



SCHOOL OF MUSIC

TEXAS TECH

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



University Band

Kirsten Hoogstraten Rivera and Richard Zec *conductors*

Sunday, March 2, 2025 | 2:00 pm
Hemmler Recital Hall

PROGRAM

Selections from The Danserye (1551/2002)

La Morisque

Les Quatre Branles

Tielman Susato

(1510-1570)

trans. Patrick Dunnigan

Richard Zec *conductor*

Brooklyn Air (2016)

Michael Markowski

(b. 1986)

Kirsten Hoogstraten Rivera *conductor*

Heart on Fire (2022)

Viet Cuong

(b. 1990)

One Life Beautiful (2010)

Julie Giroux

(b. 1961)

Richard Zec *conductor*

The Witch and the Saint (2005)

Steven Reinecke

(b. 1970)

In Flight (2000/2008)

Samuel Hazo

(b. 1966)

Kirsten Hoogstraten Rivera *conductor*

PROGRAM NOTES

Selections from the Danserye – Susato

The Danserye is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derdemusyckboexken*. With more than 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings was available.

Selections from "The Danserye" is a new setting for wind band consisting of nine dances fashioned into an extended symphonic suite. The arrangement utilizes the full resources of the modern wind band, featuring various sections (or consorts of instruments) in alternation with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and a significant part for acoustic guitar. This blend of sound generates a new but familiar element, thus making something very modern out of music that is more than 450 years old.

The arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was on November 19, 2002, at the Meyerson Symphony Center in Dallas, Texas.

- Program Note by Patrick Dunnigan

Brooklyn Air – Markowski

In Brooklyn (and pretty much everywhere else in New York City), the air is always an exotic melting pot of smells. Freshly baked donuts, sweet springtime flowers, and salty ocean breezes combine with car exhaust, dust, and sun-baked garbage to form an aromatic paradox. Every breath you take is complex and bittersweet.

In Italian, the word for "air" is *aria*, a word most of us probably recognize from its origins in opera. Although we typically know it as being a song for solo voice, an *aria* could also be more simply described as any expressive melody. The word also literally translates to "expression" and "tune."

Brooklyn Air is a musical play on these words: a lyrical song flavored

with extended jazz harmonies, grimy dissonances, and sweet melodies. The piece opens with buzzing trombone glissandi complemented by a lulling ocean drum and the slow scraping of a brake drum that introduce our ears to a musty, somewhat industrial atmosphere. The woodwinds soon enter singing sweet and salty chords: major, minor, major, minor. By measure 17, the ensemble has landed on a succulent B-flat major chord, our most pleasant taste yet, but by measure 18, the saltiness returns to our palette -- a concert E-natural, the raised fourth scale degree, sings sharply in the melody.

At its heart, the piece is dedicated to Dawn Parker in celebration of her 30-year career teaching music and, in particular, as a 'thank you' for the two of those years that she taught the scrappy middle school saxophone player who would eventually write this piece. Farewells aren't always sad and they certainly aren't usually happy, and as Dawn prepares for the next chapter of her career as an instrument repair specialist, I can't help but imagine that the transition must have her feeling a little bit of both. Perhaps these bittersweet moments are the ones that linger with us the longest -- moments that surprise us, pinch us, and remind us that they are worth remembering.

- Program Note from publisher

Heart on Fire – Cuong

Inspired by Mary Oliver's poem *Walking to Oak-Head Pond, and Thinking of the Ponds I Will Visit in the Next Days and Weeks*, composer Viet Cuong has written a work about hope in the face of hardship and living every day to the fullest.

What is so utterly invisible
as tomorrow?

Not love,
not the wind,

not the inside of a stone.

Not anything.

And yet, how often I'm fooled--
I'm wading along

in the sunlight–
and I'm sure I can see the fields and the ponds shining
days ahead–
I can see the light spilling

like a shower of meteors
into next week's trees,
and I plan to be there soon–
and, so far, I am

just that lucky,
my legs splashing
over the edge of darkness,
my heart on fire.

I don't know where
such certainty comes from–
the brave flesh
or the theater of the mind–

but if I had to guess
I would say that only
what the soul is supposed to be
could send us forth

with such cheer
as even the leaf must wear
as it unfurls
its fragrant body, and shines

against the hard possibility of stoppage–
which, day after day,
before such brisk, corpuscular belief,
shudders, and gives way.

- Program Note from composer's onstage comments at premiere
performance

One Life Beautiful – Giroux

One Life Beautiful was written in memory of Heather Cramer Reu for her “one life beautiful” that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.

- Program Note by composer

The Witch and the Saint – Reinecke

The Witch and the Saint is a programmatic ten-minute tone poem for symphonic band in one movement that is constructed in five distinct sections to tell the story of the lives of Helena and Sibylla, twin sisters born in Germany in 1588. Starting out with a Gregorian chant-type motif, Reinecke uses all manner of musical sorcery to represent the turbulent lives of these vastly misunderstood women.

