



# SCHOOL OF MUSIC

TEXAS TECH

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



## LA MUSIQUE

### Concert Band

Joel Pagán *conductor*

Sean Hogan *graduate conductor*

Sunday, March 9, 2025 | 7:30 pm  
Hemmler Recital Hall

# PROGRAM

## *Le Carnaval des Animaux* (1886/2012)

- I. Introduction de Marche royale du Lion
- II. Poules et Coqs
- V. L'elephant
- VI. Kangourous
- VII. Aquarium
- IX. Le coucou au fond des bois
- XII. Fossiles
- XIII. Le cygne
- XIV. Final

Camille Saint-Saens  
(1835-1921)  
arr. Yo Goto

Sean Hogan *graduate conductor*

## *French Impressions* (1998)

- I. Parade
- II. Can-Can

Guy Woolfenden  
(1937-2016)

## *D'un soir triste* (1918/2022)

Lili Boulanger  
(1893-1918)  
Trans. Jack Hontz

## *Paris Sketches* (1994)

- I. Saint-Germain-des-Pres
- II. Pigalle
- III. Pere Lachaise
- IV. Les Halles

Martin Ellerby  
(b. 1957)

# PROGRAM NOTES

## Le Carnaval des Animaux – Saint-Saëns arr. Goto

Camille Saint-Saëns' "grande fantasia zoologique" is originally a collection of 14 short movements, each with a specific animal subject. This suite was originally scored for two pianos and chamber orchestra. Yo Goto consulted Saint-Saëns' score to set nine of the 14 movements for concert band. For humor, color and clarity he added piano and various percussion. Also, phrases were added for continuity and impact, particularly in the "Final."

- Program Note from publisher

## French Impressions – Woolfenden

This work is inspired by four paintings by the French painter Georges Seurat, but does not attempt to recreate his pointillist technique in musical terms. The first movement, *Parade*, contrasts the strange gas-lit world of "La Parade de Cirque: Invitation to the Sideshow," which features a sinister-looking trombone player and his ghostly acolytes, with the cool detached stance of that great masterpiece "A Bathing Place: Asnières." The second movement, *Can Can*, recreates the world of two other paintings: "Le Cirque" and "Le Chahut," which depicts a curiously stylised Can Can in full swing, accompanied by a pit orchestra. The phrase "faire du chahut" means to make a racket!

- Program Note from publisher

## D'un soir triste – Boulanger

It was in her final months of life that Lili Boulanger penned *D'un soir triste* (of a sad evening). Originally conceived in a chamber setting, Lili set the work for symphony orchestra with the help of her sister. The short but powerful piece displays the conflict of a terminal Lili Boulanger confronting her own mortality. Some combination of anger, desperation, confusion, anguish and other emotions are woven into the fabric of the music, connecting those who experience it with the humanity of its composer. The final tempo marking *expresif resigné* (expressive, resigned) leaves us wondering if Boulanger found acceptance, resignation, or some combination of both in her what would be some of her final, fateful notes.

- Program Note by Jack Hontz

## Paris Sketches – Ellerby

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it -- rather as did Maurice Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells -- a prominent feature of Paris life.

*Saint-Germain-des-Prés*: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

*Pigalle*: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

*Père Lachaise*: This is the city’s largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie’s *Gymnopédies* -- themselves a tribute to a still more distant past -- is affectionately evoked before what is in effect the work’s slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

*Les Halles*: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz’s *Te Deum*, which was first performed in 1855 at the church of St. Eustache -- actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.  
- Program Note by the composer

# CONCERT BAND

Joel Pagan *conductor*  
Sean Hogan *graduate conductor*

## FLUTE

Kenna Billings  
Judith Johnson  
Juan Jungo\*  
Trinity Melcher

## OBOE

Graham Hutton  
Bryant Le  
Ashley Thomas\*

## BASSOON

Niki Boron\*  
Ethan Hull  
Katherine Kimberlin

## CLARINET

Tyler Bergin\* *bass*  
Ethan Cuevas  
Natalie DeChaine *bass*  
Emily Eligio  
Caia Hernandez  
Silas Hughes  
Caroline Iltis  
Nia Jackson\*  
Alexis Jacobi  
Tyler Moore  
Melody Sanchez  
Courtney Shaw

## SAXOPHONE

Jack Dobrott\*  
James Fludd  
Marisol Manzanares  
Corban Beauchamp *tenor*  
Porter McClellan *baritone*

## HORN

Tabbi Carey  
Sam Clear  
Parker Fowlkes  
Kathryn Jordan\*  
Abbigayle Keesee  
Rebekah Luce  
Janiel Nevarez  
Mauricio Pena

## TRUMPET

Rosie Brocato  
Jose Campos  
Nathaniel Good  
Andrew Lanigan  
Kylie McAdams  
Andrew Meyer  
Owen Sallee  
Tate Searcy  
Gavin Tworek\*  
Jessica Woolam

## TROMBONE

Stefy Alvarado  
Haden Crawford\*  
Bailey Newton  
Jae Perez  
Carter Sallee  
Justin Wooten  
Josh Weaver *bass*

## EUPHONIUM

Walker Andrews  
Jared Sherman\*

## TUBA

Austin Lavery  
Bernardo Plascencia\*

## PERCUSSION

Nathaniel Barraza  
Cole Darden  
Jazael Garcia  
Marissa Joy  
Caleb Poppenger  
Michael Rosero  
Jake Schafer\*  
Gabby Schuetze  
Jo Symes

## DOUBLE BASS

Fernando de Almeida

## PIANO

Luis Villegas Sanchez

## HARP

Anna Wilmoth

\*denotes principal



## UPCOMING EVENTS

### **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**

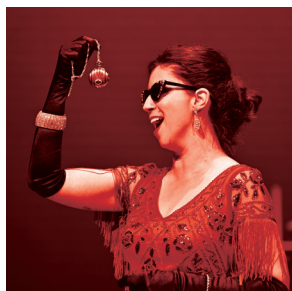
Wednesday, March 12 | 8:00 pm  
Hemmle Recital Hall

### **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



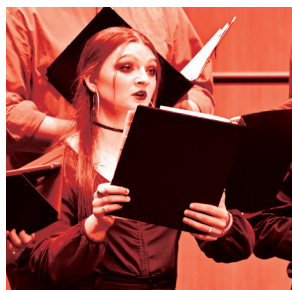
### **George Carpten, IV, trumpet**

#### **Guest Artist Recital**

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

### **Percussion Ensemble, Steel Drum Band, and Samba Ensemble Concert**

Monday, March 31 | 8:00 pm  
Hemmle Recital Hall



### **Tech Folk Orchestra**

Wednesday, April 2 | 8:00 pm  
Hemmle Recital Hall

### **Hermitage Trio**

#### **Eva Browning Artist Series**

Friday, April 4 | 8:00 pm  
Hemmle Recital Hall