacred Spaces (2019)

John Mackey (b. 1973)

Spiel für Blasorchester (1926/1954)

Ernst Toch (1887-1964)

I. Overture

II. Idyll

III. Buffo

Dillan Francis *graduate conductor*

A deep reverberation fills with stars (2022)

John Mackey (b. 1973)

Kirsten Hoogstraten Rivera *graduate conductor*

Russian Christmas Music (1944)

Alfred Reed (1921-2005)

PROGRAM NOTES

The Hounds of Spring – Reed

This exciting, rhythmic overture for band is in the fast-slow-fast format of the early 18th-century Italian opera overtures. The composer's purpose was to capture the twin elements (exuberant, youthful gaiety and the sweetness of tender love) found in the following excerpt from *Atlanta in Calydon*, written in 1865 by the English poet Algernon Charles Swinburne (1837-1909).

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain; Where shall we find her, how shall
we sing to her,
Fold our hands round her knees and cling?
O that man's heart were as fire and could spring to her,
Fire, or the strength of the streams that spring!
And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hin.*

- Program Note from Program Notes for Band

Elegy – John Barnes Chance

When a member of the West Genesee Senior High School Band died, *Elegy* was commissioned in his memory. It is a single-movement, solemn work based on a five-note motif stated initially in the low woodwinds. The piece builds to a bold statement in the horns, which grows to a dramatic climax. A brass fanfare played with the theme in the woodwinds again ends abruptly, after which the piece closes in a fragmented echo of the beginning. The music symbolizes the tragedy of a life cut short, seemingly unfinished, as a portion of the original motif is left hanging while each instrument dies away.

Sadly, Chance wrote *Elegy* only months before his own sudden and tragic death [by accidental electrocution]. The piece stands as an emotional monument to this composer's unfinished career.

- Program Note from Kennesaw State University Wind Symphony concert program, 26 September 2016

***Chorale and Toccata* – Robert Jager**

Commissioned by the Region II, Pennsylvania Music Educators Association for their 1967 Spring Band Festival - Wililam Mills, host. The premiere was by Paul Dunlap, then conductor of the Penn State Blue Band.

The two movements are unified by the modal chorale theme, which is first presented by the clarinets. The theme is transformed as it moves through the chorale section and later makes a final appearance in the toccata in combination with the toccata theme. The harmonic structure throughout is essentially quartal rather than triadic.

- Program Note from liner notes of Mark CD Testament: The Music of Robert Jager

***Ye Banks and Braes O' Bonnie Doon* – Percy Grainger**

Grainger considered the folk singers the “kings and queens of song...lords in their own domain -- at once performers and creators.” He once described concert singers as slaves to tyrannical composers. It was for the wind band, a “vehicle of deeply emotional expression, that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. *Ye Banks and Braes o' Bonnie Doon* is a slow, sustained Scottish folk tune. Grainger's original setting of this was done in 1901 for “men's chorus and whistler,” and the present version for band was published in 1936.

- Program Note from Program Notes for Band

***Galop* – Dmitri Shostakovich**

This rousing gallop was part of a musical comedy and film *Moscow, Cheremushky*. The story takes place in late 1950s Moscow, where a smart new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha (a crane operator) and Masha (an explosives expert) along with their friends Boris (a chauffeur) and Sergei (a cook) all dream of having a place of their own. While keys are withheld from their rightful owners, Sasha lifts Boris and Sergei up to their new home in her crane. During a later scene as Sasha and Masha host a house-warming party, a local government official (who illegally plans to knock two apartments into one for his ambitious new wife) comes bursting through the neighboring wall. It is during this scene that *Galop* is scored. The score accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

- Program Note by Steven Smyth

***Sacred Spaces* – John Mackey**

A sacred space is a place that holds incredible immaterial value in an increasingly material society. It's the idea of an environment in which a person can exist authentically and embrace their most sincere beliefs without apprehension. We all cherish our sacred spaces. These can certainly be religious buildings – churches and temples, synagogues and mosques – but they extend beyond these based on the needs of those who inhabit them. A ballpark. A classroom. A home. Even the concert hall in which art comes to life through sound has a spiritual association for many audiences.

In his composition *Sacred Spaces*, John Mackey celebrates a broad category of such places: the natural expanse of the American landscape that so many of us hold dear. This concert overture for wind band evokes the grandeur of native scenery in an earnest way. Mackey achieves this with many of the same techniques used in his earlier works that similarly paint a likeness

of breathtaking places (The Frozen Cathedral and The Night Garden): using an incredible palette of color that dazzles the listener throughout.