- Program Note by composer

In Flight – Hazo

In Flight is a tone poem that musically recreates the experience of flying in a fighter aircraft. In the score, one can find many musical suggestions that mimic qualities of piloting a fighter jet such as combative motifs, the serenity of the sky, the weightless feeling after a climb, breaking through the clouds, and even the shape of an actual fighter aircraft maneuver depicted in the piccolo, flute and xylophone runs.

It was composed during the summer of 2000 and premiered at Carnegie Music Hall in Pittsburgh, Pennsylvania, on March 30th, 2001, by the Duquesne University Wind Symphony, Dr. Robert Cameron, Conductor. Since then, the recording of that performance has aired across the United States in programming sponsored and broadcast by National Public Radio. It was dedicated to my cousin, Nicholas H. Romah, who at the time of *In Flight*'s composition had just retired from the United States Marine Corps as a full colonel.

This publication of *In Flight* was commissioned by Lincoln High School in Vincennes, Indiana, William J. Marsh and Jason R. King, directors.

- Program Note by Samuel R. Hazo

UNIVERSITY BAND

Kirsten Hoogstraten Rivera and Richard Zec *conductors*

FLUTE

Jacob Beasley
Ally Brawner
Molly DeWees
Taylor Gomez*
Elizabeth Jeffery
Kirsten Kuper
Paige Labarge
Abby Mason
Amanda Millard
Lauren Rodriguez

OBOE

Abbey Morelock
Ashley Thomas

BASSOON

Amy Gilmore*

CLARINET

Sarah Anglin
Wesley Barton
Matthew Blomstrom *bass*
Hailey Brenem
Zoey Bray Rodriguez
Natalie Cruz *bass*
Andrew Gruta
Woody Mau
Rose McAllister
Samantha McCabe *bass*
Porter McClellan *bass*
Rene Molina *bass*
Ky'ren Quigley*
Brenna Tarbay

SAXOPHONE

Jake Boles
Jacob Couger *tenor*
Breanna Coyle *tenor*
Emily Eligio
Kaleb Fortenberry
Anthony Horne *tenor*
Katie Kimberlin *tenor*
Matthew Meador *baritone*
Mauricio Pena
Xavier Rodriguez*

TRUMPET

Michael Barlow
Campbell Greenlees
Zach Jung
Vihar Khandhar
Joseph Richardson*
Antonio Villarreal
Kloie Whitaker
Tanner Whitney
Andy Zavala

HORN

Alana Alexander
Samantha Duarte
Ike Griffith
Juan Jungo
Meredith Lowe
Aysia Middleton*
Daniel Ozlowski
Nolan Sheridan
Gabby Silva
Madison Wootton

TROMBONE

Walker Andrews
Rosie Brocato
Elizabeth Donnelly*
Jake Dossing
Natalie Mata *bass*
Max Maldonado
Abbey Morelock
Ashley Thomas

EUPHONIUM

Jacob Derendinger
Chris Harris
Malachi Liebl
Chris Price
Keely Simon*
Emma Wilson

TUBA

Sergio Banuelos
Miles Bintz
Garrett Dalton
Miles Koch

BASS

Austin Weber

PERCUSSION+

Kyle Buentello
Anthony Flores
Angel Gallegos
Marissa Joy
Cody Otis
Grant Potts
Meliza Reyes
Jake Schafer
Jack Vongsamphanh

*denotes principal

+All percussionists are
members of the TTU
percussion studio



James Decker, trombone
Faculty Recital

Tuesday, March 4 | 8:00 pm
Hemmle Recital Hall



William Averill, harpsichord
Faculty Recital

Sunday, March 9 | 2:00 pm
Hemmle Recital Hall

Concert Band

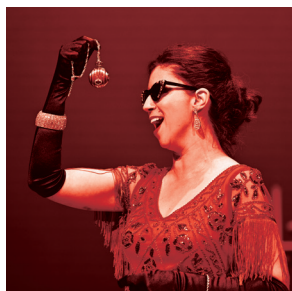
Sunday, March 9 | 7:30 pm
Hemmle Recital Hall

Symphonic Band

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

Caprock English Bagpipe Consort

Monday, March 10 | 8:00 pm
The Kent R. Hance Chapel



Tuba Euphonium Ensemble

Wednesday, March 12 | 8:00 pm
Hemmle Recital Hall

University Symphony Orchestra

Thursday, March 13 | 7:30 pm
Hemmle Recital Hall



Historical Performance Ensemble

Wednesday, March 26 | 8:00 pm
Hemmle Recital Hall

Kate Amrine, trumpet
Guest Artist Recital

Thursday, March 27 | 8:00 pm
The Kent R. Hance Chapel

Ivy Walz, voice
and Donna Loewy, piano
Faculty and Guest Artist Recital

Saturday, March 29 | 2:00 pm
Hemmle Recital Hall



George Carpten, IV, trumpet
Guest Artist Recital

Monday, March 31 | 8:00 pm
The Kent R. Hance Chapel