



SCHOOL OF MUSIC

TEXAS TECH

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



BOLD DREAMS, BRIGHT LIGHT

Symphonic Wind Ensemble Concert

Sarah McKoin, *conductor*

Dillian Francis, *graduate conductor*

Sunday, September 15th, 2024 | 7:30 pm

The Buddy Holly Hall - Crickets Theater

PROGRAM

Go BIG or Go HOME (2019/1024)

Jessica Meyer
(b. 1974)

Serenade in E-flat major, Op. 7 (1881)

Richard Strauss
(1864-1949)

Dillan Francis, graduate conductor

Sunflower Studies (2023)

Nicole Pinnno
(b. 1985)

I. Waiting for the Brightness of Tomorrow

II. No Blue Without Yellow

III. Interlude

IV. Seeking the Golden Light

V. Broken Colours

Molly on the Shore (1907 / 1920 / 1998)

Percy Aldridge Grainger
(1882-1961)
Edited by R. Mark Rogers
(b. 1955)

PROGRAM NOTES

***Go BIG or Go HOME* – Jessica Meyer**

This piece is an adaptation of the last movement of my string quartet *Get into the NOW* for the Nu Deco Ensemble in Miami. When the opportunity came up for me to make this arrangement, I wanted to both showcase, what the group can uniquely do, while also writing in a way that captures the spirit of what Miami inherently is.

In *Go BIG or Go HOME*, you will find hints of funk, bluegrass, and Latin while being driven by groove, virtuosity, and moments of improvisation allowing members of the group to put their own personal signature on the piece. Most importantly, it is written from a place of self-realization, empowerment, and celebration of how joyous life can be.

- Program Note by composer

***Serenade in E-flat major, Op. 7* – Richard Strauss**

Composed in 1881, exactly 100 years after Mozart's *Serenade No. 11* in E flat, the *Op. 7 Serenade* was, in Strauss's own words, "nothing more than the respectable work of a music student." Strauss scored the work for pairs of flutes, oboes, clarinets, and bassoons, along with four horns and contrabassoon (or tuba). Upon hearing a performance of the work in 1900, he would remark, "double woodwinds are impossible against four horns."

The *Serenade* premiered in Dresden on November 27, 1882, and has aptly been explained as representing the young Strauss's filtering and distillation of the influences of Mozart and Mendelssohn into something remarkably original. The contour of the melodies easily identifies the seventeen-year-old as the future composer of works filled with moments of the beautiful lyricism found in *Der Rosenkavalier* and, especially, his late opera *Daphne* with its rich wind scoring.

Strauss moves from calm waters one moment to surges of great intensity in the next, and his choice of orchestration throughout the *Serenade* embodies a depth rarely exhibited by a 17-year-old composer. One particularly notable choice can be found in the recapitulation, which begins with perhaps the most evocatively beautiful moment in the *Serenade* as the horns play the first theme with great warmth, an eight-bar phrase which surely must have put a smile on his father Franz's face.

- Program Note by Orange County Wind Symphony

***Sunflower Studies* – Nicole Pinnno**

Sunflower Studies, a symphony in five movements for wind ensemble, explores Vincent Van Gogh's love for sunflowers combined with my own love of the sunflower. The titles for movement one and movement four

come from the beautiful nature of the sunflower itself, while the titles for movement two and movement five come from Van Gogh's painting style. These movements are connected in the middle by a short interlude. Many movements incorporate the hymn tune Tell Me the Old, Old Story. This was one of Van Gogh's favorite hymns, and the melody and lyrics have grown on me as I have gotten to know it. The hymn has a child-like quality to it which to me represents a sincere faith. Van Gogh said he wanted his paintings "to say something comforting as music is comforting ... something of the eternal." This melody also represents that source of comfort which the sunflower can bring to a person.

I learned a lot about Van Gogh and his work from reading the letters Vincent wrote to his brother. Vincent told his brother he wanted to make a series of paintings of sunflowers that would contain broken yellows against blue backgrounds. He described this series of paintings to his brother, "The whole thing will therefore be a symphony in blue and yellow." His style of combining dark and light elements together on a canvas is similar to my style as a composer and this makes me feel as though I found a kindred spirit in Vincent.

Sunflowers are vibrant, beautiful and sturdy flowers. Sunflowers had great significance for Van Gogh: they represented gratitude. In a similar fashion, for me sunflowers exemplify faith.

- Program Note by composer

Molly on the Shore – Percy Aldridge Grainger

In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

- Program Note by composer

SYMPHONIC WIND ENSEMBLE PERSONNEL

FLUTE

Kristin Elliott
Elizabeth Kennedy
Kassie Lindamood Smith*
Maya McBrayer
Lillian Peterson

OBOE

Wesley Barton*
Angeli Nicolas, *english horn*
Annant Odell

BASSOON

Jacob Prentice
Ian Resurreccion*
Ashley Wagnon, *contra*

CLARINET

Dillan Francis, *bass*
Amy Gilmore
Reilly Ledbetter
Kaitlyn Low
Josue Molina*
Natalie Odum
Quinn O'Hagan Lopez
Ellie Wolfe
Ryan Rodarte*, *bass*

SAXOPHONE

Solomon Caraway*
Roger Dominguez
Alex Rodriguez
Carson Tucker, *tenor*
Natalie Wilson, *baritone*

FRENCH HORN

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

TRUMPET

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

TROMBONE

Jackson Franco, *bass*
Ethan Green
Xavier Moncada
Jacob Moore
Matthew Ramirez
Julio Ricardo Rivera*

EUPHONIUM

Kyle Boschen*
David Hewitt
Matthew Jourdan

TUBA

Kyle Boschen
Bruno Brandalise Leonardi*
Jake Dossing
Bailey Dorsey

PERCUSSION

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

DOUBLE BASS

Fernando de Almeida

HARP

Anna Wilmoth

PIANO

Andrey Guerrero

ELECTRIC GUITAR

Alexander Hraha

*denotes principal



UPCOMING EVENTS

Eva Browning Artist Series

Amit Peled, cello and Daniel del Pino, piano

Tuesday, September 17 | 7:30 pm

Buddy Holly Hall - Crickets Theater

Viola Faculty and Guest Artist Recital

Philippe Chao, viola and Robert Koenig, piano guest artist

Thursday, September 19 | 8:00 pm

The Kent R. Hance Chapel

Kaleidoscope of Choirs

Sunday, September 29 | 4:00 pm

Buddy Holly Hall - Crickets Theater

Balkan Ensemble

Monday, September 30 | 8:00 pm

The Kent R. Hance Chapel

Concert Band and Symphonic Band

Tuesday, October 1 | 7:30 pm

Buddy Holly Hall - Crickets Theater

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

Buddy Holly Hall - Crickets Theater

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 | 6:00 pm

Hemmle Recital Hall