The celebration of Americana, especially the places one travels to reach, is particularly appropriate given that the work was commissioned by The United States Army Field Band, one of our country's premier military bands and an organization that travels to every corner of the map to achieve its musical mission. The piece opens with two clever allusions to music that would be familiar to fans of the ensemble: the unforgettable introductory horn octaves from Joseph Wilcox Jenkins' celebrated American Overture for Band (written for the Army Field Band in 1953), and the repeated descending minor third that begins "The Caisson Song," which originates in its current form as a part of John Philip Sousa's U.S. Field Artillery March, but has since been adopted as the official song of the United States Army: "The Army Goes Rolling Along."

The piece opens with a spirited fanfare featuring the two quotations over an accompaniment of effervescent woodwinds and keyboards before receding into the work's primary thematic content. This section—based on an expansive melody that features soaring leaps and heroic swells set atop a field of energetic, percolating rhythms—is presented twice in succession. A developmental section that follows incorporates some of the materials from the fanfare opening and presents some of the only strong dissonance in the work, but any agitation is quickly dissolved as the musical materials return to the original theme for one final elegant turn before concluding the work with a boisterous and optimistic celebration.

– Program note by Jake Wallace

***Spiel für Blasorchester* – Ernst Toch**

Ernst Toch was interested in the artistic potential of the wind ensemble, and jumped at the opportunity given to him by Paul Hindemith to compose such music for the 1926 Donaueschingen festival. Despite the breadth of his compositional output, which

included symphonies, concerti, choral works and music for film, the *Spiel für Blasorchester*, op. 39, is one of only five works for wind completed by Toch.

Spiel is split into three movements, Overture, Idyll and Buffo. The first movement is in a standard A-B-A form in which the A section is marked by mixed meter and bright, articulate melodies, while the B section contrasts with flowing lyricism. The second movement is also in ternary form (A-B-A), and features a prominent oboe solo throughout. The character of the movement is indicative of its name, invoking a peaceful and serene sonic landscape. It is the most romantic of the three movements, harkening back to the musical ideals of the prior musical era, an aesthetic that many other contemporary composers of the time were trying to extinguish.

The last movement is boisterous and playful. Written in sonata form, it carries with it a satirical, almost showman-like quality, somewhat akin to a circus band. The piece is dedicated to Hermann Scherchen, a twentieth-century German conductor and champion of contemporary music.

- Program Note from University of Miami Frost Wind Ensemble

***A deep reverberation fills with stars* – John Mackey**

The world of music for wind ensemble is almost inextricably linked to the importance of music education, as many of us who celebrate the medium have connected with it through school bands. Undoubtedly, the importance of music educators in the lives of those who continue to make music as either amateurs

or professionals in adulthood is paramount. In the case of John Mackey's *A deep reverberation fills with stars*, the connection is both implied and overt as it celebrates his friendship and professional admiration for the work's dedicatee—Jon Grantham, Director of Bands at Amador Valley High School in Pleasanton, California—on the occasion of his twentieth year of teaching, but could equally be seen as a tribute to anyone dedicated to the passionate pursuit of arts education. The thematic exploration of the piece moves from a sensation of being lost and adrift to one of confidence and acceptance, not unlike the journey that any student undertakes as they pursue fluency and passion for the subject material as guided by a dedicated mentor. The piece also reflects the composer's own creative emergence from the COVID-19 pandemic, as he describes:

This is the most substantial piece I've written since the start of the pandemic. I'd written very little; it was basically impossible for me to motivate myself when concerts grinded to a halt. So the idea with this one—partially by design, but largely just because it happened to turn out this way once I started writing—is that of emerging from darkness (“a deep reverberation”) with the return of some sense of normalcy, coinciding with—at least for me—some hope of an improvement of mental health.

A deep reverberation fills with stars unfolds in two parts. The first explores lonely spaces with feelings of uncertainty, longing, and—at times—sorrow, while the second turns those same sonic environments into a place of warmth, joy, and discovery. The opening measures establish a palette of twinkling, with the chiming of a single handbell on G-flat announcing its presence on an expanse of silence. The implied harmonic motif of G-flat to F in the handbells (and eventually other instruments) recurs throughout the piece and helps to create an expressive theme of tension and release. Layers of syncopation are added sequentially, mostly in metallic percussion and piano, and a constantly shifting metric canvas lends a sensation of unpredictability as the introduction fizzles and pops in a shimmering display. Following this introductory section, the first real melody emerges: a solo trumpet tune that feels somber and reflective set atop a more

restrained twinkling rhythm in keyboards and a gently rocking oscillation of two chords—D-flat major and F minor—in low winds. The tune itself is songlike and stretched over a long span, at times hinting at a glimmer of optimism before returning to its subdued nature in a reflection of itself as played by a solo clarinet. A second verse of this theme immediately follows, slightly condensed but more emphatically energetic, seemingly trying to burst free, but eventually receding in a nearly identical manner, with solo flute leading the first half of the work to a quiet conclusion.

The second half of the piece opens once again with handbell, but this time in the key of F major, completing a long expression of the descending harmonic motif that appeared in the work's first few measures. This time, instead of a somber melody, we hear a serene chorale from clarinets and bassoon that patiently spins through both extended diatonic and chromatic harmonies with confident ease. Whereas the first half of the work felt uncertain, now those same combinations of rhythms and harmonies resonate with curiosity and the excitement of understanding. As the chorale persists, more voices join in, building in density and volume to what seems like it must surely be the climactic moment, only to dissipate temporarily back into the sparse twinkling of the introduction once more. This time, however, that texture is crisper and brighter, confident in its inevitable direction. Joined to one more final statement of the chorale melody, the work ends with rapturous celebration.

Program note by Jacob Wallace

***Russian Christmas Music* – Alfred Reed**

Reed was commissioned to write *Russian Christmas Music* a mere 14 days before it was scheduled to be performed and broadcast live on NBC. Originally written in November 1944, the work was first performed in December of that year in Denver, Colorado. Two years later, the piece was elaborated and revised, and in that form was one of the three prize-winning work in the 1947 Columbia University contest for new serious music for symphonic band.

An ancient Russian Christmas carol (Carol of the Little Russian Children) is mixed with motives from orthodox liturgical music from the Eastern Orthodox Church. Though set as a single piece, the composer originally subtitled the four easily separated sections Children's Carol, Antiphonal Chant, Village Song, and Cathedral Chorus. Reed also utilized this theme as well as the "Cathedral Chorus" section as source material for Slavonic Folk Suite, a piece written for novice musicians.

- Program Notes excerpted from score and Western Michigan University Symphonic Band concert program

CONCERT BAND

Joel Pagán *conductor*

Dillan Francis *graduate conductor*

Richard Zec *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 Claburn
Natalie DeChaine *bass*
Emily Eligi
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*
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*

Kirsten Hoogstraten Rivera *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

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

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

DOUBLE BASS

Ricardo Flores Cruz

PIANO

Seungwon Lee

HARP

Anna Wilmoth

ANTIPHONAL BRASS

Jacob Garcia
Diana Gonzalez
Luke Reyna
Andrew Reynolds
Esteban Chavez
Jack Mellinger
Harrison Biggers
Haotian Quan
Miles Bintz
Kirsten Hoogstraten Rivera

*denotes principal



UPCOMING EVENTS

Tuba Christmas

Sunday, December 1 | 4:00 pm
Buddy Holly Hall - Crickets Theater

Carol Concert

Monday, December 2 | 7:30 pm
Hemmle Recital Hall

Lubbock Chorale

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

Annie Chalex Boyle and Becca Zeisler Faculty Recital

Wednesday, January 29 | 12:00pm
Hemmle Recital Hall

Pianofest Guest Artist Piano Recital

Friday, January 31 | 12:00pm
Hemmle Recital Hall

Pianofest Faculty Piano Recital

Saturday, February 1 | 2:00pm
Hemmle Recital Hall

Concert Band and Symphonic Band

Monday, February 3 | 8:00pm
Hemmle Recital Hall

Daniel del Pino Faculty Chamber Recital

Friday, February 7 | 6:00pm
Hemmle Recital Hall

String Orchestra

Monday, February 8 | 7:30pm
Hemmle Recital Hall

Symphonic Wind Ensemble

Monday, February 10 | 7:30pm
Hemmle Recital Hall

Eva Browning Artst Series

Irina Muresanu, Violin

Friday, February 21 | 8:00pm
Hemmle Recital Hall

Susie Rockett Faculty Oboe Recital

Sunday, February 23 | 4:00pm
Hemmle Recital Hall

